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NEW YORK, N. Y.

MOTION PICTURE HERALD

3 JUL 5 1967
Copy

Arnold Warning of No Settlement Brings Rush of Convention Dates

B & K Violated Monopoly Decree By Overbuying, Says U. S. Master

Owners Face Competition from Plan for 1,200 New Stage Runs

ASCAP'S Music Bill to Theatres Now Running a Million a Year

Broadcasters' "Own ASCAP" Claims 2,500 More Songs, 292 Stations

U. S. Documentaries Propaganda, Senate Charges; Ends Production

American Distributors Agree to Adopt British Monetary Quota

Quebec Premier Promises End of 12-Year Theatre Ban on Children

REVIEWED IN THIS ISSUE:

"If I Had My Way"
"Men with Steel Faces"
"Alias the Deacon"
"Twenty Mule Team"
"The Man with Nine Lives"
"Turnabout"
"My Favorite Wife"
"In Old Missouri"
"Pals of the Silver Sage"
"Typhoon"
"Saps at Sea"
"I Was an Adventuress"

—in

Better Theatres

SELLING THE THEATRE AND THE SHOW—
with front design and advertising equipment

VOL. 139, NO. 5 — In Two Sections — Section One — MAY 4, 1940

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Above: *M-G-M's great travelling ballyhoo, the original 20 Mule Team from the picture. It's a sensation when it rolls down the Main Streets of America. Now on tour!*

HOT OFF THE WIRE!

Raves From Coast Preview!



"20 MULE TEAM"

starring

WALLACE BEERY

with Leo Carrillo, Marjorie Rambeau, Anne Baxter, Douglas Fowley · Screen Play by Cyril Hume, E. E. Paramore and Richard Maibaum · A Metro-Goldwyn-Mayer Picture · Directed by Richard Thorpe Produced by J. Walter Ruben

"'20 Mule Team' A-1 Western. Done in the grand manner, with top-flight production, direction, performance and photography. Wallace Beery at his best, playing the type of role in which he is most popular and providing extremely good entertainment. As brilliantly executed western drama as the screen has seen. Historical authenticity and presenting the most vivid panorama of the arid majesties of Death Valley ever shown on the screen. Beery is in his element in the role of the mule skinner, giving an even better characterization than in 'Bad Man of Brimstone'."

—Hollywood Reporter

"A natural for Wallace Beery and will serve further to ingratiate him with an ever-increasing audience. The story, absorbing excitement and suspense, both romantic and melodramatic. One of the best gun-fights ever seen on the screen winds up for a happy ending. High level of gripping entertainment. A topnotch job all the way. Scenically the picture is remarkable."

—Daily Variety

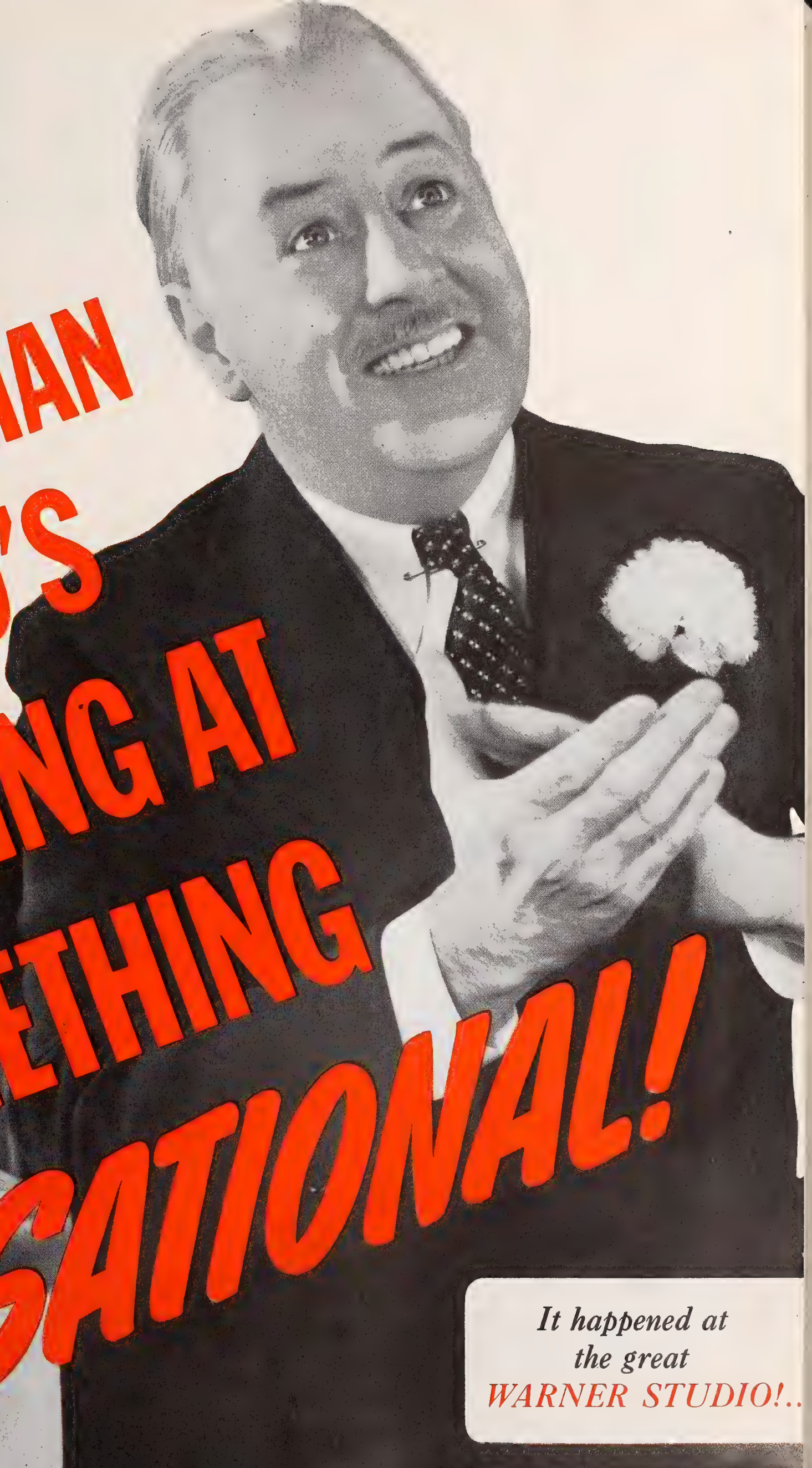
"Death Valley has been overlooked too long by Hollywood in picking stories for Westerns. In '20 Mule Team' M-G-M will cash in strong on the picturesque history and strangeness of this locale. Story offers excellent role for Wallace Beery, one of the most colorful parts he has had."

—Harry Friedman, L. A. Examiner

"'20 Mule Team' roaring melodrama of Death Valley. A rip-roaring tale with its desert panoramas and its bad men, with a superabundance of action and a great fight-to-the-finish wind-up. Death Valley has seldom been delved into so effectively. All in all a hit."

—Edwin Schallert, L. A. Times

YOU'RE
LOOKING
AT A
SHOWMAN
WHO'S
LOOKING AT
SOMETHING
SENSATIONAL!



It happened at
the great
WARNER STUDIO!..

...He Saw THE BIG

ALL THIS, AND HEAVEN TOO

Starring
BETTE DAVIS
CHARLES BOYER
with
Jeffrey Lynn • Barbara O'Neil
Virginia Weidler • Henry Daniell
Walter Hampden • Geo. Coulouris
An ANATOLE LITVAK Production

From the best-seller champion by Rachel Field



SATURDAY'S CHILDREN

Starring
JOHN GARFIELD
ANNE SHIRLEY
with
Claude Rains • Roscoe Karns
Lee Patrick • Dennie Moore
Directed by VINCENT SHERMAN

From the beloved Pulitzer Prize Play by Maxwell Anderson



ALL COM

WARNER FOUR!

TORRID ZONE

Starring
JAMES CAGNEY
ANN SHERIDAN
PAT O'BRIEN
with
Andy Devine • Helen Vinson
Jerome Cowan • Geo. Tobias
Directed by WILLIAM KEIGHLEY



Brother Orchid

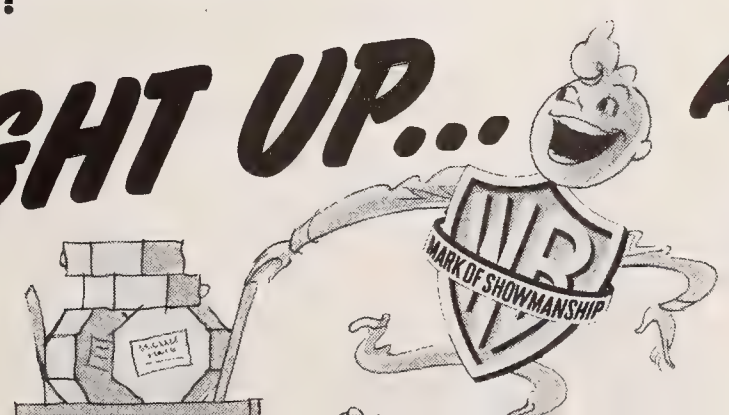
Starring
EDW. G. ROBINSON
ANN SOTHERN
with
HUMPHREY BOGART • Donald Crisp
Ralph Bellamy • Allen Jenkins
Directed by LLOYD BACON

From the sensationally different Collier's story



A Torrific attraction!

...NG RIGHT UP... AND UP GO YOUR GROSSES!

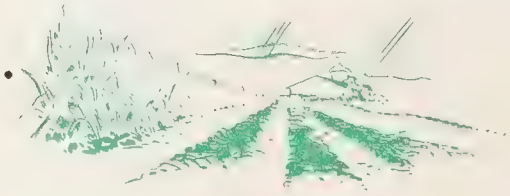


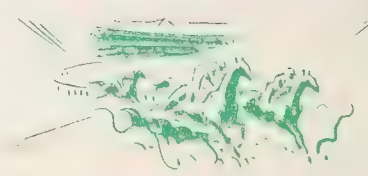
JACK L. WARNER *In Charge of Production*
HAL B. WALLIS *Executive Producer*

ON THE SHOWMANSHIP FRONT WITH 20th CENTURY-FOX, MAY 4th, 1940—



PITTSBURGH . . . The Smoky City seethes with excitement as the Alvin and Senator theatres get set for great two-day celebration at May 15th Eastern opening of LILLIAN RUSSELL . . . stars Alice Faye, Edward Arnold and trainloads of correspondents to be feted at brilliant $100-a-plate Diamond Jim Brady banquet! CLINTON, IOWA . . . the whole town agog as Capitol and Rialto theatres here prepare to welcome Hollywood celebrities for gala May 15th Western Premiere of LILLIAN RUSSELL, in the town where she was born! BALTIMORE . . . Impressive plans in progress for Dual World Premiere, at New and Center Theatres, of "MARYLAND", Darryl F. Zanuck's Technicolor successor to "Kentucky"!

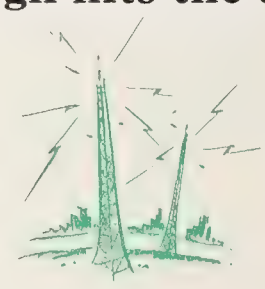




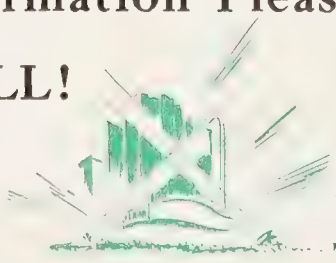
EN ROUTE . . . thousands of delivery trucks bring news of the $3,000.00 "Lillian Russell Contest" in 14 mass-circulation magazines . . . and "LOOK" magazine's striking four-color, full page LILLIAN RUSSELL ad! NEW YORK . . . gigantic LILLIAN RUSSELL co-op ad campaign hits the air-mail chutes . . . on its way to excite newspaper readers in 127 key cities



ON THE AIR! . . . Kate Smith, The Gay Nineties Revue, Fred Waring, "We, the People", Kay Kyser, "Information Please", Lanny Ross . . . pay tribute to LILLIAN RUSSELL!



FLASH! HOLLYWOOD, CALIF. Plans under way for important press preview of LILLIAN RUSSELL the night of May 15th! HERE, THERE AND EVERYWHERE . . . overworked clipping bureaus snip and paste, tallying reams of space devoted to LILLIAN RUSSELL by America's press!





20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139, No. 5 — May 4, 1940

CUSTOMERS' RIGHTS

UNDER the title of "Who Wants Good Movies?" Mr. Arthur L. Mayer, of New York's Rialto, contributes to *The Nation* of April 20 an incisive bit of article which, by citation of cases, should indicate to that paper's following of "liberals" why "social content" is rarely to be had on the screen.

Quoting from Mr. Archibald MacLeish's observations about Hollywood product lacking "the fourth dimension of life", Mr. Mayer observes that this "has not seriously affected a producer like Louis B. Mayer of Loew's, Inc. . . . last year made close to $10,000,000. By concentrating on escapist themes he has paid consistent dividends to his stockholders and awe-inspiring salaries to himself and fellow executives. Neither he nor his competitors will adopt a different policy unless box-office grosses convince them that their patrons demand pictures with social content."

What has happened to most of the "social content" pictures, including the apathy of the public at the box office and more impressively among the "socially minded" minorities, completes Mr. Mayer's case.

That Mr. Mayer got into print in *The Nation* with this telling is a fact of quite as much interest as its content. Maybe now he can be induced to deliver a kindred message to the *New Republic.*

One is tempted to supplement these observations about the box-office reaction with the observation that the multitudes who so emphatically desire that the screen theatre be a place of entertainment, amusement, escape, dreams and vicarious adventure have rights.

Enough of preaching, argument, agitation seem available elsewhere for the customers for "social content". It is precisely for the purpose of departing for a spell from the "social content" of their worried lives that the box-office customers seek the magic of the pictures. They are entitled to it because that is what they pay for.

△ △ △

WHO SAYS and WHY?

OUT of certain expressions in print of the Independent Theatre Owners Association of New York there arises considerable discussion, east and west, of comparisons of *Motion Picture Herald's* presentation of the money making stars of 1939 with other opinions. So we find Mr. Douglas W. Churchill saying in the New York *Times*:

". . . The theatre men agreed with the Martin Quigley paper on five—Clark Gable, Bette Davis, Mickey Rooney, Tyrone Power and Spencer Tracy—but substituted the names of Myrna Loy, Ginger Rogers, Deanna Durbin, James Stewart and Jean Arthur for The Herald's *selections of Shirley Temple, Alice Faye, Errol Flynn, James Cagney and Sonja Henie.*

"Hollywood has never been in accord with all of The Herald's *selections, which is natural. Executives have added a disconcerting note by admitting, off the record, that some of those on the Quigley list have slipped, and they have been at a loss to know how the performers were included among the 'ten best'. The ITOA compilation probably is no more authoritative than* The Herald's *poll, but it is more to the industry's liking.*

"By inference, the theatre men list as the best prospects for the coming year, providing they are given thoughtful handling, such personalities as Vivien Leigh, David Niven, Laurence Olivier, Hedy Lamar and Priscilla Lane."

The ITOA of NY and the unnamed Hollywood executives both, but divergently, will have reasons and purposes in their opinions, all applying to future operations.

The listing presented in *Motion Picture Herald* at year's end was a poll of the judgments of the showmen of all America as to the stars whose screen appearances had brought the largest returns to the box office in 1939. The inference that *The Herald's* annual poll presents a *Herald* opinion is misleading. It presents the judgment of the nation's showmen. Whether ITOA or Hollywood agrees or not affects no fact.

△ △ △

SEEMINGLY it is manifest that if the exhibitor is to yield to the pressures for extended runs something is going to have to be done about elasticity and cancellations in block product deals. It so chances that there are still only fifty-two weeks in the year. Something has to give.

△ △ △

"SYMBOL OF"

OUR most abundantly satisfactory indignation of the week derives from the newly installed bas-relief on the adjacent Associated Press building. It is alleged to be the "symbol of news," being a casting in stainless steel. Maybe the symbolism is in the stainlessness of steel as opposed to bronze, a form of brass, the classic metal for heroics.

Anyway, this super-paperweight is a Japanese artist's concept in five heads and torsos. You just can't keep the torsos out. Whenever a sculptor has to set up "the symbol" of something, or "the spirit" of something, he goes immediately to the body. For example, just around the corner on the facade of the RCA building is a group in stone notable mainly for its genitalia, in a pose that would get a live hero in the same spot and pose six months at the workhouse. Can't one be a symbol of something with his pants on?

But it was the "symbol of news" we were being indignant about. Mr. Noguchi's prize-winning dream in steel shows the use of teletype, wirephoto, camera, telephone and, lastly, the fifth figure carries pad and pencil—"the trade-mark of all reporters," says the press copy.

"Pad and pencil" is the trade-mark of amateur reporters, maybe fresh out of schools of journalism, or of those of the brash contemporary school who appear to have learned their trade practices looking at stage and screen reporters branded with the note pad cliche. A good reporter pays so much heed to his story he needs no notes, and is withal aware that to spring the pad and pencil either alarms the news-giving victim or inspires him to mount a high bench and start to pontificate for publication.

A real reporter is not identifiable by type-form or conduct in public.

No sculptor would know, but a real "symbol" of some relevancy would be a crap game scene in the police station press room, with the desk sergeant in his shirt sleeves. Try that in stainless steel.

—Terry Ramsaye

This Week in the News

U. S. Film "Blitzkrieg"

FEDERAL EFFORTS to control the motion picture and oil industries were charged Wednesday by Representative Leland M. Ford, of California. Other phases of a concerted attack by the Administration against his state, he said, are efforts to destroy the California community property laws and discriminatory freight rates against West Coast shipments by water to the Panama Canal.

Attacking Harold L. Ickes, secretary of the interior, in the *Congressional Record,* Representative Ford declared that Mr. Ickes attempts to impose fees on Hollwood producers for the production of motion pictures on the public lands were part of what the Congressman described as a "Federal blitzkrieg" against California.

Among the problems the state has had to face recently, he said, are "the threat of the Neely bill, which many people have been led to believe would bring moral censorship, but as a matter of fact contains nothing whatever pursuant to censorship." Mr. Ford added that "this matter of censorship has been entirely handled by the motion picture business, better than the handling of any other parallel conditions by any other business in the country. The Neely bill would destroy at least half of this industry in California and would throw some 30 or 40 thousands of people out of work in Los Angeles county alone."

"The second threat," he continued, "comes from a socalled second Neely bill, wherein the bureaucrats wish to provide that those who produce motion pictures and know the most about it cannot stage them for the public but must put them in other hands.

"Isn't it quite possible that all this pressure is being brought against the moving picture business with the future idea in mind of coercing them to such an extent that it will have the effect of a real censorship? If this is true, Congress ought to remove and take out of circulation such heads of bureaus as this," concluded Representative Ford.

"Trademark" Films

FOLLOWING the practice of keeping a sharp eye on "free advertising," their "pet peeve," newspaper publishers have been giving attention to what they call "free advertising" in motion pictures. Colonel Frank Knox, publisher of the Chicago *Daily News,* as chairman of a special committee, prepared a "Report on Motion Picture Productions" for the American Newspaper Publishers' annual convention, in New York, 10 days ago. But the matter never reached the convention floor and, according to reports, was taken up instead with the headquarters of the Motion Picture Producers and Distributors of America.

An attack was to be made on motion pictures tied up, through their titles or otherwise, with nationally advertised trademarks or products. The newspaper publisher's position is that advertisers should not receive "free publicity" through the motion pictures. The whip in the hands of publishers to bring film companies into line is possible curtailment of publicity given motion pictures.

Colonel Knox said in Chicago, Tuesday, that his report was strictly confidential and no statement of any sort would be made on it.

In an advertisement to advertisers in the April issue of *Fortune,* J. Walter Thompson Agency solicits business for its advertising film department. The company stated that in the last 16 months it had produced 15 commercial pictures and had "opened up approximately 5,000,000 theatrical circulation heretofore unavailable for commercial pictures," and had also developed a system of theatre classification and "produced the first fan mail in the history" of the advertising films.

It was also asserted that 70 per cent of all motion picture theatres, with a "circulation of 45 million," accept commercial films. The best available information in the industry is that less than 50 per cent of the country's 14,500 regularly operating theatres ever accept commercial pictures. And if every theatre which uses commercials were to use them every day at every show the maximum potential audience would be about 35 millions per week.

Hitler's Circuit

WITH THE NAZI "visitation" in Denmark and most of Norway—extending Adolph Hitler's cinema circuit (Germany, Austria, Memel, Czechoslovakia, Poland)—and with Sweden practically isolated, distributors in New York are pessimistic over the motion picture outlook in the whole Scandinavian area. While theatres are operating in Denmark and Sweden and in parts of Norway, no new film can be shipped into any of these countries.

The Swedish market for American films, which is more valuable than the combined territories of Denmark, Norway and Finland, still is producing a little revenue. Under an agreement made by the Film Board of Trade at Stockholm, only a limited amount of money can now be exported from Sweden, and even this is on a temporary basis and may be stopped at any time.

A considerable supply of film is on hand in all the Scandinavian countries

Chance Games

ANY OWNERS of New Jersey's 430-odd theatres who believe that "bank night" is not a lottery because it allows non-ticket buying persons to register and stand in the lobby as eligibles for "bank night" cash, are mistaken, Judge William A. Smith decided last Saturday in State supreme court, Trenton.

The decision arose from an old, but still unique situation. The A. and G. Amusement Company, of Paterson, was billed for $1,140 on a "bank night" contract, claimed by William Furst, of Affiliated Enterprises, owner of the "bank night" copyright. A. and G. refused to pay on the grounds that any contract covering lottery operation was invalid.

Frank L. Cost, of the Shore theatre, in Cleveland's suburb of Euclid, wants his "bank night" playing exhibitor colleagues to know of a new wrinkle in "bank night" dishonesty. He caught one of the judges, a volunteer from the audience, "palming" a ticket as he appeared to pick the winning number from the drum, a duplicate of the "palmed" ticket being held by a confederate in the audience who tried to collect the $767.

Caution on Advertising

CLOSER scrutiny of motion picture advertising and photographic publicity by the Advertising Advisory Council is indicated for the future as a result of a conference of advertising and publicity directors of the distributors at the headquarters of the Hays organization in New York Wednesday. The Council, formed in 1933, administers the Motion Picture Advertising Code, voluntarily adopted in 1930 by Hays member companies.

Wednesday's conference concerned recent specific examples of advertising and some photographic material which were regarded in some quarters as not in conformity with the Advertising Code. Specific advertisements mentioned were on M-G-M's "Strange Cargo," Paramount's "French Without Tears," and Columbia's "21 Days Together."

All the material cited, it was established, had been approved by the Council in New York. The approvals may have been either on the "too liberal" or the "careless" side, it was said. Each of the company advertising directors, all of whom belong to the Council, is directly responsible for his company's advertising; the Council is responsible for interpretation of the Code. It was said that it was not the purpose of the conference necessarily to censure so much as to caution film advertising directors against the danger of establishing a trend which would evoke criticism of the industry.

Foreign "Grapes"

SOME of the criticism of "The Grapes of Wrath" centered on the point that the film treated with a small percentage of the population in a manner which tended to persuade patrons that conditions were general, particularly that the picture would create an erroneous impression abroad. Twentieth Century-Fox has added a foreword to prints for exhibition in all foreign countries.

The preface states that in the United States there is "a limited area called 'the Dust Bowl'" and "this is the story of one farmer's family."

FM A-Growing

FREQUENCY MODULATION (FM) radio is developing rapidly. Major Armstrong's new method of radio transmission (Motion Picture Herald, December 6th and 13th) is now being used in 12 experimental stations. This branch of the industry already has its own organization, Frequency Modulation Broadcasters, Inc., headed by WOR's chief engineer, J. R. Popple. Major Armstrong said that he expects 110 regular (not experimental) commercial FM stations to be operating by summer. Four to five applications for FM stations are said to be reaching the FCC each week.

The total FM investment in the industry to date is $1,500,000, and already five firms are manufacturing FM receivers and seven more are said to have been licensed by Major Armstrong to make equipment. Three major companies are making FM transmitters.

RCA's relay television system, which may bring that form of entertainment all over the country, works on Armstrong's FM principles. RCA engineers said that the system could work on amplitude modulation, the usual broadcasting method, but said FM was "better."

Anti-Carnival

IN A DRIVE to protect the local industries and local pocketbooks, Mayor Harry W. Lash has banned circuses and carnivals from Massillon, Ohio, because "we need to keep our money in the city." This action comes at a time when exhibitors all over the country are beginning to think of the competition of the socalled "greatest show on earth" and lesser outdoor attractions. The Mayor of Massillon is not going to take any chances that the citizens will be "cleaned" of extra money which might go to local interests. He said no permit would be granted for carnivals and circuses as long as he held office.

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A Medal for Cohan

THE PRESIDENT on Wednesday decorated his double. On the lapel of George Michael Cohan, 62-year-old comedian of the stage, Mr. Roosevelt pinned a gold medal, authorized by Congress four years ago for his "patriotic services" of 23 years ago in writing the U. S. A.'s "theme song" of World War I: "Over There."

Entering the White House office the President asked Mr. Cohan, "How's my double?" He was referring to the Cohan portrayal of the Chief Executive role in "I'd Rather Be Right"—a Broadway stage satire.

The stage knows George M. Cohan for the 85 plays he has written, and the many he has appeared in during the 54 years he has spent in its wings. He started at nine in "Daniel Boone" at Haverstraw, N. Y. The motion picture knows him for the several of his plays it has produced, "Seven Keys to Baldpate," Famous Players-Lasky, 1925; "Elmer the Great," First National, 1933; "Gambling," Fox, 1934; again "Seven Keys to Baldpate," RKO, 1935; "Song and Dance Man," 20th Century-Fox, 1936; "Home Towners," Warner Brothers, 1936. Mr. Cohan has made but two appearances in motion pictures, "The Phantom President" and "Gambling."

Unemployment Law

STATE LAW, rather than Federal, will determine whether screen and radio performers are eligible for unemployment compensation when "resting," according to officials of the U. S. Social Security Board in Washington.

The question of the actors' eligibility was raised following reports that a number of baseball players had demanded, and in some cases obtained, unemployment compensation although they received adequate salaries during the playing season.

In the cases where baseball players got compensation, it was explained by the Board, they were working under contracts which called for payment of salary only during the playing months. Where players might be under a yearly contract, calling for salary payments throughout the entire 12 months, it is doubtful that they would be eligible.

The question was formally raised by Senator Charles Tobey (Rep., N. H.), who asked Federal Security Administrator Paul V. McNutt for an explanation.

"Under the definition of the term 'unemployment' in most state laws, an answer to the question whether a person is unemployed in any week depends not on whether he is under a contract of employment, but whether, for the period in question, he is rendering services or earning wages," he answered.

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THIS WEEK IN PICTURES



By Staff Photographer

COPYRIGHT HEAD. Edward A. Sargoy, above, associated with the late Gabriel L. Hess in the representation of distributors in copyright matters since 1930, will assume Mr. Hess' duties in the supervision of the Copyright Protection Bureau and the direction of prosecution in cases arising out of unauthorized prosecutions.



AT ELLIS ISLAND, left. Officers of patriotic and civic organizations, service men and the trade press were ferried by coast guard cutter to the Ellis Island immigration station in New York harbor last Friday to preview a two-reel MGM short subject in color, "The Flag Speaks." At the luncheon, courtesy of the Department of Immigration, are Silas F. Seadler, Arthur DeBra, Mrs. James F. Looram.



By Staff Photographer

ANNUAL DINNER. At the meeting and banquet of the Metropolitan Motion Picture Council are: Mrs. Alonzo Klaw, vice-chairman and member of the Schools Motion Picture Committee; Dr. Frederic M. Thrasher, technical director; James Shelley Hamilton (back to camera), National Review Board, and Fanning Hearon, chairman.



GOOD WILL VISIT. Madeleine S. White, center above, secretary to W. Ray Johnston, Monogram president, on a Caribbean cruise visits W. F. G. and J. C. J. Mensing in Willemstadt, Curacao, Monogram franchise holders in the Netherlands West Indies. In the background is W. Krijt, assistant to the Mensing Brothers.



MAE MURRAY, above, new director of publicity and advertising for General Film Distributors in London.



LOUIS A. McNABB, left, is director of the Electronics Division of the Bell & Howell laboratories in Chicago, newly established to study problems of sound phenomena.



CHARLES BOYER, right, in New York on vacation and to meet his mother, here on a visit from France, chats with Eve Curie at Fefe's Monte Carlo.



WEDDING IN TOKYO, above. Joe C. Goltz, United Artists general manager in Japan, with his recent bride, the former Susanne Frenkel.

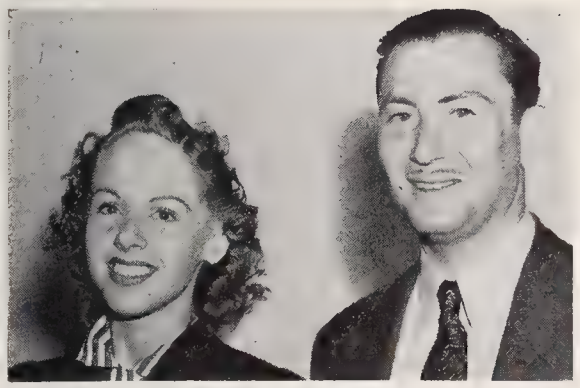
WILLIAM McCREARY, below right, operator of three Paramount theatres in Hibbing, Minn., poses with Frank Fay on the set of Paramount's "I Want a Divorce."





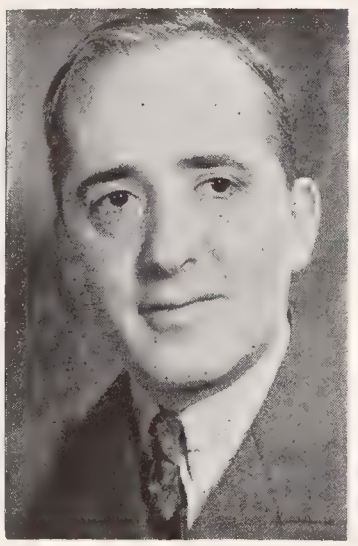
ALFRED D. KVOOL, general manager of the Warner-Saxe Theatres, is honored, above, on his 25th anniversary in exhibition by managers and assistants of the circuit at a luncheon in Milwaukee. Standing at the speakers table are Gene Arnstren, Garfield; Joe Rosenfield, Modjeska; E. W. Van Norman, Uptown; Mr. Kvool; E. P. Vollendorf, booker; C. Bosch, Granada, and L. Howard, Princess. The guest of honor was given a 16 mm. motion picture camera.





PHIL FISCHER, above, operator of the Hollywood Amusement Company in Chicago, visits "The Life of Knute Rockne" set with Mrs. Fischer.

LEE L. GOLDBERG, right, president of Big Feature Rights Corporation controlling independent exchanges in Indianapolis, Cincinnati and Cleveland, will celebrate his 25th year in the industry next month. He began his career in Louisville with B. F. Keith.



ERNEST W. PEALL, above, British exhibitor who after more than 30 years of active membership in the Cinematograph Exhibitors Association has retired. He was one of the first General Council members and launched the trade's initial attack on high rentals.

JACK KIRSCH, right, president of Allied Theatres of Illinois, is preparing plans, as convention chairman, for the annual three-day meeting of National Allied States Association to be held June 19th to 21st at the Morrison hotel, Chicago.





EUGENE A. ROBBINS, above, operator of the Smithfield circuit in Smithfield, Utah, meets Ann Sheridan on the set of "The Torrid Zone" at the Warner studios.



EXECUTIVES of the Fox West Coast circuit, left, are guests of Gary Cooper on the Paramount set of Cecil B. DeMille's "North West Mounted Police." Left to right: Joseph Strother, Milwaukee, Fox-Wisconsin booker; R. J. Garland, Southern Colorado district manager; Gary Cooper, and Raymond Davis, Colorado and Wyoming.

RUSH CONVENTION DATES AFTER NO-CONSENT DECREE WARNING

MGM Decides on Four Regionals, the First Starting Monday; United Artists To Have Two; Paramount's Meeting National

Following the declaration by Thurman Arnold, assistant United States attorney general, a week ago before a U. S. Senate committee that consent-decree talk is "futile" in the Government's "key" New York anti-trust suit, (MOTION PICTURE HERALD, April 27th, page 14), large companies came forward this week with announcements of their 1940 sales conventions, dates which had been withheld in order to determine the possible effects of any such decree on sales policies and procedure, the basic subjects of discussion at all sales conventions.

Metro-Goldwyn-Mayer announced four regional meetings for this season, instead of a national meeting, as heretofore; to be held May 6th and 7th, at the St. Francis hotel, San Francisco; May 13th and 14th, Drake hotel, Chicago; May 17th and 18th, Astor hotel, New York; May 20th and 21st, Shoreham hotel, Washington.

United Artists set May 13th to 15th, in New York, and May 17th to 19th, at Chicago.

Paramount will hold a national meeting, May 24th to 26th, at the Ambassador hotel, Los Angeles.

Only Columbia and Warner remain undecided on time and place of their 1940 conventions. RKO had previously announced May 27th to 30th, New York; Universal, May 11th to 13th, in Atlantic City and May 18th to 20th, in Chicago. Republic had tentatively set June and three meetings, in New York, Chicago and Denver or San Francisco. Monogram and Twentieth Century-Fox have already held their meetings, the former on April 21st and 22nd, at Dallas, and Fox, on April 12th to 14th, in Chicago.

Selling Policies Remain Unchanged

Sales policies of the major companies for 1940-41 contemplate no change in customary procedure. While negotiations for an out-of-court settlement of the Government's New York anti-trust suit were being conducted there was a possibility that new selling policies and trade practices would have to be adopted.

Facing the possibility sweeping revisions in selling policies which might mean a completely new procedure several of the major company sales executives withheld setting plans for annual conventions until later than the usual time. With the apparent collapse of consent decree discussions, several days ago, sales managers realized that there would be no upheaval in selling practices through a consent decree or other form of settlement of the trust suit.

Most of the companies will hold their annual conventions in time to have them out of the way before June 3rd when trial of the Government suit is scheduled to begin. However even though the trial is concluded this year it will have no effect on sales policies because the suit would be appealed to the higher courts, if the case goes up to the Supreme Court there is little chance that a final decision would be reached to affect even the 1941-42 sales season.

All But Two Distributors Set for 1940 Sales Conventions

Following is a comparison of the dates and places of national and regional conventions this year and last:

COMPANY	1940	1939
Columbia	Undecided	May 8-22 Regionals
MGM	May 6-7, San Francisco May 13-14, Chicago May 17-18, New York May 20-21, Washington	March 21 Chicago
Monogram	April 21-22 Dallas	May 4-6 Chicago
Paramount	May 24-26 Los Angeles	June 8-10 Los Angeles
RKO	May 27-30 New York	June 19 Rye, New York
Republic	June New York Chicago Denver or San Francisco	April 7-26 Regionals
20th-Fox	April 12-14 Chicago	March 30 Chicago
United Artists	May 13-15, New York May 17-19, Chicago	May 8 Hollywood
Universal	May 11-13, Atlantic City May 18-20, Chicago	April 15-19 Regionals
Warner Bros.	Undecided	March 13-14 New York

MGM To Have Four Regional Meetings

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, announced before his departure for California on Monday that the company would hold four smaller conventions instead of one national meeting. The meetings of the sales force will be held at the following places: May 6th-7th, St. Francis hotel, San Francisco; May 13th-14th, Drake hotel, Chicago; May 17th-18th, Astor hotel, New York and May 20th-21st, Shoreham hotel, Washington.

Edward M. Saunders, western division manager, will attend the first two meetings and T. J. Connors, eastern and southern division manager will attend the meetings held in New York and Washington.

Howard Dietz, advertising and publicity director, and Edwin Aaron, Mr. Rodger's assistant, also left for the Coast Monday.

James A. FitzPatrick, producer of "Traveltalks" for MGM signed this week a new five-year contract. He will make one feature a year in addition to his regular schedule of 12 shorts. The first feature will be made in Hawaii and is tentatively titled "Captain Cook." Hugo Butler is working on the script. Nine short subjects for next season have already been filmed.

Mr. FitzPatrick also plans to produce a series of seven short subjects based on famous hymns with the support of 500 churchmen of all denominations. Stars are scheduled to sign in the series. Distribution has not been arranged yet.

E. J. Mannix, studio manager and Irving Asher, production executive, are en route from California to England to survey condition in Great Britain to consider the advisability of expansion of production activity there. At present "Busman's Honeymoon," starring Robert Montgomery is being made by MGM in England.

Two Conventions For United Artists

Murray Silverstone, chief of world-wide United Artists operations, has announced that the company will hold a meeting of the Eastern and Canadian sales forces in New

ADDITIONAL SALES GATHERINGS SET

(Continued from opposite page)

York on May 13th, 14th and 15th and a meeting of the Western staff in Chicago on May 17th, 18th and 19th. Harry L. Gold, vice-president and Eastern general sales manager and L. J. Schlaifer, vice-president and Western general sales manager, will preside over the convention in their territory.

Mr. Silverstone also said that the company planned no changes in its sales policy. United Artists will conduct an intensive drive in foreign markets regardless of whether or not money embargoes prevent the export of revenues, according to Mr. Silverstone. This policy was approved at a meeting of the board of directors held last Thursday. No sales activity is planned in German controlled territories or in Italy.

Arthur W. Kelly, head of the foreign department, will leave for Europe within a few weeks to conduct an international sales meeting in London. Sales representatives from as far away as India and Australia will attend the meeting. The company plans to maintain its sales throughout the war in so far as possible.

Mr. Silverstone also reported that the board approved plans for a new publicity and exploitation organization to conduct pre-selling campaigns in the field. The organization is to begin operations about June 1st and Lynn Farnol and Monroe Greenthal are selecting the personnel.

The new pre-selling organization is to begin campaigns on pictures from the time the story is purchased and carry on right through production and distribution. Handling of "Gone With the Wind" by Selznick International is to be the model. Mr. Selznick made specific suggestions for operating methods for the new field bureau. The main office will be in Hollywood and 15 field workers will handle the publicity.

The meeting was also attended by Mary Pickford and her board representative, Herbert Maas, Charles Schwartz, Dennis F. O'Brien, Edward C. Raferty, Emanuel Silverstone, James Mulvey, Clarence Ericson, Arthur Kelly, Lowell Calvert and F. H. Bardt of the Bank of America, representing the estate of Douglas Fairbanks.

Alexander Korda has postponed indefinitely his return to London. This week he conferred with Mr. Silverstone on the West Coast. He may come to New York after the meetings.

Louis Hyman, executive of Sol Lesser Productions, arrived from the West Coast Tuesday for sales conferences with United Artists executives. The Lesser films are released by United Artists.

Paramount Meeting In Los Angeles

Neil Agnew, vice-president in charge of distribution for Paramount, announced that the annual sales meeting would be held in Los Angeles on May 24th, 25th and 26th at the Ambassador hotel. The meeting will be attended by district and branch managers, One Hundred Per Cent Club salesmen and home office and studio executives. At the convention a detailed announcement of the number of productions on the 1940-41 schedule will be made and highlights from these pictures will be described.

Stanton Griffis, chairman of the Paramount executive committee, has left for the Coast on what he described as a "routine" conference with studio officials. Mr. Griffis may remain on the Coast to attend the annual convention.

George Arthur, for the past four years a producer at Paramount and previously in other executive positions there, has resigned effective May 31st when his two current productions "A Date with Destiny" and "I Want a Divorce" will be completed.

TWO REGIONAL MEETINGS SET BY FP CANADIAN

Famous Players Canadian Corporation will hold two regional meetings instead of the one national conference held last year in Ontario. The first session will be from July 30th to August 1st at Jasper in Western Canada. The Western district managers, L. I. Bearg and E. A. Zorn, will be in charge.

The meeting for managers in the eastern part of the country will be held in the Toronto district and will also be for three days, opening tentatively on August 12th. Arrangements will be supervised by district managers, Jack Arthur and M. Stein of Toronto and R. S. Roddick and L. Graburn for the Maritimes. The home office group, headed by N. L. Nathanson, president, and J. J. Fitzgibbons, will attend both conferences and outline plans and policies for the new season.

Republic Plans Three June Meetings

Republic is planning three regional sales meetings in June, the first to be early in June in New York and the two others following in Chicago, and either Denver or San Francisco. Franchise holders and branch managers will attend the meetings. James R. Grainger, president, is completing arrangements. He will leave about May 10th on a three-week tour of the exchanges, returning to New York just before the New York meeting. H. J. Yates, president of Consolidated Film Industries, plans to go to the Coast some time this month to check on production.

The company reported that during the month of March Republic Studios reached an all-time high in production activities with six films in work, three of which were top-budget pictures. In April four features, two westerns and a serial were shot. The features include "Doctors Don't Tell," starring John Wayne, Sigrid Gurie and Charles Coburn; "Wagons Westward," with Chester Morris, Buck Jones, Anita Louise, Ona Munson and Gwinn "Big Boy" Williams.

Guild and Circuit Parley Collapses

Negotiations between the American Guild of Variety Artists and major circuits on contracts for stage show talent have broken down, it was learned this week. The international board of the guild was expected to meet to determine the union's future course of action. A dispute over the five per cent booking fee was said to be the principal point of dissension.

Last Friday the union signed a contract with Billy Rose covering three shows, the Aquacade and the Barbary Coast restaurant at the New York World's Fair and the Aquacade at the San Francisco Fair. An agreement on terms was reached earlier in the week.

The Philadelphia chapter of the guild has reached an unofficial working agreement with the Philadelphia musicians union, the actual signing of a mutual assistance pact depending on local autonomy being given to the guild. The musicians union has advised its members not to rehearse any act unless they can produce an AGVA card and AGVA has listed as "unfair" all amusement places considered "unfair" by the musicians.

Further the guild has notified all agents that contracts must now contain a "pay or play" clause, allowing cancellations only for "an act of God." Local 77, of the American Federal of Labor, also has agreed to cooperate with the guild in the enforcement of the "pay or play" clause, threatening to withdraw its members where an act has been discharged in violation of the clause.

Extras Oppose Autonomy

The Screen Actors Guild governing body for extras went on record last week as opposing the autonomy plan for its group which has been recommended by the guild's board. The extras' council requested that the guild reopen negotiations with the producers for a new code and wage scales for extras. Negotiations on a requested increase of 15 per cent for extras were halted recently when minority groups demanded autonomy.

Detroit Charter Granted

The Theatre Managers and Assistant Managers Local in Detroit has been granted a federal local charter by the American Federation of Labor in Detroit. Roy Miller, formerly manager of the Broadway-Capitol, was elected president and acting business agent.

Ohio Floods Recede

Theatres in Ohio towns, which were forced to close or operate on limited schedules because of Spring floods, are reopening. Particularly affected were theatres in Marietta and Pomeroy. The Ohio River and its tributaries are receding, allowing normal business activity in many business areas which had been flooded.

EXHIBITORS FACE NEW COMPETITION IN MOVE TO SET 1,200 STAGE RUNS

American National Theatre and Academy, Dormant Since It Was Chartered by Congress, Bestirs Itself

A drive is on in the legitimate theatre to obtain support for a "People's Theatre" which would plan and produce a series of low-price stage plays in hundreds of cities and towns which do not have any professional stage presentations. This is the newest threat of competition to motion pictures from the stage, which has been striving for new strength for many years.

The plan for a "People's Theatre," which is being proposed to some 1,200 Little Theatre groups, college and school dramatic societies and similar organizations, is from the American National Theatre and Academy. This group is headed by Robert E. Sherwood, president; J. Howard Reber of Philadelphia, vice-president; and Brooks Atkinson of the New York *Times,* secretary.

Chartered, Then Forgotten

The American National Theatre and Academy is a group which has the unique distinction of having been chartered by Congress in 1935 for "the presentation of theatrical productions of the highest type . . . stimulation of public interest in the drama . . . and further development of the study of drama." In the five years since it was organized the American National Theatre had been inactive. The "People's Theatre" plan was reported in the daily press as something new, for the parent organization was forgotten.

From the time of President Roosevelt's first inauguration in March, 1933, efforts were made to charter an American national theatre. The proposal was backed by 44 patrons of dramatics including three known in motion picture affairs; Leopold Stokowski, John Hay Whitney and John W. Davis. The bill setting up a National Theatre and Academy unanimously passed in the House early in July of 1935. Under the law the organization "shall be non-profit" and the purposes included: "theatrical productions of the highest type" . . . "furthering the production of the best plays, interpreted by the best actors at a minimum cost" . . . "sponsoring, encouraging and developing the art and technique of the theatre through a school within the National Academy" . . . "be non-political, nonsectarian."

Seeks National Basis

The present proposal for setting up a "National People's Theatre" is an effort to accomplish some of the purposes defined by Congress five years ago. The plan submitted by Mr. Sherwood and Mr. Atkinson carried this introduction: "In fulfillment of its obligations under the charter granted by Congress, the American National Theatre and Academy wishes to achieve organization on a national basis, with local units (or "chapters") in the greatest possible number of communities throughout the nation."

The "plan" further stated, "It is our purpose to organize a producing company—to be known, perhaps, as the National People's Theatre—which will be directed by leading American managers, actors, playwrights, scene designers." The production plans provided for a number of plays each season, beginning with five.

According to the proposal, a typical group of plays would include one Shakesperian production, perhaps like the Mercury Theatre's "Julius Caesar" (in modern dress); another classic revival from the works of Ibsen, Chekov and Shaw; and one or more current Broadway plays and revivals from comparatively recent work of American playwrights. The writers named were Maxwell Anderson, Philip Barry, S. N. Behrman, Marc Connelly, Rachel Crothers, Russel Crouse, Owen Davis, Paul Green, Moss Hart, Lillian Hellman, Sidney Howard, George S. Kaufman, George Kelly, Sidney Kingsley, Howard Lindsay, Clifford Odets, Eugene O'Neill, Paul Osborn, Elmer Rice, William Saroyan, Robert E. Sherwood and Thornton Wilder.

Would Tour U. S.

The series of plays would tour the country "to the greatest possible extent, particularly in communities which, under present circumstances, never see good professional productions of the best plays." One performance is to be given in each of the towns, except in communities where the demand supports additional performances. The plays of the "National People's Theatre" would be shown all through the fall and winter and each community would have its play every two or three weeks.

The production details are to be of the best quality: "the casting, direction, scene designing to be done exactly as though for first class Broadway production." However, the price scale would be kept down to a maximum of $1.50 and where facilities permit the scale might go down to 25 cents. The statement said that "there can be no atmosphere of snobbery, either social or intellectual."

It is asserted that the financial details of the "People's Theatre" idea were carefully worked out and that the project could earn "substantial profits" which would be used to expand the movement. Funds to start the first season are to be raised "in the theatre itself and from public spirited friends of the theatre."

The basic question Mr. Sherwood and Mr. Atkinson asked the leaders of the 1,200 dramatic societies throughout the country was, "Do you believe that in your community there exists sufficient interest in the theatre to provide support for this plan?"

Reaction Called Favorable

The reaction of college, school and other amateur dramatic groups to the proposed plan has been "almost universally" favorable, according to Mr. Sherwood's office. The answers received so far indicate that communities which do not have a legitimate theatre are anxious to back the "People's Theatre," it was said. The letters also are giving information on the facilities available in the particular community, including data on the number of seats, possible top admission scale and the tastes of the local group.

About 300 replies have been received.

About the time the American National Theatre and Academy was given a charter in 1935 the Theatre Project of WPA began its activities, which for a time were conducted on a very wide scale, and an attempt was made to establish a Government "people's theatre." Both the idea of a Federal Theatre Project and the plays presented were criticized.

Last June Congress refused to appropriate money to continue the WPA theatre activities and ordered the abandonment of the project.

No decision has been made so far concerning the exact date on which the "People's Theatre" of the American National Theatre and Academy would begin producing plays.

BROADWAY PLAY PRICES ARE CUT

Legitimate theatres in New York are lowering admissions in anticipation of getting extra business from World's Fair visitors. Six productions are operating already on reduced admission scales even though the New York Fair does not open until May 11th. Last year managers found that the Fair did not help business and no great increase is expected this year. However the general opinion is that prices should be lowered to attract the out-of-town visitors.

Legitimate theatre operators have refused to cooperate this year in exploitation plans for the Fair, feeling that it did not help their own business. Last season two of the 31 shows (including three WPA productions) had reduced prices at this time of the year. The six shows on a reduced scale this year constitute nearly one-fourth of the total number now running.

Central Theatre Control Urged by John Golden

That the theatre may "recover its health as a public institution," John Golden on Monday urged all the "chaotic elements working in the theatre" to form a central board of control.

Mr. Golden spoke before 600 members and guests of the Comoedia Matinee Club at its eleventh annual spring festival luncheon at the Hotel Astor, New York.

Mr. Golden, long a manager, cited his reasons for the plight of that "fabulous invalid," the theatre, and placed some of the blame on his colleagues.

"The managers' group, unlike all of the other groups in the theatre, has never been in a position where it could have control even of its own membership," he continued. "Until some way to correct this weakness can be found, the managers—and I'm sorry to say this—will never form a group that may be depended upon to work, either harmoniously among themselves or in complete cooperation with the others."

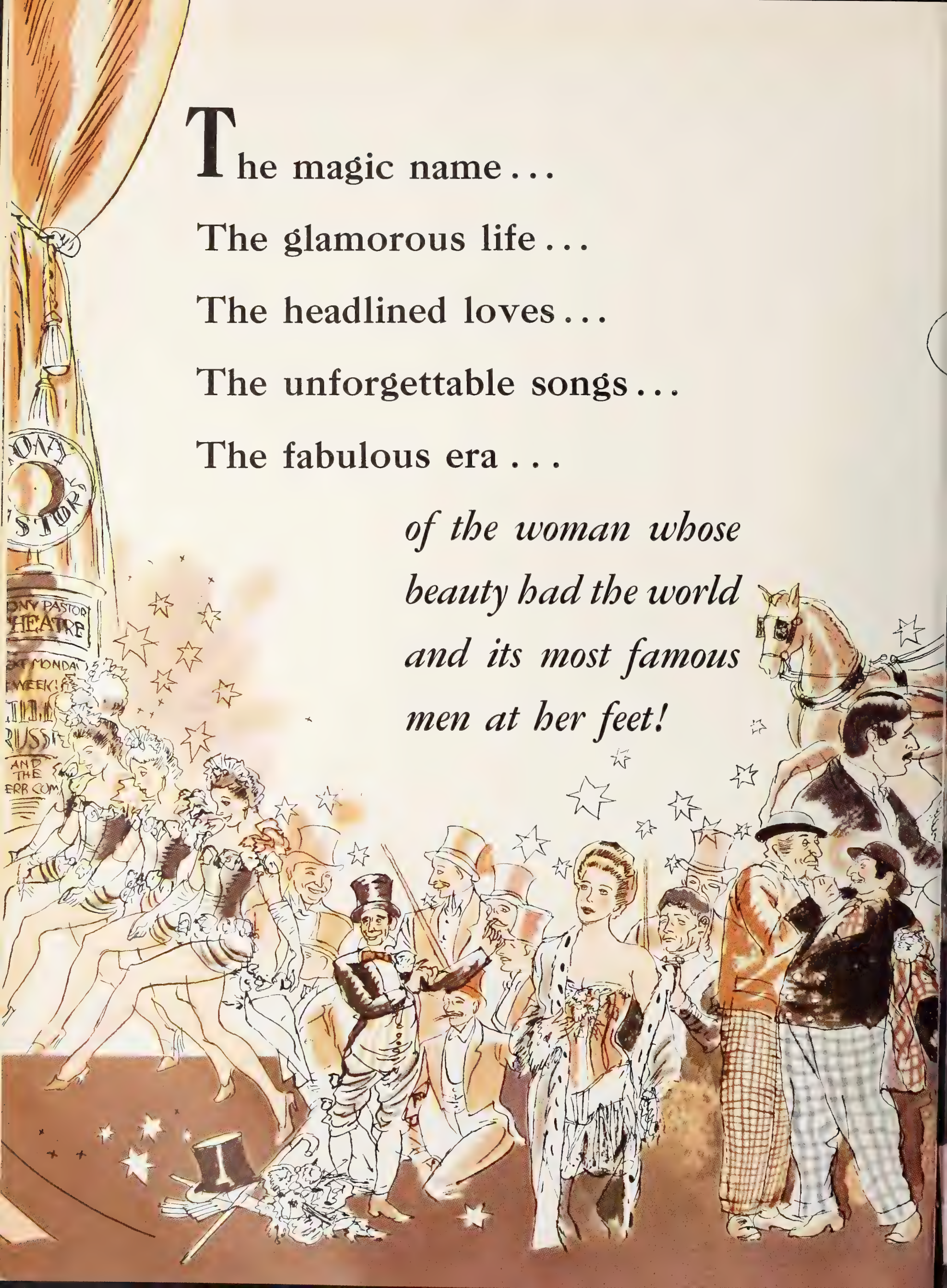
"I can see but one practical solution to the problem of preserving and advancing the status of the theatre, improving its conditions, spreading its popularity and cultural and educational influence, and that is by the formation of a control board, representing each of the creative and executive branches of the drama.

"The control board should be made up of a number of highly respected persons, . . . of sane, ethical views and fair, unbiased interest.

"The board must be our ruler, our own court, our own judge and jury, our own punitive and governing body, our own censor, created out of our selves, by ourselves; a practical, permanent, potential protector of our own house against outside attacks and inside differences and discord.

"Let the control board have a sound code of ethics interpreted by competent men and women steeped in the lore of the theatre. Let us cut out the selfish, short-sighted bickerings and jealousies of every group. Let us bring into line the managers. Let us settle the disputes of all parties by arbitration and reason in a fair court composed of those who know the difficulties and the attacks against our dear institution."


Gentlemen!
We give you
the toast
of the century!


The magic name . . .
The glamorous life . . .
The headlined loves . . .
The unforgettable songs . . .
The fabulous era . . .
of the woman whose
beauty had the world
and its most famous
men at her feet!


LIFT
UP

Darryl F. Zanuck's

PRODUCTION OF

LILLIAN RUSSELL

The greatest boxoffice triumph of the producer who gave you "Alexander's Ragtime Band", "In Old Chicago", "Jesse James", "The Rains Came", "The Grapes of Wrath"!

The magic name...

The glamorous life...

The headlined loves...

The unforgettable songs...

The fabulous era...

of the woman whose beauty had the world and its most famous men at her feet!

"Diamond Jim" Brady presented her with a fortune in jewels—lost his heart to her!

Kings, tycoons, the smart, the famous, the great, were among her ardent admirers!

Every woman envied her, longed to be like her!

Her gems, her furs, her gowns dazzled even New York of golden splendor!

She was America's first and greatest glamor girl —the most vivid personality of those gay and colorful times!

Darryl F. Zanuck's

PRODUCTION OF

LILLIAN RUSSELL

with

ALICE FAYE · DON AMECHE · HENRY FONDA

as Lillian Russell — *as Edward Solomon* — *as Alexander Moore*

EDWARD ARNOLD · WARREN WILLIAM · LEO CARRILLO

as Diamond Jim Brady — *as the Famous J. L.* — *as Tony Pastor*

HELEN WESTLEY · DOROTHY PETERSON · ERNEST TRUEX
NIGEL BRUCE · CLAUDE ALLISTER · LYNN BARI · WEBER &
FIELDS · EDDIE FOY, JR. · UNA O'CONNOR · JOSEPH CAWTHORN

Directed by IRVING CUMMINGS · Associate Producer Gene Markey
Screen Play by William Anthony McGuire · Dances staged by Seymour Felix

A 20th Century-Fox Picture

Alice Faye sings Lillian Russell's unforgettable songs, including . . .

"After the Ball is Over"
"Rosie, You Are My Posie"
"The Band Played On"
(*"Strawberry Blond"*)
"My Evening Star"

Two new hits you'll remember as long . . .

"Adored One" by Alfred Newman and Mack Gordon . . . "Blue Love Bird" by Gus Kahn and Bronislau Kaper.

Spectacularly backed by 20th showmanship!

AN UNPRECEDENTED DOUBLE WORLD PREMIERE MAY 15th

. . . and released May 24th so that you may profit!

B & K VIOLATED MONOPOLY DECREE BY OVERBUYING, MASTER'S FINDING

Counsel for Paramount and Circuit Plan to Show Contracts Were Based on "Essential Film Supply"

A master's report in Chicago last Monday rendered the first Federal anti-monopoly finding of the current wave of regulative attention to the motion picture when Balaban & Katz, exhibitors, and Paramount Pictures, Inc., as parent company, were found guilty of violation of a consent degree of April 6, 1932.

The finding of Edgar Eldredge, as special master in chancery, assigned by Judge Charles E. Woodward in Federal court, is based on his judgment that Paragraph X, that portion of the decree providing against monopoly, has been violated by overbuying of product, subsequently unplayed.

Flat denial has emanated from B. & K.-Paramount attorneys, in both New York and Chicago, and the contention that the record shows that the contracts were for "an essential film supply" will be the burden of the exceptions to be made within the twenty-day period ending May 21.

The issue, in consequence, before the court will be on fact.

The original action ending in the consent decree of 1932 was by the United States against the B. & K. theatre group and all the major film companies except Columbia Pictures.

Other Distributors "Not Guilty"

The master's report, after 16 months of hearings, is in the action filed by the Government December 15, 1938, charging violations of the decree against B. & K. and all of the major distributors except Columbia Pictures. The charges against all the majors, except Paramount as parent and partner of B. & K., resulted in findings of not guilty.

The charges involved the whole gamut, "combination and conspiracy in restraint of trade, monopolization of interstate trade and commerce in the distribution and exhibition of motion pictures," along with violation of the Sherman act.

Acquitted on Coercion

The liability of all defendants jointly was confined to Paragraphs VII to IX and XI, in the consent decree. These paragraphs pertain to restraint of trade, establishment of clearance systems and coercion. None of the defendants was found guilty of these charges.

During the trial the Government said RKO-Radio and Universal had not violated the decree. The Government also at the end of the hearing substantially withdrew the issue of conspiracy. When this was done the defense rested. The charge of coercion also was not pressed by the Government.

The report charges that Balaban & Katz usually bought about 80 per cent of all major company product, but did not exhibit all the product scheduled or contracted for.

Paragraph X, of the consent decree, enjoined the defendant and their officers from entering into or performing any contracts, or agreements, franchises or licenses with any one or more of the defendant distributors for the exhibition of motion pictures in the Chicago area, the individual or collective effect of which would unreasonably lessen competition or interstate trade and commerce between the defendants or any two or more of them, or effect a combination in unreasonable restraint of interstate trade and commerce or create a monopoly of interstate trade and commerce in motion pictures in said territory.

It was on this matter that the exhibitor defendants were found guilty by the Master.

All violations of the decree were after Nov. 9, 1935. Any violations prior to that were not punishable, the court ruled. The theatres involved, all of which are in the Loop area, are the Chicago, United Artists, Roosevelt, State-Lake, Apollo and Garrick. All are operated by B. & K. The RKO-Palace, the Woods, Oriental and McVickers are operated by independent exhibitors.

Hearing Date to Be Set

The defense now has 20 days, or until May 21, to file exceptions to the report of the Master-in-Chancery. These exceptions will be filed in written form, following which Federal Judge Woodward will set a date for a hearing when oral argument can be given.

If this report is approved by Judge Woodward it will have considerable bearing on the Government's suit in New York, observers in Chicago believe. A pending suit of Chicago independent exhibitors against B. & K. and the major companies will also be effected if such approval is given, attorneys state. This last mentioned suit has been lying dormant for many months pending the outcome of the Government cases.

INDIANA ALLIED OPPOSES DECREE

Through a statement by its executive secretary, Don Rossiter, the Associated Theatre Owners of Indiana, an affiliate of the National Allied States Association, last week publicly opposed the Department of Commerce bases for a possible consent decree settlement of the Government's "key" New York anti-trust action against the major companies.

Mr. Rossiter said that the association "seriously objects to the proposed system of selling, although it is in favor of some sort of arbitration; but not that as outlined in the Department of Commerce proposals."

Delay Educational Hearing

The Educational Pictures Corporation creditors' hearing was postponed, in New York, from Tuesday to May 14th. However, on Wednesday an application to vacate the designation of James A. Davidson, as trustee, was heard by a Federal judge.

Bar Relatives

Extras related to Central Casting Bureau employees in Hollywood will receive no work except in an emergency, under a ruling of Howard Philbrick, Bureau general manager.

Pre-trial Examinations in New York Continue with Schaefer, Wobber Testimony; Distributors Question Independents

Prosecution by the United States Government, of its anti-trust suit against the large companies in the New York "key" case, resolved this week into the comparative quiet of pre-trial examination of witnesses, from the organized industry and from independent exhibition, after the "fireworks" of last week, during which assistant United States Attorney General Thurman Wesley Arnold, heading the Department of Justice anti-trust division, crushed hopes of an out-of-court settlement by a slashing attack upon the industry's present setup.

Mr. Arnold, who a week ago had called the industry a dictatorship in testimony before a Senate judiciary subcommittee, said the defendants had been allowed to discuss settlement by consent decree, when such a decree never would be accepted without a "complete surrender," which would imply absolute divorcement of exhibition from distribution, that is, of distributor companies from their affiliated theatres.

Move for Inspection

On Tuesday the Government told the majors it would ask for a court order on May 7th allowing them to inspect records of the defendants covering the licensing of films to 69 independent and Warner theatres in the Philadelphia area. Government attorneys said that the majors had already been served with subpoenas to present the same records on June 3rd when the trial is scheduled to open.

In an affidavit Seymour Krieger, special assistant attorney general in charge of the Philadelphia area, said the records, consisting of licensing contracts, deal sheets, office communications and feature cut-off records, are evidence which the Government intends to use to prove the alleged unfair trade practices imposed on Philadelphia exhibitors and discriminatory benefits extended to the Warner theatres in that territory. It was explained the Government applied to inspect the records in order to prepare for the trial.

The motion requests not only the records on negotiations and performance of contracts, but also of similar records relating to a refusal by any defendant to license or negotiate the licensing of films to any of the 69 theatres listed.

Eleven independent exhibitors are named who were allegedly affected by discriminatory practices. The largest operator listed was Columbus Stamper, who has seven theatres in the Philadelphia area, the Forum, Frankford, Nixon, Roosevelt, Tower, Rivoli and Great Northern. The notice of motion stated that the first five theatres named have been acquired by Warners.

The other exhibitors and their theatres named were William Goldman, Band Box in Philadelphia, HiWay in New York and Hippodrome, Strand and Victor in Pottstown and Warners' Terminal, formerly owned by Mr. Goldman; David Milgrim, the Bluebird, Howard, Rialto, Temple and Walton in Philadelphia and the Garden in West Chester; Harry Fried, the Suburban in Ardmore, Seville in Bryn Mawr, Anthony Wayne in Wayne; Allen

(*Continued on following page*)

INDEPENDENT EXHIBITORS TESTIFY

(*Continued from preceding page*)

M. Benn, the Belmont and Benson in Philadelphia; Herbert Elliott, the Fern Rock in Philadelphia; Harry Perelman, the Lehigh and West Allegheny in Philadelphia and the Yeadon in Yeadon and David Shapiro, the Admiral in Philadelphia.

Two other theatres later acquired by Warners are listed the Bromley in Philadelphia, formerly owned by Charles Segall, and the Lansdowne in Lansdowne, formerly owned by Henry Friedman.

The Government's motion also named 46 Warner theatres and one Loew's house.

The Government will depend primarily on the records and contracts to prove the alleged discrimination in favor of Warners by a comparison of licensing terms, according to Mr. Krieger.

The application will be heard by Federal Judge Henry W. Goddard on Tuesday, May 7th.

Schaefer Testifies

In the pre-trial examinations of the major company defendants, which have been proceeding for several months, George J. Schaefer, president of RKO, testified on Monday that he opposed long term franchises; outlined sales policies of Paramount and United Artists, and RKO, three companies with which he has been associated; and denied that the distribution department of either RKO or Paramount exchanges information on rentals with its theatre department.

In the pre-trial testimony of prospective Government witnesses, questioning of whom has been proceeding for about two weeks, James C. Forgione, a New Jersey independent exhibitor, told defense attorneys last Wednesday, that independent circuits offered greater competition to the independent theatre than the affiliated circuits; and Anthony Bannon, former New Jersey theatre operator, named by the Government as a witness to theatre conditions in Newark, admitted, under defense attorneys' questioning, that his knowledge of distribution in that city was only "general," inasmuch as he had severed his connections there in 1933.

Schaefer Dislikes Long Contracts

George J. Schaefer, president of RKO, called long term franchises "a one-way street" in pre-trial examination by Special United States Assistant Attorney General Robert L. Wright on Monday, in New York Federal Court.

They are that, he declared, because the exhibitor will play all pictures from a company, then, only if the deal is profitable to him.

He denied the inference, by Mr. Wright, that assurance of continued film sales to distributors depended upon an interest in theatres, or long term contracts. What mattered, he asserted, was the "quality of your pictures."

"That, and your ability to sell them, are your best assurances," he asserted.

Mr. Schaefer was questioned on Paramount acquisition of theatres, inasmuch as he had been sales manager of that company. He justified the acquisition, by Paramount, of theatres in Boston; also, its disposal of theatres in Philadelphia. On the former, he remarked that it was forced upon Paramount by the merger of Metro and Loew's. On the latter, he noted that the sale of Paramount's three Philadelphia theatres was ordered by the trustees, because the theatres had proved unprofitable.

Mr. Schaefer also outlined other policies of RKO, United Artists, and Paramount. The RKO president had been employed at various times by United Artists and Paramount.

In remarking on the advantages of theatre ownership, by distributors, Mr. Schaefer emphasized that his present company would not subsidize an unprofitable theatre. The company does not have a rigid policy; individual instances of theatre earning capacity govern it, he said.

Because of "the jealousy between different producers," United Artists does not block-book, Mr. Schaefer noted. He noted, also, that the company gained its greatest revenue from the five affiliated circuits.

Paramount's "decentralization" of its theatres was begun by him, he told the Special Assistant United States Attorney. The theatres were losing money; it was realized that the "local manpower" had better knowledge of local conditions, he said.

Wobber Testifies

Herman Wobber, sales head of Twentieth Century-Fox, was questioned closely Tuesday.

Mr. Wobber, who was western sales division manager of Paramount from 1916 to 1932, described the first run situation of that company in five key western cities during his tenure. He attributed Paramount's theatre acquisitions in the early twenties to a realization that the exhibition field was more profitable than either distribution or production.

Jesse Lasky's efforts in 1926 to sell pictures individually proved to be "a miserable failure," Mr. Wobber asserted. "We found that exhibitors who couldn't rely upon us for quantities of pictures didn't come to us for individual films."

Bannon's "General" Knowledge

Anthony Bannon, former Newark operator, and listed by the Government as one of its 500 prospective witnesses, and having knowledge of unfair clearance in Newark, admitted on questioning Friday, April 26th, by the defense that his knowledge of distribution in that city was general, because he has not operated a theatre there since 1933; that he was "99 per cent certain" that he did not complain to the Government; that he had, however, when operating the Court theatre in Newark, communicated his clearance problem to Sidney Samuelson, former president of the New Jersey Allied, in an effort to get better licensing terms for his house; that he and a partner had leased the Court theatre in 1926, and that his chief problem was the 14-day clearance which the Savoy Theatre had, over his house; that the Savoy was owned by an independent, before Warners took it over; that Warners merely had the same clearance, in operating the Savoy, as had the independent; that the Savoy had 1,600 seats, and his own house, only 800; that his house was five years older than the Savoy; and that he now participates in the operation of the Howard theatre, Howard Beach, Long Island.

Howard Lesser, an independent exhibitor, of Paterson, New Jersey, one of the prospective witnesses to alleged monopoly and unfair practices by the majors, listed in the Government's bill of particulars, testified in pre-trial questioning by defense attorneys, on Wednesday.

He testified against "unfair" clearance by the distributors to his competitors and complained that Warners attempted to compel him to buy 1939-40 product as a condition to his obtaining the last half of the 1938-39 program.

Forgione Names Reade

Independent circuits are greater competition than affiliated circuits, James C. Forgione, independent exhibitor, of Metuchen, New Jersey, second of the Government's prospective witnesses in the New York "key" anti-trust, to be examined by majors' attorneys, told them Wednesday, April 24th, in New York.

Mr. Forgione named Walter Reade, independent circuit owner, as a primary cause for his clearance problems. Mr. Reade operates in the Plainfield, New Jersey, area. Mr. Forgione said he did not object to affiliated theatres in his area, obtaining clearance over his Forum theatre, in Metuchen; but that Mr. Reade, since 1933, had also obtained protection.

He said that, before 1933, he played pictures 14 days later than the affiliated theatres in New Brunswick and Perth Amboy. They are about 6 miles from Metuchen. Plainfield is about eight; it is beyond the county line; there are poor transit connections, he said. Nevertheless, he related, Mr. Reade's Plainfield theatre obtained seven days' additional clearance.

Mr. Forgione admitted that RKO, Universal, and Columbia "knew" of his situation, and had allowed him to purchase some pictures without contracting for all of their product.

He regarded it as "wrong" for a "distributor to cooperate with one independent against another."

Block booking was a factor about which Mr. Forgione complained, during the questioning; he asserted small town operators would like to play pictures from all the majors, but could not, under the present dispensation.

Mr. Forgione revealed he had only one meeting with the Government investigators; and that was in the New York headquarters of the Allied Theatre Owners of New Jersey, a meeting arranged by the Allied, after the unit had canvassed its members by letter.

Another Government Witness

The Department of Justice, last Thursday, added another name to its long list of over 500-odd prospective witnesses, to be called in its "key" New York anti-trust suit against the majors, scheduled to begin on June 3d. A supplemental answer, filed by it, listed William Goldman, Philadelphia exhibitor, as a witness who has knowledge of an alleged monopoly exercised by Warners in Philadelphia; and asserted that he, in 1935, allegedly was forced to drop his endeavors to lease the Keith theatre because United Artists refused to sell him first run; and that, afterwards, Warner Theatres leased the theatre. The Government states that Mr. Goldman's name had been inadvertently omitted when the original list of prospective witnesses was filed.

ONE FOR NEELY BILL, TWO OPPOSE IT

The Neely anti-block and blind selling bill now pending in the Senate (S. 280) continues to see-saw on the attitudes of public groups, the Wisconsin Congress of Parents and Teachers this week voting to support it, while the Missouri State Federation of Women's Clubs voted against, without a dissenting vote. Also on the record as opposing the bill is the Indiana Indorsers of Photoplays which voted against it at a meeting Wednesday at which C. C. Pettijohn was a speaker.

From New York the National Board of Review this week sent warning to the various better films and club women's organizations with which it is in contact that the measure will not give assurance to the public of picture selectivity nor assure quality.

COMPETITION OF OWN RADIO ARISES ON NBC TELEVISION'S FIRST BIRTHDAY

Asks Owners of Receivers and Dealers Whether Audiences Would Accept Change of Nights, Hours of Programs

Hoping to eliminate competition between its television unit and its standard radio broadcast programs on Saturday evenings and on Sundays, and endeavoring to adjust complaints from television listeners in the New York metropolitan area that they cannot listen to a television program and to a favorite radio program at the same time, the National Broadcasting Company this week was considering a change in its five-day-per-week television schedule. This change would remove television programs from the air on Saturday evenings and on Sundays, and place them on Mondays and Tuesdays, now devoid of television entertainment.

Questionnaires Issued

Questionnaires were sent out to owners of television receivers and dealers in the New York area, asking whether the audiences would accept such a change. It is reported that the NBC already had decided to change, had withheld the announcement so that it could be certain of public support. Some set dealers and the NBC's parent Radio Corporation of America sales force, it was said, had protested, declaring that Saturday evenings and Sundays were best for display and demonstration of sets for sales.

The introduction of a seven day week would involve some difficulties with the two unions in the technical field, it is reported. These are the Association of Technical Employees, independent, with which the NBC now deals, and the International Brotherhood of Electrical Workers, from whom NBC officials declare no demands have been received. It is understood that the five day week now prevails because it is the union week, and because an extra two days would involve another shift of workers.

18 on Studio Production Crew

Television production crews consist of about 18 men, for a studio program, 3 for a motion picture program, 12 for an outside "pick-up" program.

In addition to the change in days of presentation, a change in hours may be made. Thus, evening and afternoon programs would be moved forward one half hour.

The NBC is keeping television on the air on Saturday afternoons, because those afternoons provide the best opportunities for telecasting of outdoor sporting events.

To provide for summer vacations, the company will reduce operations for a six-week period, beginning in July.

Though the Federal Communications Commission will not allow commercialization of television, even in limited form, at the present time, the National Broadcasting Company has, of late, been presenting several commercial programs "to find out what television listeners prefer in the way of commercials," according to an NBC spokesman.

On Sunday afternoon, "Tobaccoland, U.S.A.," a Liggett and Myers-sponsored industrial film was shown; on Wednesday evening, Lowell Thomas was seen and heard, broadcasting the "Sunoco News," sponsored by the Sun Oil Company; on Friday evening "Your Esso Television Reporter," a news feature, was to be shown.

FORM SOCIETY TO ADVANCE TELEVISION

The Association for the Advancement of Television, Inc., has been formed by a group of engineers and others interested in television and the organization has been chartered by the State of New York as a non-profit membership corporation. The president is J. H. Prager.

The group plans to conduct a number of activities, according to Samuel I. Bazil, counsel. One purpose will be to act as a "consumers research bureau" and a testing body for television equipment. Mr. Bazil said they had reports that some television companies have receivers ready for mass-production which they might try to sell on the American market even though the English machines are not up to the American television standard. He also said the organization plans to publish material relating to television, conduct forums on television and interest the public in the new industry. The group will be supported, he said, through membership dues.

Such presentations are allowable if the NBC is not paid for their display, the company's officials said, on Monday.

Television's First Birthday

More programs for the televiewers and the beginning of regular transmissions of National Broadcasting Company radiovision programs over an established network are seen as developments of the next 12 months by Alfred H. Morton, NBC vice-president in charge of television, in an anniversary review of NBC television's first year of regular daily service, as observed Tuesday in New York.

"In television's second year," said Mr. Morton, "with the cooperation of televiewers both present and prospective, we expect to have NBC programs radiated regularly by a new NBC station in Philadelphia and by the General Electric Company transmitter near Schenectady. And, provided television is granted a status of at least limited commercialization, thus opening the way to more help from advertisers, it is entirely probable that NBC may expand our present five-day television week into one of seven days.

"The first year of television broadcasting has seen our schedule rise from about five hours a week to 16 hours. Under limited commercialization we might anticipate another rise to 20 or more hours a week.

"During the first year of television we have telecast more than 200 individual programs in cooperation with advertisers and advertising agencies." The year's programming reputedly cost $500,000.

"These programs," the statement went on, "presented in cooperation with 80 different advertisers, represented every major American industry. They totalled more than 10 per cent of our program hours for the first year. If

Additional outside telecasts and the presentation of a considerable number of NBC radio network programs will be made possible through the use of NBC's second unit of mobile television equipment, he indicated.

"In the year since last April 30th, when President Roosevelt and others appeared in the inaugural program of American television broadcasting," said Morton, "we have transmitted more than 1,000 individual program items. The number of program hours totals more than 600.

Television's development in the United States, Mr. Morton continued, must include the active participation of the televiewer. NBC's audience poll is based on a program mailing list of more than 2,000 names of receiver owners.

Comparison of the NBC list with lists of known set owners, added Mr. Morton, indicates that the total number of receivers in the metropolitan area is more than 3,000.

The audience poll, conducted weekly, showed the most popular program of the year was of the Broadway production, "When We Are Married."

The first birthday of regular daily television broadcasting in America was observed Wednesday, with a two-hour program, including appearances by stars of stage, motion pictures and radio. The telecast began at 8:30 p.m., over Station W2XBS.

Philco To Sell Stock

Philco Radio and Television Corporation in Philadelphia, one of the large radio receiver manufacturing field and one of the pioneers in television, will drop its privately-owned status by selling to the public a sizable block of its common stock, it was announced last Friday after a meeting of stockholders in Philadelphia. An amendment to the articles of incorporation was voted to permit reduction in par value of common stock from $100 to $3, under the present plan each present share to be exchanged for 33 1/3 shares of new common.

After giving effect to the exchange, Philco will have outstanding 1,221,100 shares of common stock and 28,385 shares of $100 par value $5 preference stock. There will be no bonds, mortgages or funded indebtedness. It is contemplated that present stockholders will sell through a public offering a part of their holdings of the new common. Discussion already under way with the investment banking firm of Smith Barney and Company, whereby an offering of sufficient stock to obtain funds to retire all the preference shares will be made. Upon completion of the plans, the company said, the common stock will be the sole outstanding issue of Philco. Application will be made to list the stock on the New York Stock Exchange.

James T. Buckley, president, hinted that the forthcoming public offering is a forerunner of others from time to time.

Mr. Buckley disclosed that Philco last year set a new record in receiver sales, total sales, including other lines of manufactured goods, aggregating $45,423,184 in 1939. He also revealed that current assets at the close of 1939 amounted to $17,093,320, against current liabilities of $4,480,932 with cash substantially in excess of current obligations.

In addition to radio manufacturing, Philco produces domestic refrigerators and portable air conditioning units.

Farnsworth To Build

E. A. Nicholas, president of Farnsworth Television and Radio Corp. of Philadelphia and Fort Wayne, Ind., announced last Saturday that the present plans of the company call for the production of television receiving sets to start in September.

NEW DEAL FILMS HELD PROPAGANDA; ICKES WOULD TAX FILM LOCATIONS

Senate Refuses to Allot Funds to Continue Film and Radio Services Transferred to Office of Education

by FRANCIS L. BURT
in Washington

Amid a barrage of charges that motion pictures produced by New Deal agencies were propaganda, the U. S. Senate, Friday, April 26th, refused to appropriate funds for continuance of the Federal film and radio services as transferred last year to the Office of Education from the National Emergency Council by President Roosevelt. Types of films specifically under attack have been Pare Lorentz's "Fight for Life," maternity subject, and "The Plough That Broke the Plains" and "The River."

Radio Fund Aso Refused

With 36 Senators not voting, the Senate, by a tally of 24 to 36, refused to adopt an amendment offered by Senator Elmer Thomas of Oklahoma, to include $106,400 for the Federal Film Service in the Federal Security Agency appropriation bill and by the same action denied a fund of $40,000 for the radio service.

Since the House of Representatives previously had denied funds for the two services, the net effect of the Senate's action will be to put them out of business at the close of the fiscal year, June 30, next, unless in the meantime legislation is enacted giving them official status, and this is not considered likely.

The two services were created by President Roosevelt and placed in the NEC to act as clearing houses of Federal motion picture and radio activities. Their establishment had never been provided for by Congress, and it was on that ground that House and Senate refused to provide further money once the two agencies were placed in a position where they could be reached; the NEC, having been financed from "blank check" funds given the President, had never been subject to Congressional control.

27 Agencies in Films

Senator Thomas said that there are some 27 agencies engaged in film activities. However, he said in answer to a question by Senator Arthur H. Vandenberg of Michigan, he could not estimate the amount spent on films by the Government annually, acknowledging that in many instances the appropriations are concealed, but suggested that, on the basis of the request of the film service itself the total would probably be "somewhat less than $3,000,000."

"Personally," Mr. Thomas admitted, "I think perhaps we have too many agencies in the film business, but the action taken by the committee is not the way to attack this problem. If it is not desired by the Congress to have all these agencies, then a bill should be passed providing for the establishment of one or more Federal film agencies. Such agencies should be highly developed, so that any Federal bureau desiring the service of a film agency can make application to it, and have the film made by the best machinery available, by the most competent operators available, and have the production turned out in the best possible manner."

If the Federal Security Agency had concealed the film service appropriation, as have other agencies, he taunted the Senate, the fund would never have been refused.

Opposition to the amendment was led by Senator Kenneth McKellar of Tennessee, ranking majority member of the Appropriations Committee, who contended that no enabling act had been passed by Congress and, accordingly, there was no legal basis for the appropriation.

Mr. McKellar charged that the film and radio services had been financed by relief funds and declared it "monstrous to be transferring appropriations from one agency to another when there is a prohibition in the WPA law against using the money except for work relief."

"Admittedly this money is not used for work relief, and yet under the work-relief law they set up a film industry," he declared.

"Insidiously, apparently secretly, not asking for funds for film service, but asking for funds under other pretexts, various agencies have been using appropriations for film purposes to the extent perhaps of half a million dollars a year, and I imagine a great deal more than a half a million dollars," he charged.

Taft Warns of Danger

Admitting that some of the films put out by the Government might be useful, Senator Robert Taft, Ohio, said that "the whole business has been greatly expanded beyond any real value in relation to the functions of the Federal Government" and warned of the dangers of films produced which "only in a general way illustrate functions of the Federal Government."

"I do not care who is controlling the Government," he told the Senate, "if it is to produce films and put them out, they are bound to become propaganda for the particular department and the particular work of the department that happens to be covered by the film.

Referring specifically to "The River," produced by the Film service, Senator Taft declared that "a United States documentary film is a United States propaganda film."

Speaking the last word in an effort to secure support for the amendment, which had been specifically requested by President Roosevelt, Majority Leader Alben W. Barkley of Kentucky made a half-hearted defense of the film service, saying that he is a devoted motion picture fan and has received information and inspiration from educational pictures.

However, he admited, "there is much to be said for the suggestion that the Congress ought to know more about what is being done with the money it appropriates."

ASSAILS U. S. AID TO THEATRE

John Golden, playwright and play producer, speaker on the New York University series, "Diplomas and Jobs," criticized government subsidization of the theatre in an address during the week over WNYC, municipal radio station.

"I'm in favor of a subsidized theatre," Mr. Golden said, "but not with Government money. In fact, I am not one who believes the government should run any business. I think the theatre could easily organize its own subsidized groups and subscribe considerable money to support them. I would gladly contribute, but I know I wouldn't want it run by politicians, for I'm sure we of the theatre know more about that than most any politician."

Ashurst's Attack on Plan of Secretary of Interior Limits Fees to Indian Lands and U. S. National Parks

With all its $100,000,000 annual tax payments to the Federal Government and its $250,000,000 tax payments to state and city governments, the motion picture business would be subjected to "pestiferous" taxes for taking films on the public lands. Efforts of Harold L. Ickes, U. S. Secretary of the Interior, to impose definite scales of charges on Hollywood for use of the public lands for the making of films on location this week drew upon his head the wrath of Senator Henry A. Ashurst of Arizona, who paved the way for a committee investigation and succeeded in having the Senate adopt a prohibition against the imposition of fees for such activities except on the Indian lands and in the National Parks.

Would Have Charged $100

Introducing a resolution for an investigation, both of the fee schedules and of the motion picture activities of the Interior Department itself, Senator Ashurst told the Senate that the Department on April 20th had issued a schedule which, while making no charge for the taking of news reel, travelogue or still pictures, provided a flat fee of $100 for the making of productions on the public lands, other than the National Parks, with casts comprising more than 25 persons and, for making pictures in the National Parks, daily fees ranging from $50 for casts of less than five to $500 for casts of over 25.

"The honorable Secretary of the Interior, in his zeal, has conceived the idea that he is paramount in regard to all lands belonging to the United States," Senator Ashurst commented. "I may be wrong, but I believe that under the Constitution Congress is the appropriate body to deal with and dispose of public lands.

It was pointed out by Senator Kenneth McKellar of Tennessee that many of the departments are making motion pictures and that the appropriations committee this year refused to allocate specific sums for that activity, as requested by several. "I do not know what the connection is," he observed, "but it does seem that our departments are going a little strong on making films."

Refers to Stalin

With the Senate engaged in consideration of motion picture activities in connection with the supply bill for the Federal Security Agency on April 26, Senator Ashurst saw an opportunity to put it on record and offered an amendment to the measure which would ban the making of charges for activities on lands other than those of the Indians and the National Parks.

Declaring the order to be an invasion of the rights of Congress, he said solemnly, "I measure my words when I say, examine the record of bloody Joe Stalin and you cannot find such an arbitrary, unnecessary, irritating order as to lands."

To a laughing Senate he said that for the past two years "millions of persons through the West have been charmed by the friendly rivalry going on between the Secretary of the Interior and the Secretary of Agriculture as to which should have this or that jurisdiction, and which department should be entitled to have a courtesy title placed on a sound or motion picture taken on lands belonging to the United States.



It's a toss-up!



Which is greater!

20 MULE TEAM or VIVA VILLA?

they're both great pictures!





Let's put it this way:

"20 MULE TEAM" IS ANOTHER "VIVA VILLA"

and it's positively Wallace Beery's greatest role!

This is a new M-G-M thriller to take rank with the biggest outdoor pictures you ever played. Filmed in the awesome sweep and majestic splendor of Death Valley with a cast of thousands. Here are mule skinners with whips cracking, claim jumpers with guns blazing, tinhorn gamblers, Indian swampers, crooks prospecting for easy pickings. All the wild, wicked, wanton drama of early California's lusty lore with Wallace Beery in a luscious role packed with power and racy humor. It's got the kick of 20 mules!

"20 MULE TEAM"
Starring
WALLACE BEERY
with Leo Carrillo
Marjorie Rambeau • Anne Baxter • Douglas Fowley
Screen Play by Cyril Hume, E. E. Paramore and Richard Maibaum • A Metro-Goldwyn-Mayer Picture • Directed by Richard Thorpe • Produced by J. Walter Ruben

BROADCAST MUSIC, RIVAL OF ASCAP, GETS 2,500 SONGS, 292 STATIONS

But ASCAP Says at Least 390 Stations Will Sign New Contracts at Once When They Are Ready

Broadcast Music, Inc., has acquired The M. M. Cole Music Publishing Company's catalogue of more than 2,500 songs, and apparently has refused to argue with the Songwriters Protective Association over its declaration of several weeks ago that it would not charge more than two cents royalty per transcription for its songs. Officers of the new music publishing and licensing firm set up by the broadcasting networks and large stations, in the hope of supplanting the American Society of Composers, Authors, and Publishers as a music source for radio, and perhaps as a source of music for motion pictures, declare that 292 stations have signed contracts with it, and that it expects 88 more stations to sign soon.

These stations, BMI executives said in New York on Monday, do 80 per cent of the radio advertising business of the country.

More Songs Published

BMI last week also announced the publication and advertising of more songs, and additions to its personnel. It hopes to acquire the catalogues of many more publishers, to get several hundred songs writers, to have enough songs, through these mediums, and to have popularized them so well, by radio, coin music machines, and, possibly, the motion pictures, that by December, when broadcasters' contracts with the ASCAP end, it will be able to supply as much popular and classical music as needed.

The BMI statements on the signing of additional stations was countered by ASCAP announcements that, shortly, when the new ASCAP contracts are ready, they will be signed by a minimum of 390 stations at the outset; and that, by the end of the year, virtually all of the country's stations which formerly had ASCAP contracts, will again have them.

The BMI contract with the M. M. Cole Music Publishing Company, of Chicago, was signed on April 24th, and runs for ten years, from January 1, 1941, one day after ASCAP's contracts with the broadcasters end.

Hillbilly and Cowboy Music

At present, and until the new contract goes into effect, the Cole company's catalogue is controlled by the Society of European Stage Authors and Composers.

It comprises much music in the hillbilly and cowboy idioms; and is expected to be useful to BMI's smaller station customers, servicing rural areas.

It is understood that BMI is paying the Chicago firm $270,000 for the catalogue, the payments to be spread over the ten years. The contract is to be renewed in 1950, after negotiation over rate changes. There is provision, in the contract, for arbitration, by the American Arbitration Association, if the two firms disagree.

In the Cole catalogue are the music from companies such as the Belmont Publishing Company, the Calumet Music Company, Moderne Publications, Hearst Music Publishing Company, Ltd., of Canada, Morse M. Freeman, and Vincent, Howard and Freeman, Ltd.

Among the "best sellers" in the catalogue are the songs "Mexicali Rose," "Strawberry Roan" and "Silver-Haired Daddy."

The Song Writers Protective Association last week assailed BMI for refusing to ask for more than a two cents royalty for trans- a Song Writers Protective Association statement, which was drawn by John Schulman, its attorney:

"BMI officials reveal naively, that they are willing to sacrifice the interests of the songwriter to benefit their backers, the chain broadcasters, and some of their affiliates and independents.

"I do not agree with the interpretation of

(Continued on following page)

Exhibitors' Payments to ASCAP For Music Running a Million a Year

The American Society of Composers, Authors and Publishers may have taken as much as $6,000,000 from motion picture theatre owners since it has been collecting royalties from exhibitors for publicly performing the music of its members—based on the average $1,000,000 annual collections.

Approximately $6,000,000 was collected from all sources in 1939 by the Society, officers said at the 26th annual meeting on Thursday, April 25th, at the Ritz Carlton Hotel, New York.

The total profits distributed to members were not substantially higher than in 1938 because operating expenses increased to consume much of the 10 per cent increase in receipts. It was said that the increase in operating costs was due principally to the expenses of defending the Society in legal actions occasioned by anti-ASCAP laws in a number of states.

In 1939 about $4,000,000 was collected from radio broadcasters, $1,000,000 from motion picture theatres and $1,000,000 from hotels, restaurants, taverns and miscellaneous sources. E. C. Mills, chairman of the Administrative Committee of ASCAP, said that the bulk of the 10 per cent increase in receipts came from the broadcasters because they had a much better year in 1939 than in 1938. ASCAP payments from radio stations are based on percentages. Radio billings were said to be up about $40,000,000 in 1939.

ASCAP has collected approximately $33,000,000 from all sources in the 21-year period in which it has been collecting fees, according to E. C. Mills, chairman of the Administrative Committee. With the 1939 total at about $6,000,000 it is clear that the Society's revenue has increased many hundreds of times in the two-decade period. The radio industry now pays, on protest, about two-thirds of the $6,000,000 bill. Also the fees collection from motion picture theatres has increased from a few thousand dollars to $1,000,000 a year.

In 1920 film theatres paid ASCAP about $40,000 and the figure rose gradually: $80,000, $120,000, $150,000 and on up. The approximate yearly average in the period 1920–1933 was $200,000. After new rates were effected four years ago, the sum was about $700,000 and for the past few years it has been running steadily at about the one million dollar mark.

In the early years of the Society's history the revenue increased as the organization extended its activities. ASCAP in the interim brought many hundreds of exhibitors to court on suits charging violation of the U. S. Copyright Act under which it collects its royalties and many an exhibitor paid the $250 fine prescribed by the law.

The Society began collecting fees for performing rights from motion picture theatres in 1919. The Society was formed in 1914 but it was not until 1917 that the Supreme Court ruled that its operations were legal. It took the two years from 1917 to 1919 for the group to set up an organization and begin collecting fees.

The annual meeting was described as the "most peaceful" in history. No resolutions were offered from the floor and there were no disputes over classification. Speeches by Gene Buck, president; Gus Schirmer, treasurer; John G. Paine, general manager; Louis Frohlich, general counsel and Mr. Mills were heard by the 500 members present. The speakers reviewed the Society's business in 1939 and no consideration was given to future problems, such as the revolt against ASCAP among some of the radio stations. All officers were reelected.

BROADCAST MUSIC STAFF GROWING

(*Continued from preceding page*)

BMI that electrical transcriptions come within the compulsory license provisions of the copyright law. So far as songwriters are concerned, they would welcome a test of construction of these compulsory license provisions. Regardless of the BMI construction, the fact is that transcriptions have been treated differently than phonograph records.

"The acceptance of BMI's construction would result in a substantial loss of revenue to songwriters . . . . "

BMI's rejoinder to the association statement was, merely, that the two cent charge was the only one alluded to by the law; and that, anyway, songwriters should welcome the low charge, because it would increase the use of their music in transcriptions; and hence, popularize it.

Seven New Songs

BMI last week announced seven new songs. These are "Give Me Music," a waltz; "I'll Be Goin'," a foxtrot; "Keep an Eye on Your Heart"; "What's the Matter, My Darling," a ballad; "You Mean So Much to Me"; "Boogie Woogie to You," a rhythm "jump" number; and "Please Don't Tell Her I Told You."

Both the National Broadcasting Company and the Columbia Broadcasting System are to exploit these numbers, as they have the six previous numbers brought out by BMI.

BMI has added to its administrative personnel. Appointments were announced last week by Merritt E. Tompkins, general manager.

Carl Haverlin has been made station relations director. He formerly directed publicity and handled sports broadcasts for Station KFI, Los Angeles; was a sales manager for KFI-KECA; and from 1938 until the present, had been station relations manager for Davis and Schwegler.

Dana Merriman has been made office manager of BMI. He is a graduate of the Yale School of Music, a well-known conductor; has been a program director for WTIC, Hartford; was a conductor for the NBC; and, last year, was in charge of music and music copyrights for the New York Music Fair.

George Dickson Skinner has joined the publicity staff. He has been a lawyer, writer, and teacher.

Leaflet Hits ASCAP

Broadcast Music is circulating a leaflet to broadcasters explaining its position, and assailing ASCAP. In part, it says:

"You paid for an ASCAP license because ASCAP controlled the music that was popular. . . . As music was added to the ASCAP catalogue, that music became popular, because you were broadcasting it. . . . Round and round, you raced in your cage. . . .

"Nowhere else in the record of modern business is there a case in which a monopoly has been equally successful in making its victims themselves operate the mechanism that held them prisoners."

The music firm is also explaining itself to the public via messages on the back covers of its sheet music.

This week, an executive of BMI expressed gratitude for the cooperation of the manufacturers of coin music machines, and the operators of taverns in which machines play. Many associations of the latter have agreed to support BMI music, it was said.

In a letter, recently, to the operators of the coin machines, BMI pointed out that ASCAP had been trying to tax coin-operated music machines, and that it has supported a law in Congress for such taxation.

The National Council of State Liquor Dealers Associations, at its recent annual convention, resolved that ASCAP was "levying unreasonable fees from users of copyrighted music," and supported the BMI. At the convention, John Fetterman, counsel to the Buckeye Liquor Dealers Association, of Ohio, said:

"Our field of activity has suffered great hardships at the hands of ASCAP. Under the strong leadership of BMI, we have affiliated interests on our side, who will help us battle this unfair monopoly."

BMI, this week, was reported negiotiating for the music catalogues of Hinds, Hayden, and Eldridge, whose specialty is church and school music; and of Arthur P. Schmidt, whose catalogue includes some of the works of the American composer, Edward MacDowell.

Meanwhile, as BMI bustled with negotiations and energy, ASCAP executives last week asserted that "nearly 500" broadcasters had discussed new contracts with it, in one month and a half, since the basic plan for the contracts was disclosed by ASCAP.

John G. Paine, general manager of ASCAP, said that the new ASCAP contracts would be ready between May 15th and June 1st.

U.S. AND FRANCE STUDY MONEY RESTRICTIONS

American distributors and the French government have under discussion proposals closely parallel to the existing British restrictions, including those on remittances, with the distributors holding out for no limitations on the number of imports.

Reports have intimated that the government was suggesting a greatly curtailed number of imports.

Walsh Resigns After Paramount Poolings

George C. Walsh on Wednesday announced his resignation, effective immediately, as president and general manager of Netco Theatres Corporation, a subsidiary of Paramount, operating theatres in New York State.

Mr. Walsh resigned because of the fact that various pools in Netco operating points have been affected, greatly reducing the number of theatres that will continue to be actively operated by Paramount. Pooling arrangements include Rochester, Syracuse, Newburgh, Glens Falls, N. Y., Middletown and the Paramount, Stapleton, S. I.

Committees Named For Fund Drive

At a luncheon in the Plaza Hotel in New York last week, Spyros Skouras, operating head of National Theatres and chairman of the Entertainment section of the Greater New York Fund, named sub-divisions and chairmen as follows: William McBride, theatre ticket agencies; William Morris, with committee men, Phil Blum and Nat Kalshein, bands and orchestras; Francis Coppecus and Fred Shang, concert artists; Col. John R. Kilpatrick, with Benny Friedman and Dan Michalove, sports; Marcus Heiman, with John Shubert and James Reilly, the legitimate theatre.

Meanwhile at a luncheon Monday at the Hotel Astor for the exchange heads and other motion picture executives, with B. S. Moss, chairman of the sub-division presiding, plans were formulated to enroll exhibitors throughout the city for the Greater New York Fund. Two executives were on hand to outline the organization's work and assist in formulating the plans for the exhibitor drive.

The exchange heads will take over the task of contacting all exhibitors with committee heads to be named after a further meeting with Mr. Moss. One committee will handle circuits, and the independents will be contacted by a second committee. Mr. Moss expressed the belief that with a thorough canvassing of exhibitors, contributions from this source could be materially increased.

James L. Kilpatrick, president of the New York Telephone Company, and chairman of the Utilities and Amusement Division of the Fund, reported contributions of $404,447 were received in the first 14 days of the drive from his divisions.

Rogers Drive Opens

The fifth annual Will Rogers National Theatre Week started in nearly 6,000 motion picture houses throughout the country last week and ran for seven days ending Wednesday.

All major circuits and thousands of independent theatre owners were enrolled in the campaign, which was designed to raise money to maintain the Will Rogers Memorial Hospital at Saranac Lake, N. Y., and for other medical and charitable purposes. The Memorial Hospital is for anyone actively engaged in the film industry suffering from tuberculosis. Larger theatres in the country solicit money from patrons in connection with showing a short subject, while smaller theatres contribute individually to the drive fund.

$60,000 for Jewish Aid

Jack Rose of the Indiana Illinois Theatre circuit, chairman of the Chicago Jewish Relief Fund, reported $60,000 has been contributed by the amusement industry. He was aided in the fund drive by John Balaban, Jack Kirsch, Eddie Silverman and a large number of workers.

Reviewers Meet May 18th

The Spring conference of the Young Reviewers and Four Star Clubs of the National Board of Review of Motion Pictures will be held in the Auditorium of the School of Education, New York University, May 18th.

PARAMOUNT NETS $2,757,944; HAS $25,835,579 WORKING CAPITAL

Equals 63¢ a Common Share; Interest-Bearing Indebtedness Reduced by $5,000,000; Foreign Exchange Decline Cause

Consolidated earnings of Paramount Pictures, Inc., for the year ended Dec. 30, 1939, after all charges, including interest, federal taxes, depreciation and reserves, amounted to $2,737,533, and profit on the purchase of the company's debentures totalled $20,411, a total of $2,757,944, the company's annual report issued last Friday by President Barney Balaban, disclosed. In addition, Paramount's net interest as a stockholder in the combined undistributed earnings for the year of partially owned companies amounted to approximately $1,117,000. The combined consolidated results and share of undistributed earnings of partially owned companies for the year aggregate $3,874,944. The comparative figures for the year 1938 were consolidated earnings of $2,533,278, which included $292,361 of net capital gains and non-recurring income, while profits on purchase of the company's debentures and share of undistributed earnings of partially owned companies totaled $332,397 and $1,240,000, respectively, a combined total of $4,105,675.

63 Cents a Share Common

The consolidated results of $2,757,944, after deducting annual dividends of $1,201,072 on the first and second preferred shares outstanding on December 30, 1939, were equal to $.63 per share on the 2,465,927 shares of common stock outstanding on December 30, 1939. Calculated on the same basis the combined consolidated results and share of undistributed earnings of partially owned subsidiaries of $3,874,944 would be equal to $1.08 per share on said common shares. The earnings per common share for the year 1938 were $.68 and $1.18 respectively computed on the same basis.

During the year dividends were paid aggregating $1,578,461 representing dividends at the rate of 6% per annum on the first and second preferred stocks for the year 1939 and a dividend of $.15 per share on the common stock. Dividends for the first quarter 1940 on both preferred issues were paid on April 1, 1940.

$19,887,903 Total Inventory

The company's consolidated balance sheet shows that cash and marketable securities on Dec. 30, 1939, amounted to $10,747,860, of which $1,983,275 represented balances in Canada, $452,787 in Great Britain and other Dominions, and $73,115 in other foreign countries, principally in South America. The total inventory amounted to $19,887,903. Total current assets were $34,651,714 and current liabilities $8,816,135, leaving a net working capital of $25,835,579.

During 1939 the interest-bearing indebtedness of the company and its consolidated subsidiaries was reduced by a total of approximately $5,000,000.

All of Paramount's 6 per cent debentures, amounting to $9,689,576 principal amount, were retired during 1939. In order to provide the funds for this refinancing the company and several of its wholly-owned subsidiaries borrowed from banks approximately $7,500,000, the greater portion of which is repayable on a five-year basis, with interest rates averaging about three and one-half per cent per annum. On December 30, 1939 there was held in the company's treasury $1,394,000 principal amount of its three and one-quarter per cent convertible debentures which will be available for annual sinking fund purposes commencing April 15, 1941.

The funded debt of the company and its consolidated subsidiaries due after one year as shown in the balance sheet aggregates $34,486,446. Of this amount $6,276,669 represents obligations of Canadian subsidiaries which are payable in Canadian funds and $2,541,271 represents obligations of English subsidiaries which are payable in pounds sterling. The balance comprises (1) $11,113,200 of the company's three and one-quarter per cent convertible debentures which mature March 1, 1947 and require annual sinking fund payments commencing April 15, 1941, based on fifteen per cent of the consolidated earnings for the preceding fiscal year and (2) $14,555,306 debt of various maturities, subject to annual amortization by your company and its consolidated domestic subsidiaries.

As with all motion picture companies, the

(Continued on following page)

Paramount's Profit-Loss and Surplus Account for 52 Weeks Ended Dec. 30th

INCOME:		
Theatre receipts, film rentals, sales of film accessories and rentals		$96,182,938.76
Dividends from affiliated companies		2,405,058.22
Other income		1,022,953.40
Total		$99,610,950.38
EXPENSES:		
Theatre operating and general expenses, including rentals, film rentals, real estate and other taxes	$45,472,768.06	
Film distribution, including cost of film accessories and producers' and others' share of film rentals	15,812,209.68	
Amortization of film (negatives and prints)	29,686,201.80	90,971,179.54
Operating profit before interest, Federal income taxes, depreciation and other items below		$ 8,639,770.84
Other income—capital gains (net)		45,098.34
		$ 8,684,869.18
DEDUCT:		
Interest on funded and other debt of subsidiary companies	$ 891,676.29	
Depreciation of buildings, equipment and leaseholds (excluding studio and laboratory depreciation of approximately $550,000 charged to cost of films)	3,252,288.75	
Federal income taxes	538,778.33	
Subsidiary preferred dividends (minority interest)	159,131.75	
Profits applicable to minority holders of common stock of subsidiary companies	185,456.43	
Reserved for contingencies	70,000.00	
Reserved for losses of foreign subsidiaries no longer consolidated	170,746.47	5,268,078.02
		$ 3,416,791.16
Interest on debentures and other indebtedness of Paramount Pictures Inc.		679,257.74
Profit for the period, before profit on purchase of Paramount Pictures Inc. debentures		$ 2,737.533.42
ADD:		
Profit on purchase of Paramount Pictures Inc. debentures		20,411.25
Balance transferred to surplus		$ 2,757,944.67
Earned surplus at December 31, 1938		9,346,993.88
		$12,104,938.55
DEDUCT DIVIDENDS (Cash):		
First preferred stock	$ 875,530.04	
Second preferred stock	333,042.00	
Common stock — $.15 per share	369,889.05	1,578,461.09
Earned surplus at December 30, 1939 (accumulated since Jan. 1, 1935)		$10,526,477.46

Note: Share of undistributed earnings of controlled subsidiaries not included above for the year 1939, approximately $62,000.

KAO, KEITH, GTE SHOW PROFITS

(*Continued from preceding page*)

outbreak of the European war adversely affected Paramount's foreign revenues, Mr. Balaban pointed out. While business in foreign currencies has been restored to a reasonably normal basis, the drop in foreign exchange has had the effect of reducing the dollar equivalent of this foreign business. Paramount's investments in foreign countries other than Canada aggregate $7,100,000, of which amount $5,000,000 is invested in England and the balance in Continental European and other foreign countries. President Balaban stressed that progress is being made in reducing costs and otherwise revising operations of the company to meet the uncertainty of the foreign situation.

KAO and Keith Report Earnings

For the 52 weeks ended March 30, 1940, Keith-Albee-Orpheum Corporation and subsidiary companies report a net profit of $961,893, after all charges, including settlement of a lease obligation in the amount of $400,000. This is equal to $14.96 per share on 64,304 shares of seven per cent cumulative convertible preferred stock.

The following figures are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the company's practice heretofore:

	13 Weeks ended March 30, 1940	13 Weeks ended April 1, 1939
Profit before provision for depreciation and income taxes	$560,532.67	$605,929.58
Depreciation	172,420.52	185,593.42
	$388,112.15	$420,336.16
Provision for income taxes	75,660.00	93,150.00
Net profit after all charges	$312,452.15	$327,186.16
Per share on 64,304 shares 7 per cent cumulative convertible preferred stock	$ 4.86	$ 5.09

For the 52 weeks ended March 30, 1940, B. F. Keith Corporation and subsidiary companies report a net profit of $566,362, after all charges, including a settlement of lease obligation in the amount of $400,000.

The following figures are in part estimated and subject to audit and adjustment at the end of the calendar year, as has been the company's practice heretofore:

	13 Weeks ended March 30, 1940	13 Weeks ended April 1, 1939
Profit before provision for depreciation and income taxes	$375,280.94	$408,358.17
Depreciation	119,775.70	131,423.20
	$255,505.24	$276,934.97
Provision for income taxes	46,050.00	58,570.00
Net profit after all charges	$209,455.24	$218,364.97

GTE Quarter Net $212,681; Harder Made an Officer

General Theatres Equipment Corporation and subsidiaries, excluding the Cinema Building Corporation, reported a net profit of $212,681 for the quarter ending March 31st which compares with $145,544 in the first quarter of 1938. The 1940 first quarter profit is equal to 36 cents on 592,887 shares of common stock. In the corresponding period last year the earnings were equivalent to 25 cents per share.

CITES OHIO TAXES TO SHOW BUSINESS RISE

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the organization's current service bulletin lists sales tax collections as released by the State Treasurer which, he says, "is the best barometer of business conditions in Ohio."

The total sales tax collections for the first three months of this year were $10,142,805.07, *as against* $8,916,748.87 *for the corresponding period of* 1939, *an increase of* 13.6 *per cent.*

Admission tax collections in this period were $379,829.44 *for* 1940, *compared with* $340,043.97 *in* 1939, *an increase of* 11.6 *per cent, or* 2 *per cent below the comparative sales tax collections.*

All except seven of the 88 *Ohio counties showed increased sales tax receipts for the first three months of* 1940.

R. N. Harder has been elected vice-president and treasurer of the corporation to succeed the late M. V. Carroll. R. B. La Rue replaced Mr. Carroll on the board of directors. Other officers and directors were reelected: Earle G. Hines, president; W. E. Green, vice-president, and Mr. La Rue, secretary.

Application Made To List RKO Stock

RKO filed applications this week to list 2,753,053 shares of the new RKO common and 128,170 shares of the new preferred on the New York Stock Exchange. Approval was also asked of the listing on notice of issuance of an additional 6,338,133 shares of common to take care of the conversion of preferred and for the exercise of subscription warrants.

The listing is subject to the approval of the Securities and Exchange Commission. Since RKO will not file the 1939 figures with the SEC until about May 15th, the actual listing of the stock is not expected before June 1st.

Northio Takes Over Five Shea Theatres

Paramount and the M. A. Shea Circuit have concluded arrangements by which Northio Theatres, Inc., Paramount subsidiary, will take over the operation of five Ohio theatres from Shea while relinquishing operation of two others to that circuit.

The houses being taken over by Northio heretofore were part of a partnership with the Shea circuit. They are the Paramount and Fremont in Fremont, Ohio; the Clyde, in Clyde, and the Ohio and State in Bellevue. The Shea circuit takes over two theatres at New Philadelphia, Ohio, formerly jointly owned with Northio Theatres.

Giannini Urges Budget Caution

Caution in drawing up production budgets, caution in making plans for future productions, caution in borrowing, and caution in the extension of credit is imperative under present conditions, according to Dr. A. H. Giannini, in New York last week end for a meeting of the Columbia board of directors.

Dr. Giannini stressed the point that the motion picture industry today is an important factor in the economic structure of the nation and that it has opportunities of becoming more and more prosperous but he warned that overextension in any branch of the industry may bring serious consequences. He mentioned the encroaching conflict in Europe and the legislative and judicial threats being directed against the industry as factors of serious importance to be reckoned with in planning for the future

"I am confident," he said, "that the producers are exercising extraordinary care and effort toward economy."

Holman Succeeds Diamond In Paramount Music Post

At a meeting of the directors of the Famous Music Company and the Paramount Music Corporation held in New York Friday Russell Holman was named president, succeeding the late Lou Diamond. Mr. Holman, who is now in Hollywood, will add the general supervisorial duties of this office to his other activities as eastern head of production.

Other officers elected were R. F. Murray, vice-president and treasurer; Norman Collyer, secretary, and Sidney Kornheiser, general manager. Mr. Murray will represent the company at both the American Society of Composers, Authors and Publishers and the Music Publishers Association and Mr. Kornheiser will direct operations of the company.

Schwartz Leaves Consolidated

George Schwartz, in an executive position with Consolidated Amusement Enterprises for the last five years, has resigned. In addition to operating the Ascot theatre for the company, where foreign offerings are shown, Mr. Schwartz booked the circuit's 15 Bronx theatres, was director of advertising for the company and did the purchasing of all added attractions, including giveaways.

"Cargo" Ban Upheld

The Bureau of Police and Fire, in Providence, R. I., after hearing the protests of Antonio A. Romano against the local censor ban on Metro-Goldwyn-Mayer's picture "Strange Cargo," voted to uphold the ban placed upon the picture by Police Censor George W. Cowan.

WHEN THEY ASK YOU—

"What is the title of Vivien Leigh's first <u>new</u> production since 'Gone With The Wind'?"



be sure you know the correct answer→



It's Metro-Goldwyn-Mayer's

WATE

BRI

RLOO

DGE

and it's a honey!





WATCH YOUR PULSE!



Her first screen role since she was the beautiful Scarlett O'Hara!

His most powerfully romantic performance

The picture the world is waiting for!

VIVIEN LEIGH
ROBERT TAYLOR

"WATERLOO BRIDGE"

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel Based on the Play "Waterloo Bridge" by Robert E. Sherwood

A METRO-GOLDWYN-MAYER PICTURE • *Directed by* MERVYN LeROY • *Produced by* SIDNEY FRANKLIN

"REBECCA" RUN REVEALS DIVISION OF EXHIBITOR OPINION ON EXTENSIONS

Half Say Long Showings, as Six Weeks at Music Hall, Reduce Subsequents' Income; Half Say They Help

The holding of "Rebecca" for six weeks at its regular first-run in New York, at the Rockefeller Music Hall in Rockefeller Center, this week started discussion among exhibitors in the area on the effect of such extensions of normal runs—not two-a-day, advance-scale roadshows—on the box offices of subsequents when such extended run productions reach those theatres.

Opinions of owners are about equally divided, a full half of them openly complaining that extensions such as that given the David Selznick production, as released by United Artists, can only reduce income on their subsequent exhibition. Others believe the attendant publicity and public attention during an extension benefits the subsequent showing.

As of mid-week, some "Rebecca" extensions included seven weeks in Los Angeles, four weeks in Chicago, six in Francisco, three in Chicago.

900,000 Estimated Attendance

W. G. Van Schmus, managing director of the Music Hall, estimated that "Rebecca" had played to 900,000 persons when it ended its run Wednesday evening, establishing an all-time high in attendance at that theatre. Also, its six weeks established a precedent for the theatre's seven years. Walt Disney's "Snow White," two-and-a-half years ago, played five weeks. Only 20 of the 260 features which have played the Music Hall were held three weeks. Gross box office receipts from "Rebecca" at the Music Hall were estimated near its closing Wednesday by United Artists as approximating $600,000.

Near the end of the picture's fifth week at the Music Hall, Mr. Van Schmus advertised in regular newspaper theatrical columns the opening on Thursday, April 25th, of "My Son, My Son." Meanwhile, it was decided to extend "Rebecca" another week. Mr. Van Schmus then inserted display ads containing a "statement of apology" to the public "for any inconvenience our previous statement as to the 'final' week for 'Rebecca' may have caused."

"No one expected 'Rebecca' in the first four days of its fifth week to exceed the first four days of the fourth week, and therefore we announced the fifth week as final," said the advertisement.

Meanwhile, subsequent-run exhibitors began openly to discuss the effects of extended runs on their box offices. Some typical expressions follow, all from exhibitors in the Greater New York territory.

HERMAN SCHWARTZ, Former theatre operator and now chief film buyer for the Sam Silver Circuit:

"That six weeks' policy helps us; it gives us more publicity on the picture. It's happened before. 'Pygmalion,' 'Goodbye, Mr. Chips'—those were big pictures; yet, when they played around here, they did very well."

HARRY BRANDT, Head of the Brandt Circuit and President of the Independent Theatre Owners Association of New York:

A picture like "Rebecca" deserved extended playing time, Mr. Brandt conceded; but he also pleaded for "protection of subsequent runs."

INDIANA OWNERS HIT "SLOT MOVIES"

The Associated Theatre Owners of Indiana, Inc., is the latest to go on record as being "unanimously and irrevocably opposed to any producer of motion pictures entering into the production of any film for the so-called 'nickel-in-the-slot' movies, inasmuch as these are definitely a threat to the established motion picture theatre owners."

MAX COHEN, Operator of the Cinema Circuit:

"I don't like the idea at all. But we're all in this business for money; and if they can play it six weeks, more power to them. You think it does me any good? No, of course not. It's good business for them. It's bad business for me. What the hell!"

BERNIE BROOKS, General Manager and Booker of the Rosenblatt-Welt Circuit:—

"The picture doesn't break on my house; we won't get it; but I can say definitely, anyway, that the six weeks at the Music Hall will hurt the subsequents. 'Gone With the Wind' at the Capitol proved that."

EDDIE STERN, Chief Booker, Rugoff and Becker Circuit, with theatres chiefly in Brooklyn, Queens and Long Island:

"We're very much against long runs on Broadway, or in that area. Without a question, it hurts our business. Without a question, any picture that plays six, seven, or eight weeks on Broadway is going to harm us. Didn't 'Grapes of Wrath' play eight weeks. There are about 7,000,000 people in New York. And the Music Hall plays to about a million."

MYRON STARR, Chief Booker for the Frank Moscato-Booked Group of Long Island Independent (16) Theatres:

"We don't know, yet, what the effect of the six weeks at the Music Hall will be. We don't play the picture for eight or nine weeks. And we don't know what Loew's will do, before us; that affects us more than what the Music Hall does."

HENRY BROWN, Operator of the Strand and Palace Theatres, Lakewood, New Jersey, and Former Manager of the Isle Theatre Circuit, New York and Staten Island, whose theatres have been taken over by Fabian:

"If I were in New York, I'd protest against the six weeks' practice, and against long runs. When one asks whether such runs milk the territory, I say that of course they milk."

LEO PRESTON, General Manager of the Endicott Circuit:

"I say it would be better for the subsequent runs if the Music Hall runs a picture six weeks or so; it makes the picture better known. I don't think the big houses like that 'milk' my neighborhoods."

I. ZATKIN, General Manager of the Lane Theatre Circuit (four theatres in Manhattan—they play about six weeks after the Music Hall):

"My opinion is that the longer 'Rebecca' stays in Radio City, the better it is for the subsequent run. When a picture stays only a week, the public doesn't think it is much good. The longer it stays at Radio City, the more advertising it gets."

SIDNEY LANE, Lane Theatre, Manhattan:

"I don't think the six weeks will hurt us at all. I think it's a big picture, and that there'll be plenty left for us. How many will see it? A million? That still leaves 6,000,000."

LEO BRECHER, Plaza Theatre:

"I can tell you a good deal more about it when the thing is over. It's a new thing; and I've had too many experiences with false prophecies to attempt to forecast what the effect will be on my theatre. However, I can say to you that they only do this thing when it's an exceptional picture; and that they did it with 'Snow White,' and the result was not disastrous for the subsequent runs."

JOE SEIDER, Head of the Prudential Circuit:

"I feel that it's a good thing. I read Charlie Moscowitz's statement in this morning's *Motion Picture Daily*, and I'm inclined to agree with him. When a picture gets all that publicity, the burden of re-selling it is something we don't have. Suppose people do go from our own neighborhoods, to the Music Hall? They come back and tell 15 or 20 people about it; and those people go to our theatres."

CHARLES MOSES, Moses Circuit:

"I don't know, really. When the picture starts playing Staten Island, where most of my theatres are, and if it doesn't go in the, let's say, Fabian houses here, why, then we'll know that the Music Hall hit it. It does seem stretching it too far. However, when 'Snow White' ran, that didn't seem to hurt it; so there you are."

JOHN J. O'CONNOR, Vice-President in Charge of RKO Theatres:

Mr. O'Connor did not think the six weeks of "Rebecca" at the Music Hall would hurt grosses at subsequent runs; first, because, he declared, New York has a tremendous potential film audience; secondly, because many Music Hall patrons were from "out-of-town." He said, however, that a long run of the picture in a city smaller than New York would deter subsequent run revenues. He predicted subsequent runs would be helped by the heavy advertising of the Music Hall run of "Rebecca."

LAWRENCE BOLOGNINO, Head of the Consolidated Amusement Enterprises Circuit:

Subsequent run exhibitors will not have as many customers as they could expect, because of the Music Hall run, Mr. Bolognino declared, pointing at the large number who will have seen the picture there.

JOSEPH SPRINGER, Century Circuit:

The subsequent run exhibitor has little reason to enjoy the extended run "Rebecca" is having at the Music Hall, Mr. Springer said. They will be hurt, he added, at the boxoffice.

WALTER READE, Head of the Reade Circuit:

Subsequent-run theatres in New York City and near the Music Hall will be hurt by the long run of "Rebecca" there; those outside of the vicinity, but within a 75-mile radius of New York City, will benefit, from the advertising and word-of-mouth commendation, Mr. Reade declared. He remarked that some of his New Jersey theatres had benefited.

CHARLES C. MOSCOWITZ, Head of Loew's Metropolitan Theatres:

"Big pictures deserve big treatment," Mr. Moscowitz observed, and added that a picture which could earn money for six weeks at the Music Hall "should" be able to earn more money than usual at the subsequent runs. He asserted that previous experience with pictures having lengthy runs proved that they drew to subsequent-run houses persons who were not regular film patrons.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

If I Had My Way

(Universal)

Songfilm, with Story

Twenty-first of Bing Crosby's starring vehicles, this brings to the screen as Mr. Crosby's co-star young Gloria Jean, first seen in "The Under-Pup." Miss Jean appears as the daughter of a bridge worker killed on the last night before completion of his job, whereupon she is taken in hand by Mr. Crosby and another fellow bridge worker, enacted in dialogue by El Brendel.

Going to New York, the three are rebuffed by her uncle, welcomed by her grand-uncle, and stay together happily when they open a restaurant featuring such former vaudeville talent as Blanche Ring, Eddie Leonard, Grace La Rue, Trixie Friganza and Julian Eltinge.

With the latter names providing the appeal of reminiscence to an older audience, producer-director David Butler offers an all-age appeal through Miss Jean, with her contingent of younger adherents, and Mr. Crosby and his singing, for the great middle group of picture goers. James Monaco and Johnny Davis wrote four songs for the film, while also heard are "If I Had My Way," "Little Grey Home in the West," one of the songs delivered by Miss Jean; "Ida," and "Rings On My Fingers." All four are generally familiar.

William Conselman and James V. Kern wrote the screen play from a story on which they collaborated with Mr. Butler.

The cast includes in support Charles Winninger, Allyn Joslyn, Donald Woods, Claire Dodd and Nana Bryant.

Previewed at the Alexander Theatre, Glendale, Cal. A predominantly press and professional audience responded with enthusiastic and spontaneous applause to the singing of the picture's stars and to the comedy situations. The story itself, judged by audience reaction to situation and dialogue, served only as a thread to carry the cast from one song to another, with some restiveness evident at the characterizations of the villains of the piece.—WALTER SELDEN.

Produced and distributed by Universal. Produced and directed by David Butler. Screen play by William Conselman and James V. Kern. Original story by David Butler, William Conselman and James V. Kern. Musical director, Charles Previn. Songs by James V. Monaco and Johnny Burke; James Kendis and Lou Klein; Hermann Lohr and D. Eardley-Wilmot; Eddie Leonard, and Maurice Scott and Weston and Barnes. Photographed by George Robinson. Film editor, Irene Morra. P. C A certificate No. 6242. Release date April 26, 1940. Running time, when seen in Glendale, 94 minutes. General audience classification.

CAST

Buzz Blackwell.....Bing Crosby
Patricia Johnson.....Gloria Jean
Joe Johnson.....Charles Winninger
Axel Swenson.....El Brendel
Jarvis Johnson.....Allyn Joslyn
Brenda Johnson.....Claire Dodd
Mr. Blair.....Moroni Olsen
Marian Johnson.....Nana Bryant
Fred Johnson.....Donald Woods
Miss Corbett.....Kathryn Adams
Hedges.....Brandon Hurst
Gustav.....Emory Parnell
Mrs. DeLacey.....Verna Felton
Floorwalker.....Barnett Parker
Si.....Joe Whitehead
Mr. Harris.....Del Henderson

and

Blanche Ring, Eddie Leonard, Trixie Friganza, Julian Eltinge, Grace La Rue, Paul Gordon and Six Hits and a Miss.

Alias the Deacon

(Universal)

Comedy-Drama

Stressing the comedy elements inherent in the story, this screen play by Nat Perrin and Charles Grayson, based on the stage play by John B. Hymer and Leroy Clemens, also involves melodrama arising from a prize fight and theft of a wallet. The play was the foundation of the picture of the same title in 1928 with Jean Hersholt, June Marlowe and Ralph Graves, and again in 1934, under the title "Half a Sinner," with Berton Churchill, Joel McCrea and Solly Blane. Both were Universal productions.

The leading role in the current version is taken by Bob Burns, in the role of a carnival card sharper who assumes the character of a "Deacon" and by combining the two callings, manages to straighten out affairs in a small town. Aiding in the comedy delineations are Mischa Auer, as a barber of Gallic origin; Edward Brophy in the role of the leading character's partner; Spencer Charters, town sheriff; Guinn Williams, prize fighter, and Jack Carson, his manager.

Romantic interest is provided by Peggy Moran and Dennis O'Keefe, while the villainy is handled by the town loan shark, "Jim Cunningham," portrayed by Thurston Hall.

Christy Cabanne directed, with Ben Pivar associate producer and Warren Douglas executive producer.

Previewed at the Alexander theatre, Glendale, Cal., where it received continuing applause and laughter for its comedy situations.—W. S.

Produced and distributed by Universal. Executive producer, Warren Douglas. Associate producer, Ben Pivar. Directed by Christy Cabanne. Screen play by Nat Perrin and Charles Grayson. Based on the stage play by John B. Hymer and Leroy Clemens. Director of photography, Stanley Cortez. Film editor, Milton Carruth. P.C.A. certificate No. 6116. Release date, June 14, 1940. Running time, when seen in Glendale, 73 minutes. General audience classification.

CAST

Deke Caswell.....Bob Burns
Andre.....Mischa Auer
Phyllis.....Peggy Moran
Johnny Sloan.....Dennis O'Keefe
Stuffy.....Edward Brophy
The Sheriff.....Spencer Charters
Sullivan.....Jack Carson
Jim Cunningham.....Thurston Hall
Bull Gumbatz.....Guinn Williams
Elsie Clark.....Virginia Brissac
Willie Clark.....Bennie Barlett
Mrs. Gregory.....Mira McKinney
Mildred Gregory.....Janet Shaw

I Was an Adventuress

(20th Century-Fox)

Drama and Dancing

Casting Zorina of ballet fame in the role of a former jewel thief who renounces her career to marry a wealthy young man with whom she falls in love after swindling him, this film also offers comedy and opportunity for its star to perform in Tschaikowsky's Swan Ballet.

Zorina's performance in both acting and ballet assignments received favorable preview reaction. Seen with her are Richard Greene, in the role of the young man she marries, Erich von Stroheim and Peter Lorre, as her former associates, who return to trouble her new life, and Sig Rumann, Fritz Feld and Cora Witherspoon.

Comedy elements in the Karl Tunberg, Don Ettlinger and John O'Hara screen play, based on an original production by Gregor Rabinovitsch, derive from the characterization given by Lorre as a soft hearted kleptomaniac bullied by his more worldly comrade, Von Stroheim.

Gregory Ratoff directed, with Nunnally Johnson associate producer. The dances were staged by George Balanchine.

Previewed at the Village Theatre in Westwood, Cal., where the picture and its star were applauded.—W. S.

Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Gregory Ratoff. Associate producer, Nunnally Johnson. Screen play, Karl Tunberg, Don Ettlinger and John O'Hara. Based on original production by Gregor Rabinovitsch. Written by Jacques Companeez, Herbert Juttke, Hans Jacoby and Michel Duran. Dances staged by George Balanchine. Directors of photography, Leon Shamroy and Edward Cronjager. Art directors, Richard Day and Joseph C. Wright. Set decorator, Thomas Little. Film editor, Francis D. Lyon. Sound, W. D. Flick and Roger Heman. Musical director, David Buttolph. P.C.A. Certificate No. 5991. Running time, when seen in Hollywood, 79 minutes. Release date, May 10, 1940. General audience classification.

CAST

Countess Tanya Vronsky.....Zorina
Paul Vernay.....Richard Greene
Andre Desormeaux.....Erich Von Stroheim
Polo.....Peter Lorre
Herr Protz.....Sig Rumann
Henri Gautier.....Fritz Feld
Aunt Cecile.....Cora Witherspoon
Cousin Emil.....Anthony Kemble Cooper
Fisherman.....Paul Porcasi
Fisherman's Wife.....Inez Palange
Jacques Dubois.....Egon Brecher
Henrich Von Kongen.....Roger Imhof
Waiters.....Rolfe Sedan, Eddie Conrad
Orchestra Leader.....Fortunio Bonanova

My Favorite Wife

(RKO Radio)

Bedroom Farce

In this latest variation of the Enoch Arden theme, Cary Grant and Irene Dunne play an unintentional bigamist and a wife who, believed drowned in a shipwreck, returns the day her husband remarries. They are again the rollicking comedy team of "The Awful Truth," but the plot and dialogue of the present offering lean on what has become to be known as sophisticated farce for comedy effects.

The comedy devolves from the husband's inability to tell his second wife why she is "kissless," from her disappointment at the postponement of their honeymoon which leads at length to her seeking advice from a doctor concerning her bridegroom's strange actions, and from the efforts of Wife No. 1 to convince her husband that her virile companion on an island for seven years after the shipwreck was not an aggressive specimen of manhood. That was her story. The plot development makes the fullest use of situations arising from these circumstances, with bedroom scenes underscored.

The complications are resolved in a courtroom scene which is a high spot of comedy, this time without innuendo. The second marriage is annulled but the husband is further harried by the fact that his first wife now thinks he was too hesitant about the whole matter. This final obstacle is overcome in a prolonged

(*Contiued on page* 40)

AMERICA'S TWO BIGGEST EVENTS THIS WEEK

TAKE PLACE AT

LOUISVILLE, KY.

...The Kentucky Derby



...and the

WORLD PREMIERE OF THE FUNNIEST PICTURE IN YEARS AND YEARS

IRENE DUNNE
CARY GRANT

MY



EO McCAREY
Producer-Director who
gave you "The
Truth" and "Love

FAVORITE WIFE



with

RANDOLPH SCOTT
GAIL PATRICK

A

LEO McCAREY
PRODUCTION

DIRECTED BY

GARSON KANIN

Screen play by Bella & Samuel Spewack

●

Kiss-and-run-Cary caught between two blazing brides . .
"THE YEAR'S FIRST GREAT COMEDY HIT," SAYS LOOK MAGAZINE

RKO RADIO PICTURES

(Continued from page 36)

bedroom scene, with emphasis on what happens after the fadeout.

The supporting players maintain the comedy in the mood set by the principals, and the direction, by Garson Kanin, is an amplification of the type he evolved in "Bachelor Mother."

The audience of magazine and radio critics who previewed the picture in an RKO projection room in New York was swept with laughter punctuated by titters at the frequent lines of double meaning. Those which evoked giggles included the conversation between Wife No. 2 and the hotel manager after the husband has left the suite on a pretext in order to meet Wife No. 1. The lines include "I want him to come right up"; and "Isn't he up yet?" In a scene with Wife No. 1 there is repetition of the words "Come in." "All right, now I'm in." "Now you're in."—JAMES D. IVERS.

Produced and distributed by RKO-Radio Pictures. Producer, Leo McCarey. Director, Garson Kanin. Story by Bella and Samuel Spewack and Leo McCarey. Musical score, Roy Webb. Photographer, Rudolph Mate. Art director, Van Nest Polglase. Associate, Mark-Lee Kirk. Gowns, Howard Greer. Set decorator. Darrell Silvera. Sound recorder, John E. Tribby. Editor, Robert Wise. Assistant directors, Ruby Rosenberg and James H. Anderson. P.C.A. Certificate No. 5974. Running time, when seen in Hollywood, 90 minutes. Release date, May 17, 1940. Adult audience classification.

CAST

Ellen	Irene Dunne
Nick	Cary Grant
Burkett	Randolph Scott
Bianca	Gail Patrick
Ma	Ann Schoemaker
Tim	Scotty Deckett
Chichi	Mary Lou Harrington
Hotel Clerk	Donald MacBride
Johnson	Hugh O'Connell
Judge	Granville Bates
Dr. Kohlmar	Pedro de Cordoba

Turnabout

(UA-Hal Roach)

Biological Comedy

Thorne Smith, described in studio literature as "The 20th Century Rabelais," attracted wide attention some years ago with this fantastic novel about a husband and wife who got their sexes mixed. It is of exploitation usefulness for showmen to know that this is the third Smith novel to be produced by Hal Roach, the "Topper" pictures being likewise from his pen, and it is of exhibition usefulness to know somewhat more fully and in detail than commonly the story the picture tells.

The film opens in the luxurious bedroom of "Tim" and "Sally Willows," athletic mainspring of a high powered advertising agency and his indolent spouse. After a day in which he carries on his business at breakneck speed while she lolls in bed and bath, they quarrel at nightfall and express a mutual wish that they might change places. An idol given them by a remote relative, and said to possess power to grant them any wish, takes on voice and animation to assure them their wish shall be granted.

Next morning "Tim" and "Sally" awaken to find their personalities, voices and mannerisms transposed. Athletic "Tim," in the physical person of "Sally," stays at home and spreads consternation among the house servants and the wives of his business partners who come to call. "Irene," in the physical person of "Tim," goes to his office and creates confusion among his staff, estranges the agency's key customer and scores her only success in closing a deal with a customer "Tim" has been barring on grounds of effeminacy.

Late in the afternoon the family doctor calls on "Tim" and, believing him to be "Sally," gives him diet and exercise instructions preliminary to assuring him there is no reason why he should not expect a normal, healthy baby. When "Sally" returns from her day at the office as "Tim," the two, regretting their transposition, appeal to the idol for relief, whereupon they are seemingly restored to their original sexes and personalities.

That evening the restored "Sally" appeals to the estranged key customer and coaxes him back into a buying frame of mind by telling him she is going to have a baby. "Tim's" partners and their wives are brought to friendly terms again by news of the impending event, but the happy ending is upset by the idol, which whispers in "Tim's" ear that it has made a terrible mistake, what with all this transposing of sexes, and that it is "Tim" who is going to have the baby, after all. On this news, received by "Tim" as calamitous and by "Sally" as extremely funny, the picture ends.

This story material is handled at face value and without resort to dream devices or other narrative provision for optional interpretations. The production, directed by Hal Roach, is in the glistening format of the "Topper" pictures, yet contains many comedy points and situations which are characteristically Roachian. The extensively experienced cast is listed below.

Story, situations, dialogue and treatment are of a sort to suggest limitation of exhibition to mature audiences.

Previewed at Grauman's Chinese theatre, Hollywood, to a guest audience composed of press and profession which laughed heartily throughout the screening.—WILLIAM R. WEAVER.

Produced and directed by Hal Roach. Based on the novel "Turnabout" by Thorne Smith. Screen play by Mickell Novak, Berne Giler, John McClain. Additional dialogue by Rian James. Photographer, Norbert Brodine. Photographic effects, Roy Seawright. Editor, Bert Jordan. Art director, Nicolai Remisoff. Set decorator, W. L. Stevens. Sound recorder, William Randall. Assistant director, Bernard Carr. Gowns, Royer. Jewels, Trabert & Hoeffer, Inc. Musical score, Arthur Morton. P.C.A. Certificate No. 6174. Release date May 17, 1940. Running time, when seen in Hollywood, 85 minutes. Adult audience classification.

CAST

Phil Manning	Adolphe Menjou
Sally Willows	Carole Landis
Tim Willows	John Hubbard
Joel Clare	William Gargan
Laura Bannister	Verree Teasdale
Marion Manning	Mary Astor
Henry	Donald Meek
Irene Clare	Joyce Compton
Miss Edwards	Inez Courtney
Mr. Pingboom	Franklin Pangborn
Nora	Marjorie Main
Julian Marlowe	Berton Churchill
Dixie Gale	Margaret Roach
Mose	Ray Turner
Jimmy	Norman Budd
Miss Twill	Polly Ann Young
Lorraine	Eleanor Riley
Masseur	Murray Alper
Ito	Miki Morita
Marie	Yolande Mollot
Mr. Ram	George Renavent

The Man with Nine Lives

(Columbia)

Thrill Melodrama

Boris Karloff, who was "The Man They Could not Hang," which had to do with artificial heart experiments, is again in the role of doctor, here concerned with the treatment of cancer by "frozen sleep." Credibility is maintained in the melodramatic action despite eerie twists. That is a tribute to the acting of Karloff and the direction of Nick Grinde.

"Frozen sleep" is not, of course, a Hollywood discovery, nor was the artificial heart, but, as in "The Man They Could not Hang," Hollywood goes beyond current medical discovery to do some crystal-gazing. At the same time doctor picture formula is avoided, and coupled with the "frozen sleep" experiments is a suspense-held melodrama set in an underground laboratory adjacent to an iceroom hewn out of a glacier.

"Dr. Mason" (Roger Pryor) has been experimenting with "frozen sleep," on the theories of "Dr. Kravaal" (Boris Karloff), missing for 10 years. When "Mason" is advised to take a vacation, he and his fiancee, "Judith Blair," a nurse, set out for the Canadian outpost where "Kravaal" disappeared. In "Kravaal's" home they stumble on a secret passage which leads to the ice room. There they find "Kravaal," unconscious. "Mason" revives "Kravaal," who tells a story of how, 10 years ago, a party of four men came to investigate his treatment and were trapped in the iceroom. "Mason" and "Kravaal" revive the four men. One of them destroys the formula. "Kravaal" determines to use the men as guinea pigs. Two are killed in attempting to escape and two die from the effects of the experiments. "Kravaal" is experimenting on "Miss Blair," with "Mason" tied to a chair, when the Mounties arrive.

Reviewed at the Globe theatre, New York. An early afternoon audience found the film absorbing, although some of the more fantastic aspects brought skeptical chuckles from the more literal minded.—P. C. M., Jr.

Produced and distributed by Columbia. Directed by Nick Grinde. Story by Harold Shumate. Screen play by Karl Brown. Photography, Benjamin Kline. Assistant director, Arthur S. Black. Editor, Al Clark. Sound, Ed Bernds. P. C. A. Certificate No. 6183. Running time, 73 minutes. Release date, April 18, 1940. Adult audience classification.

CAST

Dr. Kravaal	Boris Karloff
Dr. Tim Mason	Roger Pryor
Dr. Bassett	Byron Foulger
Bob Adams	Stanley Brown
Judith Blair	Jo Ann Sayers
Sheriff Stanton	Hal Taliaferro
Hawthorne	John Dilson
Pete Daggett	Ernie Adams
Jasper Adams	Lee Willard
Sheriff Haley	Ivan Miller
State Trooper	Bruce Bennett

Pals of the Silver Sage

(Monogram)

Western Melodrama

"Pals of the Silver Sage," the latest contribution from Edward Finney Productions to Monogram's releases, has Tex Ritter in the role of a hard fighting, justice seeking cowboy who saves the ranch from rustlers, with the help of Slim Andrews, the "Arkansas cowboy."

Originally titled "The Colorado Trail," the picture follows the ideal of the western in depending for the most part on action to develop the theme. Dialogue and romance are secondary.

"Tex Wright" and his pal "Cactus" are employed on a ranch owned by a child (Sugar Dawn). Rustlers, as a preliminary to gaining control of the property, are stealing the livestock. The obstacles overcome by "Tex" in proving the suspected criminals guilty provide most of the situations.

"Pals of the Silver Sage" was directed by Al Herman after adaptation to the screen by Robert Emmett, from a story by George Martin.

Reviewed in a projection room in New York. —GEORGE SPIRES.

Produced by Edward Finney and distributed through Monogram. Al Herman, director. Photographed by Marcel A. LePicard. Sound by Glen Glenn. Film editor, Robert Golden. Adapted for the screen by Robert Emmett from a story by George Martin. Running time, 52 minutes. P.C.A. No. 6140. Release date, April 20, 1940. General audience classification.

CAST

Tex Wright	Tex Ritter
Sugar	Sugar Dawn
Cactus	Slim Andrews
Ruth	Clarissa Curtis
Vic Insley	Glen Strange
Jeff	Carleton Young
Cowhide	John McGuinn
Ling	Chester Gann
Sheriff	Warner Richmond

In Old Missouri

(Republic)

Sharecroppers with a Smile

According to the case presented in "In Old Missouri," all the poor land tenant has to do is to imitate the rustic good humor and hillybilly hijinks of the inventive Weavers or know some household equally talented, aim everything at breaking down the resistance of the plutocratic landowners, and in the end Ma will have an electric washing machine, daughter will be able to waltz the latest vacuum cleaner across the parlor rug, and pa will be able to sit back on his piazza in affluent ease.

Those sections which indicated approval of the Weaver family's preceding pictures, "Down

in Arkansaw" and "Jeepers Creepers," have here parallel music and comedy elements.

The Weavers, "Abner," "Cicero," "Elviry" and "Violey," march upon their landlord to better the lot of his sharecropper tenants. Badgered by ill health, a frivolous wife, a playboy son and particularly by growing financial losses, the business baron instead signs over his estate to his backwood clients and disappears. His business associates are revealed to be a gang of chiselers. A charity fashion show clears the debts. The four locate the missing financier, and having him pretend to be dead, they bring the wife to her conjugal senses, the son to a determination to forsake French dancing girls and buckle down to work. For their reward, the sharecroppers in general get a better deal. The Weavers also find time to demonstrate their individual musical and comedy talents.

Seen in New York at a trade showing.—Joseph F. Coughlin.

Produced and distributed by Republic Pictures. Associate producer, Armand Schaefer. Director, Frank McDonald. Original screen play, Dorrell and Stuart McGowan. Production manager, Al Wilson. Cameraman, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Choral arrangement, Hall Johnson. Costumes, Adele Palmer. P.C.A. Certificate No. 6132. Running time, 67 minutes. Release date, April 17, 1940. General audience classification.

CAST

Abner.....Leon Weaver
Cicero.....Frank Weaver
Elviry.....June Weaver
Mary.....June Storey
Mrs. Pittman.....Marjorie Gateson
Mr. Pittman.....Thurston Hall
Junior.....Alan Ladd
Violey.....Loretta Weaver
Attorney.....Andrew Tombes
Cheechee.....Mildred Shay
Robbins.....Willis Claire
Haskins, The Butler.....Leonard Carey
McConnell.....Earle S. Dewey
Holt.....Forbes Murray
and The Hall Johnson Choir.....

Typhoon

(Paramount)

South Seas Tale

Dorothy Lamour in a shortened sarong, Robert Preston in abbreviated trunks, a jungle fire and a typhoon which wipes out the fire and marauding natives, are the features of "Typhoon," photographed in color by Paramount. To "Dea's" atoll, on which she was cast away ten years before in a shipwreck, comes a party of natives led by two white men, one a pearl hunter and one a navigator "on the beach." "Dea" falls in love with the navigator, nurses him back to health and saves him and his white companion while the elements destroy the others.

Supporting the pair are Lynne Overman, J. Carrol Naish, Chief Thunder Cloud, Frank Reicher, John Rogers, Paul Harvey, Norma Nelson and Jack Carson. Allen Rivkin wrote the screenplay from a Steve Fisher story. Louis King directed the Anthony Veiller production.

Previewed at the Village theatre, Westwood, Cal., to an audience which gave every indication of enjoying the offering thoroughly.—V. K.

Produced and distributed by Anthony Veiller. Directed by Louis King. Screenplay by Allen Rivkin. Based on a story by Steve Fisher. Assistant director, Russell Mathews. Director of Photography, William Mellor. Associate, Allen M. Davey. Color director, Natalie Kalmus. Associate, Henri Jaffe. Special photographic effects, Gordon Jennings. Art direction, Hans Dreier and John Goodman. Edited by Alma CacRorie. Music score by Frederick Hollander. Musical advisor, Sigmund Krumgold. P. C. A. Certificate No. 5687. Running time, when seen in Westwood, 70 minutes. Release date, May 17, 1940. Adult audience classification .

CAST

Dea.....Dorothy Lamour
Johnny Potter.....Robert Preston
Skipper Joe.....Lynne Overman
Mekaike.....J. Carrol Naish
Kehi.....Chief Thunder Cloud
The Doctor.....Frank Reicher
The Barkeep.....John Rogers
Dea's Father.....Paul Harvey
Dea—as a Child.....Norma Nelson
The Mate.....Jack Carson

20 Mule Team

(MGM)

Story of Borax

One of the oldest and most widely known trade marks in the United States is 20 Mule Team, applied to borax and its derivatives, and by putting the title of MGM's latest Wallace Beery vehicle on their marquees, exhibitors need do but little more to inform their prospective patrons that "20 Mule Team" is about borax.

The story, laid in Death Valley, is of the fight of a company to continue to seek new borax deposits, stave off bank notes, and continue to haul the crystals across the wastelands to the railroad. All the while a woman saloon-hotel keeper is trying to keep her young daughter from running off with the wrong sort of man.

Supporting Beery, who plays the role of a mule skinner, are Leo Carrillo as his Indian helper; Marjorie Rambeau in the role of the tavern keeper; Anne Baxter the daughter; Douglas Fowley the "city slicker"; Noah Beery, Jr., as "Mitch," whom the girl eventually marries; also Berton Churchill, Arthur Hohl, Clem Bevans, Charles Halton, Minor Watson, Oscar O'Shea and Lloyd Ingraham.

Cyril Hume, E. E. Paramore and Richard Maibaum adapted the story of Robert C. DuSoe and Owen Atkinson. J. Walter Ruben produced the picture.

Previewed at the Village theatre, Westwood, Cal., to an audience which enjoyed Beery's portrayal.—V. K.

Produced and distributed by MGM. Produced by J. Walter Ruben. Directed by Richard Thorpe. Screenplay by Cyril Hume, E. E. Paramore and Richard Maibaum. Based on a story by Robert C. DuSoe and Owen Atkinson. Musical score by David Snell. Art director, Cedric Gibbons. Associate, Malcolm Brown. Photographed by Clyde DeVinna. Edited by Frank Sullivan. P. C. A. Certificate No. 6208. Running time, when seen in Westwood, 82 minutes. Release date, May 3, 1940. General audience classification.

CAST

Skinner Bill Bragg.....Wallace Beery
Piute Pete.....Leo Carrillo
Josie Johnson.....Marjorie Rambeau
Jean Johnson.....Anne Baxter
Stag Roper.....Douglas Fowley
Mitch.....Noah Beery, Jr.
"Jackass" Brown.....Berton Churchill
Salters.....Arthur Hohl
Chuckawalla.....Clem Bevans
Adams.....Charles Halton
Marshal.....Minor Watson
Conductor.....Oscar O'Shea
Stockholder.....Lloyd Ingraham

Men with Steel Faces

(Nat Levine)

Condensed Serial

Back in 1935 Nat Levine's Mascot Pictures Company made a serial called the "Phantom Empire," with Gene Autry and Frankie Darro. It was a combination western and excursion into the realm of fantasy, into an underground kingdom miles below the surface of the earth. The serial now has been condensed into a feature length film called "Men with Steel Faces."

Since 1935 Gene Autry has become the number one cowboy of the film world under the Republic banner and Frankie Darro has risen in stature under the Monogram emblem, two facts which probably figured in the decision to reissue the serial in feature form.

In the familiar landscape of the western, Autry and Darro and the others are concerned with running a ranch, from which Autry broadcasts a radio program each day. Into this scene comes a group of "scientists" looking for the underground empire of "Moravia." The "Moravians" by television watch everything happening on earth, or at least in the immediate vicinity of their empire. The "Moravians" wear oxygen helmets when on earth and remind one of several of the adventure cartoons.

Autry and Darro and young Betsy King Ross manage to get themselves arrayed against both the "Moravians" and the scientists. Smiley Burnette was with Autry then, a less corpulent Burnette perhaps, but otherwise the same Burnette you know today.

Reviewed at the Central theatre, New York. An afternoon audience composed mostly of men gave the impression that they had expected the type of story it was and had enjoyed themselves. P. C. M., Jr.

Reissue in feature length form of the serial, "Phantom Empire." A Mascot picture. Distributed by Nat Levine. Directed by Otto Brower and Breezy Eason. Story by Wallace McDonald, Gerald Geraghty. Continuity by John Rathmell and Armand Schaefer. Running time, 70 minutes. Release date, April, 1940. General audience classifications.

CAST

Frankie Baxter.....Frankie Darro
Gene Autry.....Gene Autry
Betsy Baxter.....Betsy King Ross
Queen Tike.....Dorothy Christie
Orgo.....Wheeler Oakman
Mal.....Charles K. French
Rab.....Warner Richmond
Professor Butson.....Frank Glendon
Oscar.....Smiley Burnette

Saps at Sea

(United Artists - Roach)

Slapstick Comedy

Reminiscent of the Mack Sennett form of slapstick comedy, the latest Laurel and Hardy endeavor resorts to exploding gas stoves, gas burning electric light sockets, refrigerators that play music, and ice producing radios. Spiced throughout with gags, both old and new, this type of comedy is sti mirth-provoking for the audience who appreciates it, and judging from the reaction of an early afternoon congregation in a Broadway theatre, those who enjoyed it were in the majority.

Directed by Gordon Douglas and with an original story and screen play by Charles Rogers, Felix Adler, Gil Pratt and the one-time famous comedian of the silent screen, Harry Langdon, the picture is typical of many of the Laurel and Hardy predecessors.

Ollie, while working in a horn factory, goes berserk from the constant tooting. He is advised by his doctor to take a sea voyage. After many adventures preparing for the trip Stan and Ollie compromise by hiring a boat and leaving it tied to the dock, only to be shanghaied by an escaped murderer. On the high seas the boys finally are rescued and the murderer captured. But Stan and Ollie end up in jail anyway.

The comedy team is supported by two additional comedians of the silent screen era, Ben Turpin and James Finlayson.

Art Lloyd was director of photography and William Ziegler edited the film.

Reviewed at the Rialto theatre in New York to the reaction noted.—George Spires.

Produced by Hal Roach and distributed by United Artists. Directed by Gordon Douglas. Original story and screen play by Charles Rogers, Felix Adler, Gil Pratt and Harry Langdon. Director of photography, Art Lloyd, A.S.C. Photographic effects, Roy Seawright. Film editor, William Ziegler. Art director, Charles D. Hall. Set decorations, W. L. Stevens. Sound, W. B. Delaplain. Wardrobe supervision, Harry Black. Musical score, Marvin Hatley. P.C.A. number, 5914. Running time, 57 minutes. Release date, May 3, 1940. General audience classification.

CAST

Stan.....Stan Laurel
Ollie.....Oliver Hardy
Doctor.....James Finlayson
Plumber.....Ben. Turpin
Nick.....Dick Cramer
and
Harry Bernard
Eddie Conrad

The Flag Speaks

(MGM)

Patriotic Special

Produced with the cooperation of the American Legion and backed by many patriotic and educational groups, this MGM two-reel color short has the elements for wide appeal also as entertainment. The story of the birth of the American Flag is told, and something of the

(*Continued on page* 44)

FIRST TWO OPENINGS

SENSATION

"IRENE" Seattle

WESTERN UNION

1220

SYMBOLS
DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

R. B. WHITE
PRESIDENT

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1940 APR 25 AM 2 32

EAA399 132 NT=SEATTLE WASH 24
NED DEPINET, RKO RADIO PICTURES INC=
ROCKEFELLER CENTER RADIO CITY NYK=

DEAR NED: THE WORLD PREMIER OF "IRENE" AND THE PERSONAL APPEARANCES TODAY AT THE FIFTH AVENUE THEATRE OF ANNA NEAGLE AND HER PRODUCER DIRECTOR HERBERT WILCOX WERE A HUGE SUCCESS. IT IS THE BIGGEST OPENING DAY WE HAVE HAD IN SEVERAL YEARS WITH THE EXCEPTION OF "GONE WITH THE WIND". THE AUDIENCE REACTION IS TERRIFIC AND IT IS DEFINITELY IN THE AIR AND ACCEPTED AS A GREAT PICTURE. I AM CONFIDENT IT IS IN FOR A FINE RUN. ANNA NEAGLE IS ONE OF THE MOST CHARMING PERSONALITIES I HAVE EVER MET AND THE SAME GOES FOR HER PRODUCER DIRECTOR HERBERT WILCOX. "IRENE" IS JUST WHAT THE PUBLIC WANTS TODAY BECAUSE IT IS SMASH ENTERTAINMENT EVERY SECOND. MORE POWER TO RKO FOR GIVING THE EXHIBITOR A PICTURE THE PUBLIC REALLY WANTS. VERY SINCERELY=

JOHN HAMRICK.

Produced and directed by

HERBERT WILCOX

Screen play by Alice Duer Miller. From the Musical Comedy, "IRENE". Book by James H. Montgomery. Music and Lyrics by Harry Tierney and Joseph McCarthy.

ALL! . . . .

"IRENE" Portland

STANDARD TIME INDICATED IN THIS MESSAGE

Postal Telegraph

Commercial Cables · Mackay Radio · All America Cables · Canadian Pacific Telegraphs

TELEGRAMS CABLEGRAMS RADIOGRAMS

THIS IS A FULL RATE TELEGRAM, CABLEGRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DESIGNATING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS ON HAND AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

PRA24 100 NL= PORTLAND ORE APR 25 1940=
NED DEPINET= RKO RADIO PICTURES 1270 SIXTH AVE NYK=

I KNOW YOU WILL REJOICE WITH ME IN OUR PREMIERE OPENING OF "IRENE" AT THE PARAMOUNT, PORTLAND. BROKE EVERY OPENING DAY RECORD FOR LAST FIVE YEARS. AUDIENCE RECEPTION AND COMMENTS ENTHUSIASTIC. EVERYONE TRYING TO EXCEED EVERYONE WITH WORDS OF PRAISE. NEVER HEARD SUCH SPONTANEOUS REACTION FROM AUDIENCE. LAUGH FOLLOWED UPON LAUGH. THANK YOU FOR PERSONAL APPEARANCES OF CHARMING ANNA NEAGLE AND MR. HERBERT WILCOX. THEY PROVED TO BE WITHOUT QUESTION THE TWO MOST GRACIOUS VISITORS IN YEARS AND THEY LEAVE PORTLAND WITH A HOST OF FRIENDS. NED YOU HAVE A PICTURE IN IRENE THAT SHOULD ESTABLISH RECORDS EVERYWHERE. KINDEST REGARDS=

ALBERT J. FINKE

ANNA NEAGLE
RAY MILLAND
Irene

R K O RADIO PICTURES

ROLAND YOUNG • ALAN MARSHAL • MAY ROBSON
BILLIE BURKE • Arthur Treacher • Marsha Hunt
Isabel Jewell • Doris Nolan

(*Continued from page* 41)

spirit of the American people is captured in the beauty of the film. "The Flag Speaks" was made by MGM following a suggestion of the American Legion to the Motion Picture Producers Association that a short be produced to teach the meaning of the Flag and its proper use. Emphasized is the unity of the nation, despite the great diversity of race, language and religion. The history of the Flag begins at Fort Stanwyx where, according to tradition, the first Stars and Stripes was unfurled in 1777. Subsequent trials and struggles of the Flag and the principles for which it stands are portrayed. The picture was directed by David Miller from a script by Robert Lees and Frederic Rinaldo. The narration was skillfully handled by John Nesbitt.—Release date, June 14, Flag Day. Running time, 19 minutes.

Have You Met Yvette?

(Paramount)

Screen Debut

Yvette is a petite song bird of the radio from the bayou country of Louisiana, and what she may lack as a prima donna she more than makes up in her winning personality and looks, and cute French accent. Yvette's repertoire in this Headliner comprises songs both in French and English, "J'Attendrai," "I Just Can't Make My Eyes Behave," "Park in Paree" and "The Wind and the Rain in Your Hair." Paul Baron's orchestra accompanies her and Mr. Baron gives in solo a composition of his, "Alibaba Rides."—Running time, 10 minutes.

Calling on Colombia

(MGM)

FitzPatrick Traveltalk

Continuing the All-American series of Traveltalks in color, James A. FitzPatrick presents a pictorial discussion of the city of Colombia. Here the audience sees the industries, traditions and policy of one of the more progressive nations of South America. The city of Cartagena is pictured, and Fort San Felipo, founded by the Spaniards more than four centuries ago and for 120 years the victim of much bloodshed until freed from its reign of terror in 1821 by Simon Bolivar.—Running time, 8 minutes.

Court Favorites

(RKO Pathe)

Professional Racqueteers

Tennis got out of its swaddling clothes, or at least as the game is played today, with the arrival of Maurice McLoughlin. Following shortly on the "comet's" heels came "Big" Bill Tilden, who was to dominate the tennis firmament for man years. Now in his forties and a professional, "Big" Bill is still one of the world's best players and a magnificent stylist. Here "Big" Bill, Vincent Richards, Karel Kozeluh, George Lott, Bruce Barnes and Ed and Bill Kenney demonstrate fundamentals. While the film makers have not realized to the full here the inherent possibilities of a camera study of shot-making, court covering and tactics the subject is an interesting one for tennis fans and they are legion.—Running time, 10 minutes.

Popular Science, J9-5

(Paramount)

Interesting, as Usual

There is a bit of the newest scientific miracle here to interest any general audience. For the ladies there is an inspection of a one-room home, outfitted with all the newest conveniences. For the air minded, a visit is made to Langley Field in Virginia and the Government tests of sky ships. Professor Oakes, the screwloose inventor, pops in with a profanity-proof golf ball. A final sequence is devoted to the use of a dummy rubber head in the education of young dentists.—Running time, 10 minutes.

Establish Five Regional Centers For School Films

The establishment of five regional centers to facilitate nationwide distribution of Human Relations films, which use excerpts from Hollywood motion pictures to illustrate real life problems facing young Americans, was announced this week by the Progressive Education Association's Commission on Human Relations, 45 Rockefeller Plaza, New York.

The distribution points will be the commission's office in New York, the Extension Division of the University of Atlanta, the Division of Teaching Aids of the University of Boston, the College Film Center in Chicago, and the Extension Division of the University of California.

Dr. Alice V. Keliher, director of the commission, said that the visual education idea is making headway in classrooms and discussion groups throughout the country. Since a series of pictures was made available for general use at the beginning of the school semester last Fall, 145 schools and other organizations have taken up this method of education.

The commission also announced a new one day service in addition to the one-week, two-week and longer rental terms. Study materials will be sent out with or in advance of the films, so that teachers may be prepared to handle the contents and to lead discussions.

The Human Relations Films were prepared by the commission under a Rockefeller Foundation grant, with the cooperation of the Motion Picture Producers and Distributors of America. Dr. Keliher and her associates selected 60 excerpts from 41 feature pictures of recent years.

The pictures are being used in high schools, grammar school classes above the sixth grade, universities and university extension courses, private, parochial and special schools. Young Women's Christian Associations, Young Men's Christian Associations, churches and other groups. The latest development is experimental use of the pictures in half a dozen Civilian Conservation Corps camps in the south.

Many of the problems presented in the film dramas have a strong bearing on the lives of those who see and discuss them. An excerpt from the "Jones Family" series presents the argument between "Jones," who wants his boy to be a druggist, and the boy, who wants to be an aviator. Another clipping gives one of "Andy Hardy's" heart-to-heart talks with his father. The dilemma of a girl who hasn't enough money to dress well is shown in the excerpts from "Alice Adams." Two selections from "Captains Courageous" delineate father and son relationships between pupils and teachers. A "Dead End" excerpt shows pitfalls threatening boys in a poor neighborhood.

The Human Relations films are shaped to provoke discussion. For this reason, study groups are kept small to permit a free interchange of opinion. An interesting by-product of this sort of study is that students go to the motion picture theatre with a more intelligent attitude, Dr. Keliher says.

Arkansas ITO Reelects O. G. Wren President

The Annual convention of the Arkansas Independent Theatre Owners Association was held last Sunday and Monday at the Marion Hotel in Little Rock, Ark., and more than 100 members were in attendance.

All officers of the Association were reelected. They are: O. G. Wren, Little Rock, president; K. K. King, Searcy, secretary, and W. E. Malin, Augusta, vice-president. Lawrence Landers, Batesville; C. C. Mundo, Little Rock, and H. E. Ruh, Berryville, were added to the board of directors.

Talks were made by J. F. Norman, Little Rock, and G. Z. X. Carey, Paris, Ark.

The board of directors of the Pacific Coast ITO held meetings in both Portland and Seattle to concentrate on plans to improve spring and summer business. In both Oregon and Washington, practically all the independents now are reported to be members of the Association.

Columbia Changes Film Title

Columbia has changed the title of its Vivien Leigh-Laurence Olivier picture, "Three Weeks Together," to "21 Days Together," as a result of its title dispute with Metro-Goldwyn-Mayer. MGM owns the rights to the Elinor Glynn novel title, "Three Weeks." The title registration committee of the Motion Picture Producers and Distributors of America ruled in favor of Columbia but MGM took an appeal to the MPPDA board, whereupon Columbia made the change of title. The film was produced in England under the title "21 Days."

Company Baseball Starting

The Motion Picture Baseball League opens its season April 29th with a game between Consolidated Film Industries and Paramount. Others in the league are Skouras Theatres, Rockefeller Center, National Broadcasting Company, RKO and Universal. Harry Marcus of Republic is president of the league, and I. A. Goldberg of Loew's is secretary and publicity manager.

Artists Take Office

James J. Walker, former Mayor of New York, has taken space in the International Building, Rockefeller Center, for the headquarters of the National Association of Performing Artists, of which he is president. The organization is designed to protect artists from unauthorized use of recordings.

Set Harrison Dinner

A testimonial dinner will be given Tippy Harrison next Thursday at the Congress Hotel, Chicago. Mr. Harrison, a member of the board of directors of Allied Theatres of Illinois and associated with the Goodman-Harrison Theatres for many years, is retiring from theatre business to enter another business. Jack Kirsch, president of Illinois Allied, is in charge of the affair.

Altec Promotions

E. C. Shriver, formerly branch manager for the Altec Company in Cincinnati, has been appointed district manager of Altec's western district, with headquarters in Los Angeles.

H. W. Dodge, former western district manager, has been promoted to Altec staff representative on the West Coast.

Bonwick Succeeds Loach at Pathe

Monogram added a vice-president and Pathe Film Corporation a vice-president and treasurer, on Wednesday, in New York, as Thomas P. Loach, former vice-president and treasurer of Pathe, stepped into vice-presidency of Monogram; and as George J. Bonwick, formerly of the Wall Street firm of Young and Company, succeeded Mr. Loach at Pathe.

Mr. Loach enters Monogram as a representative of Pathe, whose investment in the independent picture company is somewhat under $100,000.

Mr. Bonwick was elected to his Pathe posts on Tuesday. The appointment became effective on Wednesday.

Mr. Bonwick's election occurred at the Pathe annual directors' meeting. Reelected were Kenneth Young, as president; M. M. Malone, as secretary.

There was a stockholders' meeting, also. The eight directors of the company were reelected by 70 per cent of the outstanding stock. These directors are Kenneth Young, Robert R. Young, T. I. Davis, Henry Guild, Charles A. Stone, Robert McKinney, Louis Phillips, and Allan P. Kirby.

Eastman Photo Collection Opens in N. Y. Museum

Illustrating the growth of photography in its approximately 100 years' existence, the Eastman Historical collection will be previewed to an invited audience next Monday evening, at the New York Museum of Science and Industry, RCA Building, Rockefeller Center, New York, and will be opened to the public the next day.

Dr. Walter Clark will speak, at the preview, on the collection, which consists, not only of Eastman properties, but of the Cromer Collection, of Paris.

In the collection are some of the devices used by Niepce, Daguerre and others of the early days of photography. There are wet collodion outfits, 19th Century candid pictures; modern miniature cameras; displays showing the development of modern materials and techniques.

Radio Commentators To Speak at AMPA

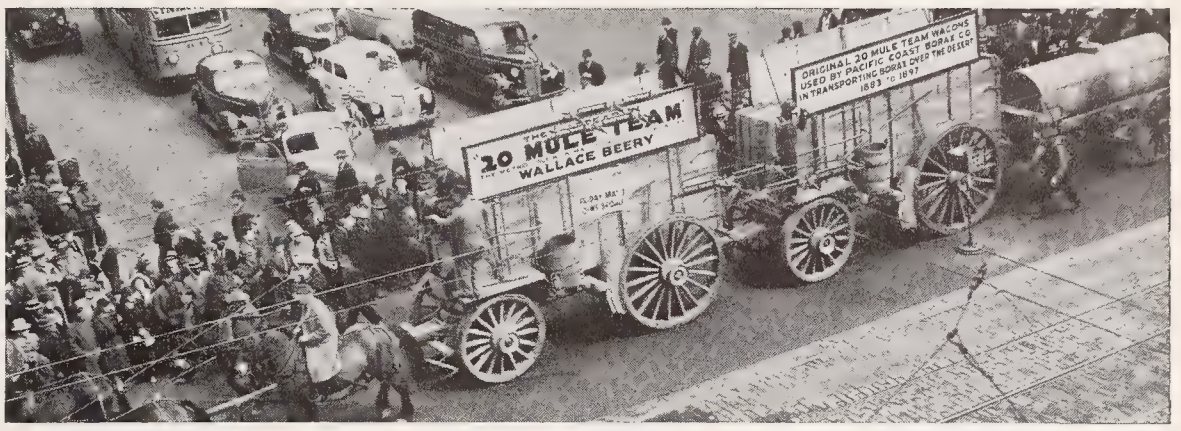
Seventeen members of the National Radio Film Commentators Circle, all affiliated with radio stations in Greater New York, will be guests of the Associated Motion Picture Advertisers at luncheon next Thursday, Leon Bamberger, AMPA president, has announced.

David Lowe, president of the National Radio Film Commentators, will preside for the commentators and in addition to his ownd remarks will introduce four other speakers from his organization.

Reorganization Deadline

The creditors of Majestic Radio & Television Corporation were given until May 31st to file objections to the confirmation of the reorganization plan which was approved Tuesday in Chicago by Federal Judge John P. Barnes. Minority creditors, some stockholders and counsel for the Securities and Exchange Commission and the Radio Corporation of America objected to the plan which gives control of the company to DuMont Laboratories, Inc., Paramount television affiliate.

"20-Mule Team" Promotes for Both Metro Picture and Borax



The Metro-Borax Twenty Mule Team Caravan moves north in High Street, off Broad, in Columbus, Ohio, following a two-hour exhibition in front of Ohio's Capitol Building. Mayor Green is astride the wheel horse and Lieutenant Governor Paul Herbert is seated on the wagon—as the Caravan rides east again, from Hollywood, making stopovers at principal points en route to New York where it is to arrive May 23rd—for Borax and Metro.

What is said to be the largest exploitation advertising tieup ever effected for a commercial product with a single motion picture has been consummated between Pacific Coast Borax Company, makers of 20-Mule Team Borax and borax derivatives, and MGM for its borax picture, "20-Mule Team," starring Wallace Beery. (Showman's Review appears on page 41.)

The picture, its story laid in 1892, tells of the then infant industry of borax mining, the difficulties in transporting the crystalline deposits to the railroad and the rigors of Death Valley, locale long associated with Pacific Coast Company.

One of the oldest trade-marks in the United States is 20-Mule Team, adopted by the Borax company about 1878, six years after its organization. Its products go into 95.8 per cent of America's grocery stores, one other product, Fleischman's Yeast, being the only one to top it.

Company's Equipment Used

Some time ago the Pacific Coast firm had a nebulous plan to make a commercial film to be shown in the manner advertising films are shown, but was abandoned. In discussing the tieup on the MGM film, J. M. Gertsley, assistant general manager of the comporation, said Monday in Los Angeles: "Our company had nothing to do with the making of the MGM film nor have we had a voice in any part of it. We lent them our equipment and our mules."

On location in Death Valley, the MGM company used Pacific Coast Borax company's equipment, rebuilt a portion of the buildings and had the use of the company's mule caravan. However, principal workings of the borax company at present are on the other side of the Mojave Desert at Kramer, the Death Valley deposits having petered out except for certain types of borax bearing ore which is mined occasionally.

Features of the Borax tieup, made for Metro by Frank Whitbeck, advertising manager, and for the Borax company by McCann-Erickson (advertising) Agency, include a cross-country tour of a 20-Mule Team (see cut above) drawing two of the original wagons during which some 5,000,000 booklets telling of the picture and the Borax products are being distributed, cooperative advertising in which local newspapers and national publications are being utilized, display of placards by some 70,000 drug and grocery stores, renting of 25,000 billboards of 24-sheet size, and plugging of the film on the Borax company's NBC transcontinental radio program, "Death Valley Days."

To Be Exhibited at Fair

The mules and the wagons being used on the trek east—this week they were in Detroit—belong to the Borax firm. When the team reaches New York May 23rd, the wagons will be placed with appropriate ceremonies in the New York World's Fair Museum of Transportation. Once before the Borax company used the mule caravan to advertise its product, that being in 1919-20 when a similar cross-country trip was made.

Mr. Whitbeck, long in exploitation, said Monday at Culver City that, in his memory, this was the largest single tieup ever made. In addition, theatres are displaying a 10-foot-long 20-Mule Caravan with the wagons, all made of Borax crystals, as well as various Borax products. Such displays are already installed in the lobbies of Grauman's Chinese United States, Fox's Wilshire and Loew's State Theatres, all Fox West Coast Theatres in Los Angeles. At the picture's preview, last Friday, at the Westwood Village (F. W. C.), Los Angeles, a similar display was exhibited. In addition to various types of Borax crystals, other products such as Boraxo and boric acid were shown. The NBC air program of the Borax company has been on the air for the last seven years. It consists of a 15-minute narration of a story dealing with early Death Valley days.

The picture, which opened at Grauman's Chinese and Loew's State, Los Angeles, Wednesday, has a release date of May 3rd.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

I Take This Oath

(Neufeld-Producers Releasing Corp.)

Melodrama

Based on an original story by William A. Ullman, Jr., "I Take This Oath" relates a tale of a boy who joins the police force in order to avenge the death of his father, a patrolman killed in the line of duty. The screen play is by George Bricker, who wrote "Buried Alive."

The cast includes Gordon Jones, in the principal role; Joyce Compton, Craig Reynolds, J. Farrell MacDonald and Robert Homans. Sigmund Neufeld produced and Sherman Scott directed. Scott handled "The Invisible Killer."

Release date: To be determined.

Island of Doomed Men

(Columbia)

Melodrama

An original screen play by Robert D. Andrews, "Island of Doomed Men" relates a tale of what is described as a "modern slave racket," the luring of paroled convicts into hard labor on an island in the Pacific.

As the head of the racket appears Peter Lorre, with Robert Wilcox cast as a secret service operative assigned to break up the gang. Feminine interest is provided by Rochelle Hudson.

Charles Barton directed. He was the director of "Five Little Peppers at Home."

Release date: May 16, 1940.

Doctors Don't Tell

(Republic)

Dust Bowl Doctor

Charles Coburn, Sigrid Gurie and John Wayne are principals, in a story which concerns a doctor and his daughter, German refugees.

The original screen play was written by Doris Anderson, F. Hugh Herbert and Joseph Moncure March. Miss Anderson last contributed dialogue to "Mickey, the Kid." Herbert wrote "That Certain Age," March, "Forgotten Girls."

Sol C. Siegel was associate producer, with Bernard Vorhaus directing. Vorhaus handled "Meet Dr. Christian."

Release date: To be determined.

Tom Brown's School Days

(RKO Radio)

Classic

The second of the Gene Towne-Graham Baker productions made for RKO Radio release, "Tom Brown's School Days," is based upon the book of the same name written by Thomas Hughes.

The public schools (which, like Rugby, correspond to American private schools) were in need of reform, and the firm depicts those reforms made at Rugby by Dr. Thomas Arnold, played by Sir Cedric Hardwicke. The title role is done by Jimmy Lydon. Also seen are Freddie Bartholomew, Josephine Hutchinson, Ernest Cossart and Billy Halop.

Gene Towne, Graham Baker and Walter Ferris wrote the screen play. Robert Stevenson directed.

Release date: June 14, 1940.

IN NEWSREELS

MOVIETONE NEWS—No. 66, Vol. 22.—President is host to Canadian Prime Minister at Warm Springs ....Edison reviews parade of sailors in San Diego.... Linda Darnell enters sidewalk "Hall of Fame" at Grauman's theatre....Sweden prepares....Britain tests huge commercial airliner....British operate new anti-aircraft guns....Explore Skyline Caverns, Va.... Summer fashions....Lew Lehr's fashions for men ....Girl lifeguards in Melbourne....Max Baer and Tony Galento sound off on their coming battle.

MOVIETONE NEWS—No. 67, Vol. 22.—The occupation of Denmark....President ends southern vacation and leaves for Capital....Ile de France prepares to leave New York Harbor....Freighter Mormacsea arrives with gold cargo from German-seized port of Trondheim....Mrs. Charles Mayo awarded "American Mother" title....Lew Lehr....Penn Relays....Drake Relays....Jamaica race won by Dit.... Water skiing in California....Girls perform in water ballet.

NEWS OF THE DAY—No. 264, Vol. 11.—Rumania speeds munitions output as war perils Balkans.... Britain's new "suicide fleet" guards home waters.... Edison reviews parade of sailors in San Diego.... Canada's Prime Minister visits President....Dies warns nation of "Trojan Horse" plots....Wrestling's glamor boy goes prehistoric....Display of jewelry ....Collegiate gymnasts perform....Max Baer and Tony Galento in training.

NEWS OF THE DAY—No. 265, Vol. 11.—The war in Scandinavia....English bombers return to bases from Norway....Freighter escape from Trondheim told....President leaves Warm Springs for Washington....Golden Gate Fair selects 1940 "queen".... Spring housecleaning for New York World's Fair.... Water skiing in California....Penn Relays.

PARAMOUNT NEWS—No. 69.—Canadian regiment deposits colors in church for safe-keeping....Clean-up work begins along Atlantic coast after gale.... Test tube ice cream....Canadian Prime Minister visits President at Warm Springs....Bartlett plans annual arctic cruise....Max Baer and Tony Galento in training....New York Fair gets ready for opening day....Students hold mock political convention.... Land boom in the dust bowl.

PARAMOUNT NEWS—No. 70.—U. S. liner arrives in New York with American diplomats stationed in Sweden....Italian liner brings Polish refugees.... Start "clean up" Broadway drive for New York Fair....Penn Relays....Drake Relays....Water skiing in California....Pre-convention parade of Presidential candidates: Roosevelt leaves Warm Springs ....Dewey on coast....Taft....Vandenberg....Willkie.

RKO PATHE NEWS—No. 81, Vol. 11.—Canadian Prime Minister visits President at Warm Springs ....Gale and flood in Buenos Aires....Mexican air corps in mass flight....Tilden teaching tennis in California....Hold fox hunt in California....Max Baer and Tony Galento train for bout.

RKO PATHE NEWS—No. 82, Vol. 11.—President leaves Warm Springs and arrives in Washington where he is met by State Secretary Hull....Eye witness tells of Norse invasion....Preview of the New York World's Fair as it prepares to open for its second season....News cameramen choose "Miss Streamline"....Varsity track stars in Penn Relays ....Dit captures Wood Memorial at Jamaica track.

UNIVERSAL NEWSREEL—No. 870, Vol. 12.—British big war budget announced....President host to Mackenzie King at Warm Springs....Navy's new airplane carrier ready....Edison reviews naval recruits....Spanish refugees in Mexico....Indian tribes ban Swastika as emblem....Paint huge Perisphere at New York Fair....Salmon run on in Northwest ....Girl softball team practices....Dare-devil auto racing....Max Baer and Tony Galento train for bout....Joe Jacobs, Galento's manager, dies.

UNIVERSAL NEWSREEL—No. 871, Vol. 12.—Belgians ready for invasion....President leaves Warm Springs and is met in Washington by Hull....New U. S. destroyer launched....Exiles arrive here from war zone....Ile de France prepares to leave New York Harbor....Shoe fashions....Preview of new diorama at New York Fair....Select "Miss Streamline"....Baby Sandy gets magazine award....Water skiing....Penn Relays....Dit wins Jamaica race.

Susan and God

(MGM)

Social Satire

Based on the Rachel Crothers stage play, about a self-centered and frivolous woman who adopts religion as a fad, only to discover that she must fall back upon it seriously in order to meet a crisis, "Susan and God" co-stars Joan Crawford and Fredric March.

The cast also includes Rita Quigley, Ruth Hussey, Rose Hobart and Rita Hayworth. The screen play was written by Anita Loos, who last collaborated on "The Women,"

George Cukor and Hunt Stromberg, who respectively directed and produced "The Women," did likewise here.

Release date: May 31, 1940.

Prairie Law

(RKO Radio)

Western

George O'Brien, fourth money-making western star in the annual HERALD-FAME exhibitor poll, has the leading role in this story of cattle men and a land shark in the prairie country.

Providing the romantic interest is Virginia Vale, for her fourth time the leading woman in the O'Brien pictures.

Based on a story by Bernard McConville, the screen play was written by Doris Schroeder and Arthur V. Jones, with Bert Gilroy producing, as he has all the O'Brien films made at RKO. David Howard directed. Howard handled "Bullet Code" and "Legion of the Lawless."

Release date: June 7, 1940.

The Man from Tumbleweeds

(Columbia)

Bill Elliott Western

Portraying the part of "Wild Bill Saunders," Bill Elliott here plays the part of a gunfighter who brings a gang to justice after forming a rangers' troop of imprisoned men.

Seen with Mr. Elliott are Iris Meredith, Dub Taylor, Raphael Bennett, Francis Walker, Ernie Adams and Al Hill.

The original screen play was written by Charles Francis Royal, who collaborated on "Taming of the West." Joseph H. Lewis directed, as he did "Texas Stagecoach."

Release date: To be determined.

Babies for Sale

(Columbia)

Melodrama

Rochelle Hudson, Glenn Ford and Miles Mander are the principals in this story of a newspaper reporter's exposure of the sale of babies by spurious nursing homes.

From a story by Robert Chapin and Joseph Carole, the screen play was written by Robert D. Andrews, who last collaborated on "Men Without Souls." Charles Barton directed, as he did "Five Little Peppers at Home."

Release date: To be determined.



WHAT COULD BE MORE TIMELY?

Excitingly Together!



VIVIEN

LEIGH

the Scarlett O'Hara of "Gone With The Wind"



LAURENCE

OLIVIER

the star of "Rebecca" and "Wuthering Heights"

and **LESLIE BANKS** *in*

21 DAYS TOGETHER

with **FRANCIS SULLIVAN**

HAY PETRIE · ESME PERCY · ROBERT NEWTON

Based on a story by John Galsworthy · Directed by BASIL DEAN

A COLUMBIA PICTURE

COLUMBIA PICTURES

THE HOLLYWOOD SCENE

Rebellion

The equivalent, in Canadian history, of America's Continental Congress was re-enacted in Hollywood this week with the depiction of the Metis Legislature's session during the Riel Rebellion of 1885.

Led by a school teacher, Louis Riel, the French-Indian Metis Nation rebelled against the re-shaping of their Western Canadian territories, the story of that rebellion providing the subject of Cecil B. De Mille's forthcoming "North West Mounted Police," with the Legislature's meeting place, a trading post in what is now Upper Saskatchewan, currently recreated on a Paramount sound stage.

Taurog Topics

Recipient, this week, of an extended Metro-Goldwyn-Mayer directorial contract, Norman Taurog is working with Lionel Houser on Houser's original screen story, "Third Finger Left Hand," described as a "light romantic comedy."

Having recently directed "Broadway Melody of 1940," "Young Tom Edison" and Boys Town," Mr. Taurog hopes soon to do a sequel to "Boys Town," of which he "loved every minute." Now 41, and directing from the time he reached the age of 19, he has had 14 of his films appear as monthly box office champions in FAME, with one of them also a semi-annual champion and four annual champions.

Describing the story of "Third Finger Left Hand," in his memento-filled office, these recognitions from former assignments including a silver football from the crew of 1934's "College Rhythm"; a silver microphone and lantern, marking, respectively, the completion of "Big Broadcast of 1935" and "Young Tom Edison," Mr. Taurog says he "hopes to get the services of Gable and Loy" for his latest picture. The story concerns itself with a girl who's seen so many marriages end in divorce or annulment that, as a self-protective measure, she invents a husband, wears a conventional wedding ring, pretends to have married her fictitious mate in Paris. Complications come thick and fast with the appearance of a young man who falls in love with her, pretends to be the husband in the case. "No 'screwball' comedy, this," says the director, "but real comedy drama."

Starting in the entertainment field when he was 11 years old, Mr. Taurog appeared on the stage until the ripe age of 15, in "Good Little Devil," with Mary Pickford and Ernest Truex, and in "Broadway Jones" with George M. Cohan. Then followed two years in stock, with Lowell Sherman and Bunny Granville, after which came "kid parts" at the old IMP studios, on New York's 11th Avenue between 43d and 44th Streets.

First Hollywood experience, according to Mr. Taurog, was his trip made for LKO, symbol of Lehrman's Knock Outs, from which developed a job as prop man, then the director's assignment at the age of 19, earning him the title of the "Boy Director" of the class of '18.

STUDIOS FINISH NINE; START TWELVE

Finishing work on nine pictures, as was the case last week also, Hollywood's studios this week started 12, *nine less than the week before; had* 48 *shooting, three more than in the prior period, and had* 25 *being prepared and* 61 *being edited, as against last week's* 28 *and* 63 *in the same categories.*

Completed were "The Return of Wild Bill" and "Keep 'Im Alive," Columbia; "The Mortal Storm," Metro-Goldwyn-Mayer; "Riders from Nowhere," Monogram; "The Young People," Twentieth Century - Fox; "Hot Steel" and "You're Not So Tough," Universal, and "The Sea Hawk" and "All This and Heaven, Too," Warner Brothers.

Warners started work on "No Time for Comedy"; Hal Roach, for United Artists release, on "Captain Caution"; Republic on "Grand 'Ole Opry"; RKO Radio, "Dreaming Out Loud," and the third of the "Dr. Christian" series; Paramount, "Rangers of Fortune" and "Dancing on a Dime"; Monogram, "Wild Horse Range"; MGM, "Gold Rush Maisie" and "To Own the World," and Columbia, "West of Aboline" and the sixth of the "Blondie" series.

Both RKO and Twentieth-Fox had six films shooting, while MGM and Paramount each had five; Warners, four; Columbia, three; Republic, Universal and Walter Wanger, two apiece, and Edward Small, one.

Two short subjects were completed and three started.

Complete Franklin Film

Franklin-Blank Productions, Inc., Hollywood, of which Harold B. Franklin is head, has completed production of "The Villain Still Pursued Her," for RKO release. The film stars Hugh Herbert and Anita Louise and was directed by Edward Cline.

Sherman to Birdwell

Joseph Sherman, formerly with the Paramount and Metro-Goldwyn-Mayer publicity departments, has joined Russell Birdwell and Associates.

Name News

MURRAY SILVERSTONE has arrived for a week of conferences with United Artists producers.

IRVING ASHER and E. J. MANNIX have left for New York en route to England, where they will confer on Metro-Goldwyn-Mayer British production.

GEORGE DEMBOW, National Screen Service vice-president and sales manager, has arrived in Hollywood.

AL LICHTMAN returned from New York conferences with NICHOLAS SCHENCK and WILLIAM F. RODGERS.

RUSSELL HOLMAN has arrived for a series of conferences on forthcoming Paramount product.

WILLIAM ORR returned to New York after conferring with Metro-Goldwyn-Mayer studio heads.

CONSTANCE BENNETT has been signed by Columbia.

LOUIS KING has been assigned to direct "Moon Over Burma" for Paramount.

ROBERT STEVENSON will direct "Sanda Mala" for RKO Radio.

LOREN RYDER returned to Paramount after attending the SMPE convention.

PANDRO BERMAN will produce "Ziegfeld Girl" for Metro-Goldwyn-Mayer.

MICHAEL CURTIZ left for a vacation in Mexico.

GEORGE CUKOR is assigned to direct "The Philadelphia Story" for Metro-Goldwyn-Mayer.

NORMAN REILLY RAINE returned to the Warner Brothers studio after a trip to New York.

KENNETH MACKENNA has left for New York.

LENORE COFFEE will work on the screen play of "Mr. Skeffington" for Warner Brothers.

LLOYD C. DOUGLAS has been signed to write an original "Dr. Kildare" story for Metro-Goldwyn-Mayer.

PATTERSON MCNUTT is working on "$1,000 Window" for Warner Brothers.

CHARLES LEDERER has been signed to a new term writing contract by Metro-Goldwyn-Mayer.

ULRICH STEINDORFF is to work on the screen play of "Montana" for Warner Brothers.

FRED NIBLO, JR. is working on the screen play of "River's End" for Warner Brothers.

Freudeman Leaves Paramount

A. E. Freudeman, for 15 years Paramount studio art director in charge of interior decorations, has resigned. The first art director for William Fox in New York, Mr. Freudeman held similar posts at Columbia and with B. P. Schulberg.

CAMERAS ROLL ON TWO

Big ballyhoo starts these productions

In Arizona



Wesley Ruggles honored by mayors of twenty-four Arizona cities.



Ruggles Day proclaimed by Governor at reception to Wesley Ruggles in Tucson.



Governor, Wesley Ruggles and William Holden dedicate set at Old Tucson.

Wesley Ruggles' Production

JEAN ARTHUR

in

"ARIZONA"

with

WILLIAM HOLDEN

WARREN WILLIAM • PORTER HALL

and a cast of thousands. Based on the Saturday Evening Post serial and novel by Clarence Budington Kelland

Screen play by Claude Binyon

Directed by **WESLEY RUGGLES**

A COLUMBIA PICTURE



GREAT COLUMBIA EPICS!

off with a bang!

In Virginia



Press and Radio reps interview Frank Lloyd on arrival in Williamsburg.



Frank Lloyd welcomed to Williamsburg by prexy of William and Mary College.



Cary Grant leads the social whirl at College of William and Mary.

FRANK LLOYD PICTURES, INC., *presents*

CARY GRANT
MARTHA SCOTT
as
"THE HOWARDS of VIRGINIA"

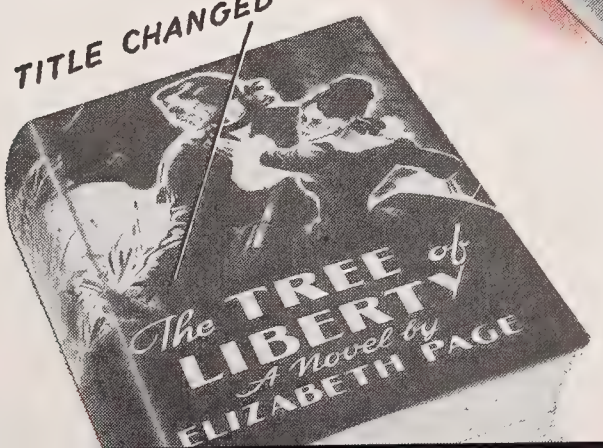
from the novel, "The Tree Of Liberty", by Elizabeth Page
with Sir Cedric Hardwicke, Alan Marshall, Richard Carlson,
Screen play by Sidney Buchman

Frank Lloyd's Production

Directed by
FRANK LLOYD

Jack H. Skirball, Associate Producer
A COLUMBIA PICTURE

TITLE CHANGED TO



COLUMBIA PICTURES

- Unprecedented radio coverage . . . with two coast-to-coast broadcasts from Williamsburg . . . over both major networks on successive nights.

FINCH, FACSIMILE INVENTOR, SEES MEDIUM AS NEW AID TO PUBLICITY

Predicts Many Uses by Both Producer-Distributors and Theatres; Thirty Stations Licensed by Finch System

Facsimile, the radio transcription of words or photographs and their reception as recorded copy, is seen as a future medium for motion picture exploitation. Although the film companies as a whole are not furnishing material for television, two of the majors, Twentieth Century-Fox and Metro-Goldwyn-Mayer are cooperating with facsimile. Both companies supplied for a time both printed copy and photos; now only photos are provided.

At the Federal Communications Commission FM hearing recently Judge Eugene O. Sykes, representing the Finch Telecommunications Inc., said that bands which are allotted to FM should be wide enough to accommodate facsimile as well as sound broadcasting. A special type of facsimile machine made by the International Business Machines Corporation was described at the hearing.

Popular, Says Inventor

W. G. H. Finch, inventor of the facsimile system that bears his name, explained that the photos of stars and scenes from current releases were very popular at the Finch Telecommunications exhibit at the New York World's Fair. People preferred pictures to printed copy and we used all the photos we could get. Motion picture stills are excellent for facsimile due to their superior photographic qualities."

Facsimile in the future will have many motion picture uses, Mr. Finch declared. Not only can publicity material be sent out by film companies but individual theatres may transmit word on their evening's program and other exploitation material. Another possible use of facsimile was cited by Mr. Finch: theatre circuits or company branch offices could be joined by facsimile units by which messages and photographs could be transmitted all over the country in a very few minutes. A teletype can print about 65 words a minute, while facsimile can take care of 150 words, he said.

30 Stations Licensed

Over 30 stations have been licensed to use the Finch facsimile system, including four powerful 50,000 watt stations and seven stations in Cuba. The Des Moines station sends out facsimile bulletins of interest to the farmer: weather reports, stock and market price information. The Finch station in New York City, W2XWF, is the first one to be licensed by the Federal Communications Commission to operate on frequency modulation. His other station, W2XBF, operates on AM. Under the frequency modulation system both facsimile and sound can be sent at the same time on the one wave length.

The Loew's, Inc., radio station, WHN, in New York, is allowing the Finch FM station to rebroadcast its regular programs.

Mr. Finch said that facsimile will have great uses in education. He hailed it as "the radio blackboard in the home" and cited the Chicago epidemic of a few years back when radio was used by the Board of Education to carry on home study as an instance when facsimile would have given much more efficient service as a medium of instruction.

As another advantage in his system, he said that any power supply, AC, DC or batteries are satisfactory. He has also taken out patents for color transmission by facsimile. In this system three separate copies in the primary colors are transmitted at once and joined in one colored picture at the receiving point.

Sees Limited License

The prophecy that "facsimile will receive a limited commercial license by the FCC this year" was expressed by Mr. Finch. His company will open a new factory soon.

Finch has developed a special mobile unit that has a weight of only 25 pounds and can both send and receive facsimile messages or drawings. This equipment has special application in police, aircraft, ship and in industrial use. In fact, according to Mr. Finch facsimile can improve any kind of an intercommunications system by furnishing a printed copy of the message sent. Of interest to theatres is a projector used in connection with a Finch receiver to throw the received words or pictures on to a screen. In the future this kind of equipment perhaps would have use in a theatre lobby to show the latest news bulletins.

The Radio Corporation of America did pioneer work in facsimile and has been conducting experimental work on facsimile broadcasting. At present some stations use the Finch system, some the RCA; only one, WOR, uses both systems for facsimile transmission. All the work is of an experimental nature. There are very few receiving sets in the whole country, probably not over 1,500, or about as many or just a few more than television sets.

Back to 1842

The first experiments on transmitting pictures by wires began in 1842. From that developed the wire-photos which are taken as a matter of course in our daily newspapers. In 1924 the first radio photo was sent from New York to London and back to New York. Now radio-photos are common and frequently are almost as good as wire-photos. But it is quite a different problem to send facsimile into the home than to send it from one station to another. The machine for home facsimile would have to be very simple and free from need of constant attention. Printing words and pictures instantly in every home and office in the country is a theoretical possibility and may become a fact. If it does it would be a threat to newspapers and to other forms of communication and entertainment.

At NBC the RCA facsimile is considered superior to that developed by Finch. The systems are quite different, both in the manner of picking up the impulses for transmission by the scanner and in printing at the receiver. The RCA uses a stylus and both white and carbon paper; in the Finch system the reception of the facsimile image is on special sensitive paper. Engineers do not like too many prophecies but the opinion was expressed at NBC that perhaps in 10 years the radio would receive sound (broadcasting), sight (television) and printed matter (facsimile). If that combination ever is realized, it was said, there will be even more entertainment to keep folk at home than they have today—hence more competition to the theatre.

WOR Station Operates Daily

The recent activity in facsimile is attributed to a suggestion made by an FCC official at a radio convention several years ago that something be done about broadcast facsimile. Both Finch's followers and his competitors acknowledge that he energetically pushed the problem of broadcast facsimile. Mr. Finch said that he began work on facsimile around 1920. RCA has also been working on it for many years.

WOR is considered in the best position to know what's what on facsimile, since that is the only station using both systems. A special facsimile station is operated from 2:00 to 4:00 P. M. daily, using the Finch system and facsimile signals are sent out on the regular WOR transmitter three nights a week on the RCA system and two on the Finch system. The night broadcasts are from 2 A. M. to 4:30 A. M. Despite this use of facsimile, J. R. Popple, chief engineer of WOR, speaks of it as something of the future.

"Facsimile must be developed by amateurs just as radio was," according to Mr. Popple, who looks to the generation coming up from technical schools for the men with enthusiasm and skill to contribute the inventions that will make facsimile a general means of communication. "The engineers at present are preparing the way." Mr. Popple pointed out that while a radio system was basically simple, the receiver is really the reverse of the transmitter and is easily tuned in, there is a great synchronization problem facing facsimile. The human ear can bridge gaps in sound transmission but facsimile has to be exact and perfectly synchronized.

Cites Care Required

The present facsimile equipment is about 50% mechanical and 50% electronic and the moving mechanical parts require careful adjustment and expert attention. Mr. Popple commented on the fact that the average person is not mechanically inclined: "We are victims of convenience; victims of specialization and few people go outside their own field." The result is that equipment placed in homes must be virtually foolproof, he said. For facsimile to be generally acceptable, according to Mr. Popple, the mechanical part of the receiver must be cut down to 2% or 5% and the electronic increased to 95% or 98%. When it is possible to merely turn a few dials, like the radio, and get good facsimile reception, it will find public acceptance.

NIGHT BASEBALL TO START IN NEW YORK

Night baseball, which has become increasingly prevalent with each year throughout the country, will start in several New York cities this month. Albany, Elmira and Binghamton, all members of the Eastern League, will begin night games by the middle of the month.

Night baseball for Amsterdam and Gloversville is scheduled. In Gloversville, home of the Schine circuit, the move is to be financed by public subscription. Utica installed lights and drew heavily at night last year, while similar action is to be taken in Ogdensburg and Oneonta, also Schine circuit cities. In Rome, too, the move is contemplated. All of these cities belong to the Canadian-American League.

Buffalo, Rochester and Syracuse of the International League will start night games late in the month.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

"BUGS" BAER donated a Spring Sunday to a visit to the Museum of Modern Art, one of our neighbors over here at Rockefeller Center, a film and art museum financed by John Hay (Jock) Whitney, of the Whitney millions and Selznick International Pictures, aided and abetted by one John Rockefeller, of RKO and some other interests, mostly moneyed.

Syndicate-columnist Baer emerged from the Museum with the impression that modern art is surrealism with a relapse, impressionism with a hangover and dadaism with malice aforethought, that it is non-objective in color, form and space, has no coherent diagnosis and is minus intellectual significance, sort of like making mud pies indoors without any moisture, the crystallization of spiritual exuberance for the concentrated purpose of climaxing all that is beautiful, that it is boondoggling and knick-knacking by subsidy.

By way of an afterthought, "Bugs" Baer found that modern art is all angles, parabolas with sprained arches, frozen chimeras and the Man on the Flying Trapezoid, twisted into irrevocable junk by the leverage of cubism, aggravated by futurism engineered by an idiot with more time than technique.

In one Museum room, Baer found two quoits, a homeless triangle and a three-cornered waffle representing the Spirit of Ajax defying Lightning Bugs, and in another a group of sofa springs, metallic pig's knuckles and gear shifts balanced on a busted axle. It looked like a coffee grinder built by a man who was trying to break himself of the habit. But it was called Moonlight on a Lagoon. Another collection of spasmodic celluloid, spangled with steel filings and interlaced with artistic odds and ends resembled nothing so much as a starving cannibal eating himself. Yet in the Modern Art catalogue it was classified as a Gypsy Lullaby.

▽

In *Paramount Sales News*, editor Sam Palmer tells the story of how, following the late return of a short subject by a small Arkansas situation, Paramount's Memphis branch forwarded the exhibitor the usual form of inquiry to be filled in and returned. Under "Cause for Delay" the exhibitor stated: "Negro delivery man sick with pneumonia—now dead—new man overlooked."

▽

Great sins are committed in the name of "entertainment." The World's Fair in New York has announced—a bit regretfully, too—that it was forced to turn down a proposal for a "Screamatorium" concession in the Amusement Area, consisting of sound-proof cubicles where fretful visitors would pay to enter and yell to their heart's content.

Describing the idea as a "scream-lined safety valve," the author suggested that "it is a project based upon sound psychological laws, and its effect will be soothing and relaxing rather than superficially disturbing." For an extra nickel, customers would be permitted to smash a few glasses and light bulbs.

▽

The Young Men's Christian Association in Detroit is starting a discussion series on "Love in the Movies." The announcement discloses that "We hope to use this as a new approach to the age-old custom of falling in love, marrying, and living happily ever after—using the latest movie versions of romance and family life as a basis for discussions, pro and con."

The smooth and legalistic brains of Hollywood have run head-on against the immemorial wisdom of the Tennessee hills. Out of California came one of those authentic Big Ideas, to produce a motion picture entitled "The Life of Sergeant York," with York's assistance and approval. Alvin C. York, the great World War hero, was agreeable. But when the motion-picture company's lawyer pulled forth a typical Hollywood contract—a wondrous document—Mr. York was confused by the maze of circumlocutions, clauses and whereases. It might be all right, he opined, but it was "not for him," so he handed it to his own lawyer, who explained: "What we want is a plain old Tennessee contract that simply says what you shall do and what the sergeant shall do."

It is probable that a contract finally will be drawn that is mutually agreeable, but it will be something that York can understand. He's an old hand at mule trading up in those hills.

▽

Just how far motion picture employes may go in interfering with patrons was an issue in a $5,000 *damage suit heard in the Circuit Court in St. Louis the other day.*

Ervan Craft, plaintiff, filed the suit against the Senate Theatre, downtown second-run house. He said he suffered nervousness, humiliation and embarrassment when he was asked to leave the theatre with his wife and 12-year-old because the boy was eating peanuts. He testified an usher warned him twice to keep the lad from eating peanuts and finally ordered the three to leave. Craft said he and his family left, but failed to obtain a refund from the box office. He said the boy only ate 10 peanuts and placed the shells in the bag. Judge James McLaughlin dismissed the case before it reached the jury, but one of the jurors told a reporter he thought Craft was entitled to a ticket refund of 40 cents.

▽

War has struck at New York's Motion Picture Pioneers, club composed of men who have been in motion pictures in the USA 25 years or longer.

Last February, Ernest A. Rovelstad, managing editor of MOTION PICTURE HERALD, received a letter from Ingvald O. Oes, of Charlottenlund in Denmark. Having been identified with motion pictures since 1908, the first eight years of his 32 in films in New York, for Nordisk Film Company, Mr. Oes claimed eligibility to membership in the Pioneers. His letter was turned over to Columbia Pictures' Jack Cohn, but did not get to the attention of the club's executive committee for several weeks, when it was unanimously decided that Oes was qualified and an application was sent to him. That was about April 1st, but around that time Hitler was stricken with another attack of itchy-footie, an ailment which can be cured only by marching. So he marched into Denmark forthwith, apparently eliminating Oes' chances of becoming the first international member of the Picture Pioneers, for he hasn't been heard from since.

▽

Theatres in St. Louis showing the British-made "Lion Has Wings," war-film, are being picketed by the St. Louis League of Draftable Men.

HARRY BLAIR, of some motion picture press agentry note, has brought to New York from Hollywood, and installed thereat, an eastern branch of the Tailwaggers.

The Tailwaggers is an organization composed of dog owners and dog lovers. Many hundreds of motion picture Hollywoodites are members, annual membership, $10, up to founder membership, $500, with many varying degrees in between. Income is turned over to "seeing eye" institutions, where blind persons get trained guide dogs. A blind person stays at the institution four weeks, becoming accustomed to the dog, and the dog to his new master. Hollywood's Hugh Herbert is president of the Tailwaggers. A few members: Darryl Zanuck, Rudy Vallee, Jack Benny, C. Aubrey Smith, Joseph Schenck, Samuel Goldwyn, Marion Davies, Bette Davis, Mary Pickford, Osa Johnson, Edgar Bergen, George Burns and George Brent, et al.

▽

Height of something or other in giveaway and premium activity holds forth at Toronto's Queen Theatre. Every week at the Queen, dinner-set pieces are given on Mondays and Tuesdays; on Wednesdays, the giveaways include satin comforters, fine tablecloths, electric toasters, wool blankets, fancy mops and glass sets; on Thursdays and Fridays, hosiery is given; on Saturday nights, the giveaways include five-piece steel bridge sets, silverware, table lamps, electric irons, wicker hampers and smoking stands, and at the Saturday matinees for children, free candy is the lure, enough giveaways to furnish a house, and then some.

▽

Thomasville, Ala., which recently celebrated its maturity by installing its first traffic light, claims a solution to all traffic problems.

"If pedestrians and motorists won't stop and go and obey the usual red and green signals, we know how to make them do it," Mayor V. C. Wilkinson said.

"We will use movie stars."

And so the Mayor obtained translucent pictures of Ann Sheridan and Humphrey Bogart.

The picture of Miss Sheridan adorns the green light.

"Why, anybody'd go for her," Mayor Wilkinson said.

Bogart, known for his many villain roles, has his picture on the red light.

"It's obvious," the Mayor added, "If I saw Humphrey Bogart coming at me, I'd stop!"

Asked if he might use other pictures when his city needs more lights, Mayor Wilkinson said:

"Well, sir, we have a few dangerous curves just outside of town. Think we should use pictures of Lana Turner—or Dorothy Lamour?"

▽

Frank Raffa, a Canadian private, and King George are mutually regretful these days.

Frank was writing a letter at London's Maple Leaf Club when he saw the King, in Field Marshal's uniform, standing beside him. Frank had an idea.

"I wonder if you'd autograph this letter, your Majesty," he said. "It would be a great joy to my people back in Vancouver."

"I'm sorry I cannot do it, much as I'd like to," the King replied. "If I once started there'd be no end."

Three hours in Hollywood and the King would have to change all that.

Business Will
when they



Bing
CROSBY

IF I HAD MY

with

Charles WINNINGER
EI BRENDEL

Allyn Joslyn · Claire Dodd · Nana Bryant

and these famous favorites of all time—

Eddie Leonard · Trixie Friganza · Grace LaRue
Julian Eltinge · Blanche Ring

Screenplay by
William CONSELMAN and James V. KERN
Original Story by David Butler,
William Conselman and James V. Kern

Produced and Directed by DAVID BUTLER

A NEW UNIVERSAL PICTURE!

Hum Sing!

Gloria

JEAN

WAY



5 great new tunes

"Meet the Sun Halfway"
"I Haven't Time to Be a Millionaire"
"Pessimistic Character"
"If I Had My Way"
"April Played the Fiddle"

and these two never-to-be-forgotten hits, sung by the artists who made them internationally famous

"IDA"... sung by Eddie Leonard
"RINGS ON MY FINGERS"
...sung by Blanche Ring

Original Music and Lyrics by James V. Monaco and Johnny Burke

PRINTS NOW in your U Exchange for Screenings!

OPENINGS FOR 'RUSSELL', 'EDISON', 'FAVORITE WIFE'

Irene Dunne at Louisville Premiere; "Lillian Russell" in Two Cities, "Edison" in Four

The large companies went ahead this week with additional "big" picture premieres in key cities. RKO's "My Favorite Wife," reviewed in this issue, was opened in Louisville, on Thursday; Twentieth Century-Fox's "Lillian Russell" will open in Pittsburgh and in Clinton, Iowa, on May 15th; and MGM's "Edison, the Man," will open in the Oranges, New Jersey, on May 16th, all three getting special exploitation attention.

Irene Dunne at Louisville Opening

For Louisville's "first full-fledged Hollywood premiere" on Thursday evening, at the Rialto theatre, Irene Dunne, a native of that city and star of the picture, was to fly from Hollywood on a chartered airliner, accompanied by Leo McCarey, producer; Garson Kanin, director; Gene Fowler, author; Hal Roach, and others.

Participation by Miss Dunne in a Stephen Foster Memorial Celebration at Bardstown, Kentucky, on Friday; attendance by her at the Derby, in Louisville, on Saturday, and her "reign" as Belle of the Derby Ball, in the same city, that night, all were on the program.

Miss Dunne, interviewed in, and over, the air, on Thursday, by Louisville and Nashville newspapermen, was to be greeted at the airfield by the Kentucky Governor, Keen Johnson; the city's director of safety, Sam McMeekin; 50 clubwomen; the massed bands of six high schools; the student body of Loretta Academy, which she attended; an honor guard of national guardsmen, and a welcoming committee of "Kentucky Colonels." She was to be welcomed at the city hall by Mayor Joseph D. Scholtz; to appear at the theatre; at a dinner that night; at a dozen parties during the three-day stay; she was to sing "My Old Kentucky Home" at the memorial celebration on Friday, and at the Churchill Downs race track, on Saturday.

The RKO delegation from New York included George J. Schaefer, president of RKO; Ned E. Depinet, vice-president in charge of sales; S. Barret McCormick, in charge of advertising and publicity; and Samuel and Bella Spewack, co-authors of the story.

"Russell" in Pittsburgh, Clinton

Twentieth Century-Fox's "Lillian Russell," starring Alice Faye, will open at four theatres, in two cities, on May 15th: at the Alvin and Senator, in Pittsburgh; and at the Capitol and Palace, in Clinton, Iowa. Each premiere will feature local celebrations. Miss Russell, whose life the film relates, was born in Clinton and lived many years in Pittsburgh.

At Clinton, there will be a three-day celebration. Governor George A. Wilson and other state officials are expected to attend. There will be civic luncheons, a parade, a ball at the local Auditorium; a "most beautiful blonde" contest; and other events—all arranged by a staff of exploiteers headed by Earl Wingart of the Twentieth Century-Fox New York office, and by Lionel Wasson, of the Central States circuit, which operates the theatres. The picture will continue at the Capitol, for one week. Fox studio players in Clinton will be headed by Don Ameche, Lynn Bari, and Cesar Romero. Mid-western correspondents will be guests.

At the Clinton and Pittsburgh theatres, at the opening, there will be a $1.10 reserved seat policy.

The Pittsburgh premiere and two-day celebration will be arranged by Rodney Bush and C. W. Wilbert of the Fox home office. There will be a party in the local Variety Club; a dinner; Alice Faye and Edward Arnold, of the studio, will be present; there will be other events. The Harris circuit operates the two Pittsburgh houses.

"Edison, the Man"

Coincident with the opening of MGM's "Edison, the Man" on May 16th at four theatres in the Oranges, in New Jersey, five of those communities, East, West, and South Orange, Orange, and Maplewood, commonly regarded as the inventor's "home town" communities, will hold a "Pageant of Progress" from May 14th to 16th.

The picture will be shown at 9:00 P.M., for the one night only, at the Hollywood, East Orange; the Palace, Orange; the Windsor, West Orange; and the Cameo, South Orange.

There will be an "Edison premiere ball" at the Orange Armory, on the evening of May 15th; picture stars, local notables, other friends of the late inventor are expected. There will be a parade on the afternoon of May 16th, through the streets of the four Oranges.

"Those Were the Days"

Paramount's "Those Were the Days" is to open at Galesburg, Illinois, on May 21st, in connection with a talent-beauty contest.

The company's "All-American College Queen Beauty Contest" ended on Thursday, 48 preliminary winners having been selected. Readers of the *Movie and Radio Guide,* a weekly national fan magazine, are to select 12 finalists, from among these. These finalists will be Paramount's guests of honor at the premiere. That night, J. Theodore Reed, director of the picture, will crown one girl as "All-American College Queen." She will go to Hollywood for a studio tour, entertainment and screen test.

No Opera for Deanna

Universal Pictures Tuesday issued the following statement: "Recent reports to the effect that Deanna Durbin has signed a contract to sing for the Metropolitan Opera Company are completely unfounded. Neither Miss Durbin nor any of her representatives have been approached or consulted by any representatives of the Metropolitan Opera Company concerning this rumored proposal. Miss Durbin is under exclusive contract to Universal Studios."

Rockefellers Back New Negro Film, First of Series

Aimed toward the approximately 400 Negro film theatres in the country and possibly the other 15,000 film houses, and toward the thousands of educational and other non-theatrical forums of America, a two-reel film on Negro problems and achievements, the first commercial and theatrical production of two organizations, the American Film Center and the Film Associates, of New York, is underway, with production expected to begin the third week in May. It will begin a series, and will be Rockefeller-financed.

Film Associates, a new producing company, with its plans set towards educational and documentary films, will produce the picture, its first since formation several months ago, Felix Greene, its head, and Henwar Rodakiewicz, a board member, were this week in the South, preparing the film's script and visiting Southern Negro educational institutions. Theodore Lawrence, another partner in the firm, is in New York, on the technical phases. Negotiations are being conducted for a camera crew and production location.

Film Associates is making the picture at the behest of the American Film Center, of New York, an organization partially financed by the Rockefeller Foundation, and the purpose of which is to promote the production and use of films "of educational value."

The Center received, for this picture, a grant from the General Education Board, New York, a Rockefeller unit, which in turn was interested in such a film by a Chicago Negro newspaper.

Film Associates, in the present plan, is to make the picture and deliver the negative and one print to the Center, which will arrange distribution—distribution which will be "theatrical, we hope, as well as non-theatrical," according to Donald Slesinger, director of the Center.

Pictures made with its "cooperation" up to now have been non-theatrical. There have been nine films made by the United States Department of Agriculture; one for the University of Chicago; two for the Children's Aid Society, of New York; another for the Progressive Education Association.

Film Associates, for whom the coming Negro film is the first, theatrical or non-theatrical, comprises, apart from Messrs. Rodakiewicz, Green, and Lawrence, Irving Reis, Gerald Heard, and the British author, Aldous Huxley. The three last-named are on the coast. All are equal partners.

A committee of prominent educators and writers in the field, is supporting the Negro films project. They comprise: Charles S. Johnson, director of the Department of Social Science, Fisk University, Nashville; Rufus E. Clement, president of Atlanta University, Atlanta; F. D. Patterson, president of Tuskegee Institute, Tuskeegee, Alabama; Claude A. Barnett, the Associated Negro Press, Chicago; Arthur D. Wright, president of the Southern Education Foundation, Washington D. C.; and Channing H. Tobias, of the Y.M.C.A., the chairman.

U. S. DISTRIBUTORS AGREE TO NEW MONETARY FILM QUOTA IN BRITAIN

Each American Company to Acquire One British Feature for Each 100,000 Feet of Features Imported

by AUBREY FLANAGAN
in London

Parliament is expected shortly to receive and act upon the proposals for a monetary film quota worked out by the Board of Trade and approved last weekend by American distributor representatives in London. The new arrangement will be effective as of April 1st last and will be an alternative to the present footage basis quota, running concurrently with it.

Under the new plan, details of which were announced by Sir Andrew Duncan, president of the Board of Trade, each American company will have to acquire one full length British feature for every 100,000 feet of feature films imported, with labor costs equaling three pounds per foot on the British film, also fulfilling other provisions required under the present Films Act.

Additionally the American distributors must invest a pound total equaling 29 per cent of their imported feature footage. As an example, importation of 400,000 feet of features would necessitate an expenditure of £116,000 ($406,000) by the importer. This money could be allocated on four or five pictures, instead of the larger number previously necessary to meet quota requirements.

The distributors can elect whether to continue under the provisions of the present Act or proceed under the new requirements at the beginning of the next quota period.

Following the lead of the Government, British exhibitors, facing the problem of wartime survival, have virtually translated themselves into a Ministry of Economic Warfare.

Such a conviction provoked the campaign for reduction of film hire, and more vital probably is the battle for an adjustment of the theatre tax.

Conditions of trading have changed considerably since 1918. Revenue has decreased and costs have increased. Exhibitors say film hire has gone up, and that working expenses of British picture houses have risen £2,250,000 ($7,875,000) in a year, with employees demanding wage increases which would amount to £1,500,000 ($5,250,000) per annum, the while they are debarred by economic circumstance from altering their prices.

Appeals have been made directly to the Chancellor that he not only permit raising the sixpenny seat to sevenpence without imposition of the present tax of three-halfpence, but that he also reduce the tax on seats over and above that sevenpence to a starting level of one penny.

Because of the taxation at present, to get an extra halfpenny for himself the exhibitor would have to increase his price to the public by twopence.

The war has reduced theatre revenue by at least 10 percent. Three prime causes found by the CEA have been the compulsory closing in the War's early stages, the blackout, coupled with transport cuts and petrol rationing, and evacuation.

The Government's own financial policy too comes in for CEA criticism, not so much on ethical as on practical grounds. Severe control of inflation, if it continues successfully, must leave the prospect of diminishing receipts.

The estimate of higher overhead amounting to £2,250,000 ($7,875,000) annually brings with it increased costs as follows:

	Percentage
Film transport	15
Carbons	10
Lighting, heating and fuel (including coal, coke, electricity, oil, etc.)	33⅓
Electrical sundry supplies and repairs	12½
Projector parts	15
Stationery, paper and printing	25
Cleaning materials	15
Torches and batteries	15
General publicity	10
Theatre tickets	10
Uniforms	10
Repairs and maintenance (other than electrical)	10
Seats and seat parts, carpets, linoleum and draperies	25
Active service payments and wage increases	15

Meeting the requirements of ARP (Air Raid Precautions) means a minimum expenditure of £40 ($140) per annum. Exhibitors have been finally ordered by the Home Office to make these protective arrangements for their staffs: to set off a special room in the basement or ground floor, to allow six feet for each person, to arrange alternative exits, ensure six inches of concrete overhead, fortified by corrugated iron sheeting and joists.

Until the tax is adjusted British exhibitors are not officially agreeing to the 15 per cent war bonus demands of their employees' union.

Whatever the reaction to the theatre tax adjustment plea, Sir John Simon is unlikely to tread on the corns of the Minister of Labor by tackling something which does not concern him.

Howl over "Wind" in Britain Drowns War News in Commons

"Gone with the Wind" reverberated through the British industry this week, discussions and protests on the rental terms and requirements for advanced admissions finally reaching the House of Commons, where they overshadowed, for a few hours, news of the war, according to a cable to the New York Times *on Wednesday. Metro-Goldwyn-Mayer announced that an exhibition contract had been signed with John Maxwell's Associated British Theatres for a selected number of key houses, but two other circuits, Gaumont British and Odeon, announced they had no intention of showing the picture at their 700 houses unless the rental was reduced.*

Meanwhile Major Sir Jocelyn Lucas rose in Commons and asked why, in view of the efforts to conserve dollar exchange, film rentals should not be reduced. Neil MacLean, opposition Laborite, continued the discussion with a demand that the Government "investigate the manner in which American companies are abusing their powers." Major Lloyd George, Parliamentary secretary for the Board of Trade, replied he understood the rental of 70 per cent for "Gone with the Wind" was not higher than the fee charged American exhibitors for the same film. He pointed out that the Films Act does not give the Board of Trade power to regulate rentals.

Mr. MacLean concluded his protest with the prediction that when the war ends film theatres in Britain will be in the hands of American producers.

Sam Eckman, MGM British managing director, emphasized in an announcement to the press that the guarantee of a minimum profit of 10 per cent to any exhibitor showing the picture is made in England as in the United States. Admission price requirements for the picture in England are a minimum of 70 cents in the afternoon and 90 cents evenings.

The Cinematograph Exhibitors Association challenged MGM on the Associated British deal and "Wind" sales in general in a second manifesto in its war on rentals, issued Wednesday. The Association insisted that "no one" had paid the 70 per cent terms for the picture. The statement concentrated especially on the Metro guarantee of 10 per cent profit, charging that the offer of the guarantee conditioned upon examination of the exhibitor's books was aimed at a survey of British exhibition "prior to its acquisition by Americans."

Currency Control Body Asked

The Board of Trade in London has requested British distributors handling such product as Universal, Republic and Monogram to form their own control body to administer the currency agreement in effect between the Government and American film companies.

The principal objective is to provide a check on remittances to American companies which do not maintain their own distribution organizations here. It is believed probable that the Kinematograph Renters Society will function for the distributors to whom the Government's request applies.

The same currency regulations agreed upon with the other American distributors apply to British distributors handling American product. Half of their three-year average revenue must remain frozen here.

DARK COMM

In Great De

BY LEADING THEATRES EV

Raoul Walsh Di

ROXY ..... NEW YORK CITY, N. Y.

PARAMOUNT and FENWAY
(DAY AND DATE) • BOSTON, MASS.

EARLE .....PHILADELPHIA, PA.

FOX.....ST. LOUIS, MO.

ALVIN.....PITTSBURGH, PA.
COLONIAL.....RICHMOND, VA.
NORVA.....NORFOLK, VA.
STRAND .....LOUISVILLE, KY.
ESQUIRE and UPTOWN....KANSAS CITY, MO.
NEW MALCO.....MEMPHIS, TENN.
STATE .....OMAHA, NEBR.
ORPHEUM.....PORTLAND, ORE.
PALOMAR.....SEATTLE, WASH.
PARAMOUNT.....DENVER, COLO.
GRAND.....ALBANY, N. Y.
20th CENTURY.....BUFFALO, N. Y.
CENTURY.....ROCHESTER, N. Y.
PARAMOUNT.....SYRACUSE, N. Y.
STRAND.....PROVIDENCE, R. I.
WARNER .....BRIDGEPORT, CONN.

CAST

CLAIRE TREVOR
JOHN WAYNE
WALTER PIDGEON
ROY ROGERS
GEORGE HAYES
PORTER HALL
MARJORIE MAIN
RAYMOND WALBURN

A REPUBL

AND

nand

RYWHERE

ector

The story of

"THE BLACK KNIGHT OF KANSAS"

Who lived and loved in the Rhett Butler manner.

ARLE and AMBASSADOR
AY AND DATE) • WASHINGTON, D. C.
OX ..... DETROIT, MICH.
OOSEVELT ..... CHICAGO, ILL.
ARAMOUNT ..... SAN FRANCISCO, CALIF.
RAND ..... HARTFORD, CONN.
GER SHERMAN ..... NEW HAVEN, CONN.
ANLEY ..... BALTIMORE, MD.
UBERT ..... CINCINNATI, OHIO
LONIAL ..... DAYTON, OHIO
ANLEY ..... ATLANTIC CITY, N. J.
ST ..... BATTLE CREEK, MICH.
ASHINGTON ..... BAY CITY, MICH.
ATE ..... FLINT, MICH.
AJESTIC ..... GRAND RAPIDS, MICH.
PITOL ..... JACKSON, MICH.
PITOL ..... KALAMAZOO, MICH.
ADMER ..... LANSING, MICH.
RAND ..... PONTIAC, MICH.
MILY ..... PORT HURON, MICH.
ANKLIN ..... SAGINAW, MICH.

WARNER'S

DOWNTOWN (DAY AND DATE) **HOLLYWOOD**

LOS ANGELES, CALIF. • HOLLYWOOD, CALIF.
RIALTO ..... TACOMA, WASH.
ORPHEUM ..... OAKLAND, CALIF.
EMPIRE ..... BIRMINGHAM, ALA.
SAVANNAH ..... SAVANNAH, GA.
PARAMOUNT ..... BATON ROUGE, LA.
SAENGER ..... PENSACOLA, FLA.
MAJESTIC ..... SHREVEPORT, LA.
CROWN ..... MOBILE, ALA.
MAJESTIC ..... HOUSTON, TEX.
MAJESTIC ..... DALLAS, TEX.
SHERIDAN ..... MIAMI, FLA.
STATE ..... OKLAHOMA CITY, OKLA.

PICTURE

QUEBEC PROMISES END OF BAN ON CHILDREN

Michael Powell To Produce in Canada; Famous Players Enlarging Maritime Holdings

by R. J. O'LEARY
in Montreal

The end of Quebec's 12-year-old law prohibiting children under 16 years of age from attending theatres is at last in sight to exhibitors of that province. Premier Adelard Godbout this week announced that children will be permitted to attend approved motion picture shows without the necessity of special concession by the Quebec attorney general as a result of legislation which will be introduced in the Quebec Legislature this session.

"The motion picture is a powerful educational influence," the Premier explained, "provided it is properly used. And education should start with children. Naturally, this opens up a problem that must be approached with care. It must be carefully supervised, in order that only suitable matter is placed before children.

"The Government intends to bring in legislation to create a special board of censors for children's films. This board will be presided over by the chairman of the present Board of Censors and its members will include representatives of the Protestant and Catholic clergy."

Plan Ambitious Film

Michael Powell, of London, England, producer, director and author, has announced that the "biggest and most ambitious" British film to be produced this year will be made in Canada in summer. Mr. Powell will produce and direct the film from a story now being written by Emeric Pressburger, who wrote the screen play for "U-Boat 29." They and other members of the advance guard of the production, including Rolland Gillett, associate producer; Alfred Seabourne, film editor, and William Paton, personal assistant to Mr. Powell, have conferred with Government officials. They plan to visit Winnipeg, Edmonton, Calgary, Vancouver and Victoria.

More Maritime Theatres Planned

by VICTOR SERVICE
in St. John, N. B.

Famous Players Canadian Corporation is enlarging its theatre operations in the maritime provinces. With the Vogue, Sydney, N. S., completed and functioning as a sister house of the Capitol, the circuit is now expanding in Moncton, N. B. Famous Players entered Moncton several years ago, acquiring the two Torrie & Winter theatres, Capitol and Empress. Now, arrangements have been made for the construction of a new theatre, to seat between 1,000 and 1,200. Fred W. Winter, who had been a partner of A. R. Torrie, has continued with the Capitol and Empress and will also be local manager of the new house, with a financial interest.

SHORT PRODUCT PLAYING BROADWAY

Week of April 27

CAPITOL
The Domineering Male..... MGM
Home on the Range..... MGM
Feature: Strange Cargo..... MGM

CRITERION
South of the Boudoir..... Columbia
Stranger Than Fiction, No. 71. Universal
Feature: Two Girls on Broadway ..... MGM

MUSIC HALL
No Shorts
Feature: Rebecca..... United Artists-Selznick

PARAMOUNT
Not So Dumb..... Paramount
Stealin' Ain't Honest..... Paramount
Popular Science, No. 4..... Paramount
Feature: Buck Benny Rides Again ..... Paramount

RIALTO
Pound Foolish ..... MGM
Jiu Jitsu Experts..... Paramount
Feature: Saps at Sea..... United Artists

RIVOLI
Fox Hunting in the Roman Campagna ..... United Artists
My Feelin's Is Hurt..... Paramount
Feature: French Without Tears ..... Paramount

ROXY
Goodness, A Ghost..... RKO Radio
Feature: One Million B. C... United Artists

STRAND
Public Jitterbug, No. 1..... Vitaphone
Fagin's Freshmen ..... Vitaphone
Feature: 'Til We Meet Again. First National

Famous Players added the operation of the Orpheus and Oxford in Halifax, N. S., last year. They had already built the Capitol and taken over the Casino in Halifax. The circuit's first house in the maritimes was the Capitol, St. John, renamed from the Imperial, and acquired from RKO. With 10 units Famous Players is the second largest circuit in the maritimes. F. G. Spencer, of St. John, has 19 houses, either leased or owned, and Franklin & Herschorn, St. John and Halifax, has seven houses.

R. C. Roddick, manager of the Capitol, Halifax, recently has been given general supervision over Famous Players theatres in the martime provinces. Mr. Roddick is making a tour of Nova Scotia delivering addresses on the film industry as an ambassador of good will.

The women employees in the film exchanges of St. John, N. B., have formed the Film Girls' Patriotic Club. All the dozen exchanges of New Brunswick, Nova Scotia, Prince Edward Island, eastern Quebec province, and the island colony of Newfoundland, are represented in the new organization. Alice Fairweather, secretary of the Maritime Film Trade Board, St. John, is president.

Vancouver Business Increase Noted

by E. S. ROBERTS
in Vancouver, B. C.

In response to improved trend of business, the Capitol theatre at Vancouver has installed a new neon and incandescent vertical sign, 40 feet in height, and is completing installation of a new air conditioning system. Weekly stage features have caught on here. The Orpheum has been playing dance bands and special stage attractions Friday matinee and evening performances for some time. Ivan Ackery, manager, staged a table tennis tournament as his latest attraction.

At the Capitol "Stump the X-Perts" has been packing them in on Thursday evenings. Stu Keate, critic of the Vancouver *Providence,* handles questions submitted by patrons. Local celebrities are selected to answer the questions.

Vested Estates, business property owners, will start construction of a new 1,200 seat downtown theatre about June 1st. It will cost $75,000 and will be leased to an independent operator. Another new house is to start shortly at White Rock, Summer resort town, to be operated by F. Guy Graham, of Vancouver. It will cost $20,000 and seat 450.

Canadian Picture Pioneers Meet

The Canadian Picture Pioneers held their formal charter dinner at the Royal York Hotel, Toronto, on Wednesday with Clair Hague, chairman, presiding. Jack Cohn, president of the Pioneers Club, New York, and other visitors from the United States attended the dinner:

Following a business session at which J. E. Lawson, former member of the House of Commons and one of the first exhibitors in Toronto, presented the Government charter, the life members received engraved copper membership "cards" and the program wound up with an old-timers' floor show. There are 125 charter members in the Canadian organization.

The provisional committee meeting in Toronto and working on clearance reforms in Canada reports that substantial progress has been made. The committee, consisting of N. A. Taylor, vice-president of the Independent Theatres Association of Ontario; Marsh McMillan of Paramount, and Louis Rosenfeld of Columbia, will draw up a skeleton plan for the establishment of Regional Clearance Boards and also of a National Appeal Board and then submit the plan to a meeting of the Film Section of the Toronto Board of Trade to be held this month for the purpose of ratification and setting it in motion.

The film regulatory measure, known as Bill 92, enacted by the Nova Scotia Legislature but never finalized, is seen as setting a dangerous precedent not only for Canada but the United States by A. J. Mason, chairman of the Nova Scotia Board of Conciliation, who is urging its repeal.

The measure was designed as a threat to American distributors, who were accused by Nova Scotia independents of unfair treatment. Finalization was withheld a year ago while a conciliation plan was tested.

E. R. Lynn, of Sydney, also a board member, opposes repeal on the ground its protection still is needed.

Never Before!

(out of 260 attractions presented since the Music Hall opened, only 20 pictures played 3 weeks; only "Snow White" and "Rebecca" played 5 weeks and ONLY "Rebecca" played 6 weeks)

6th week

David O. Selznick's

Rebecca

Radio City Music Hall

Released thru United Artists

6th Week also at the Boyd, Philadelphia; the Orpheum, Montreal and the United Artists, San Francisco

IN COURTS

Malco Circuit Fights Two Local Ordinances

Malco Theatres, Inc., has filed suit in chancery court in Morrilton, Ark., asking that the city be restrained from enforcing recent ordinances for a theatre tax and limiting the number of theatres which one company may operate. The case will be heard May 10th.

Malco, headed by M. A. Lightman, former president of the Motion Picture Theatre Owners Association, charges that the theatre limiting ordinance is unconstitutional, and that the proposed annual license fee based on seating capacity is unreasonable and discriminatory. Plans for a new Malco house in Morrilton have been held up pending the outcome of the suit.

Columbia Seeks Suit Dismissal

Columbia Pictures this week filed application in New York supreme court to dismiss three causes of action in the suit of five minority stockholders against it. The application is in reference to an action which demands an accounting, damages and cancellation of stock purchase warrants held by officers of Columbia.

Fight Suit Dismissal

Norman Wolf and Mannes Fuld, minority stockholders of Loew's, Inc., this week filed a notice of appeal from a dismissal by Louis A. Valente, New York supreme court justice, of their suit against Loew's, American Telephone and Telegraph, Western Electric, Chase National Bank and others. The action seeks recovery of approximately $5,000,000 charged lost through excessive rates for licensing of sound equipment.

Claim Expunged

The claim of the National Rockland Bank of Boston and Harold G. Storke, trustees, against Paramount Publix for $667,287 was ordered expunged April 26th by Alfred C. Coxe, federal judge. The order confirmed a report of Referee John E. Joyce which said that the claim, based on a debenture issue of G. B. Theatres, Inc., had been discharged by Olympia Theatres, Inc.

Wins Theatre Suit

Mrs. Salvatore Adorno was awarded a verdict in superior court in Middletown, Conn., this week by Judge William H. Comley, which permits the operation of a 300-seat open-air theatre, completed as a larger house more than a year ago, but kept closed by charges of violation of the building code.

Spaeth Sues Warners

Warner Brothers were named defendants this week in a suit for $500,000 damages filed in New York supreme court by Sigmund Spaeth, "tune detective" and music expert. The plaintiff contends that Dick Powell ridiculed him while playing the part of a professor in the Warner film, "Naughty But Nice." Warners have applied for a transfer of the suit to the federal court.

Columbia Artists Sued

Columbia Artists, Inc., this week was sued for $195,800 in New York supreme court by Albert Zugsmith, who claims to be the defendant's former orchestra division head. The plaintiff charges the defendant failed to pay a percentage on increased business for 1933, 1934 and 1935 under an oral contract of employment.

Fox Theatres Plan Confirmed

Aaron J. Levy, New York supreme court justice, April 26th, confirmed an accounting and a 1940 plan of operation filed by Milton C. Weisman and Kenneth P. Steinreich, as trustees of Fox Theatres Corporation. The accounting, covering the period from March 17th to December 31st, 1939, disclosed that the company had cash assets of $168,278, of which $80,750 consisted of a reserve for a claim of William Fox.

Under the proposed plan of operation, Fox Theatres at the end of 1940 will have cash assets of $121,259 exclusive of all reserves, the trustees' report said. The trustee pointed out that the company had netted eight per cent for 1939.

The order allowed Mr. Weisman and Mr. Steinreich $2,500 each for services up to January, 1940, and awarded their attorneys, Hirson & Bertini, $3,000.

GN Film Sale Protested

Vincent T. Leibell, federal judge, New York, was asked Wednesday by Gustave DeLemos, a bidder, to set aside the sale of Grand National films to Mohawk Pictures Corporation. The court reserved decision after counsel for Mr. DeLemos argued that the sale, made after competitive bidding at a creditors' hearing, had been improperly conducted.

Change Newsreel Tonal Quality

Walton C. Ament, general manager of RKO Pathe and editor of Pathe News, announced this week that the future newsreels and short subjects of the company would be recorded at the sound level prevalent for feature productions. "This is the first step in the complete coordination between newsreels and features for common sound levels," he said.

Hoffberg Acquires Donat Pictures

Three Robert Donat pictures, originally scheduled to be released by United Artists, have been acquired by Hoffberg Productions for the New York, Chicago, Los Angeles and San Francisco territories. They are "Men of Tomorrow," "Cash" and "Over Night."

Hart Joins Law Firm

Vincent G. Hart, for the last ten years on the staff of Will Hays, President of the Motion Picture Producers and Distributors of America, Inc., as assistant to the general counsel and assistant to the director of the Production Code Administration, has joined the law firm of Friend, Holbrook, Reiskind & Hart. The company has offices in the RKO building in New York. Mr. Hart will specialize in motion picture law and censorship matters.

Sells Lease

Consolidated Amusement Enterprises, Inc., which originally took a 21-year-lease for the New York theatre from the New York Life Insurance Company, has sold its leasehold interest to Myles E. Rieser.

OBITUARIES

Arthur W. Weil Dies, Copyright Authority

Arthur W. Weil, attorney and an authority on copyright law, died April 29th in New York. He was 59. Mr. Weil was the author of "Weil on Copyright," a standard work on copyright law used in law schools.

Mr. Weil was instrumental in drawing the contracts for the introduction of sound films in 1929 when he was attorney for Electrical Research Products, Inc. He had also represented the Motion Picture Producers and Distributors of America in copyright matters and in drafting legislation. He was for many years chairman of the copyright committee of the Association of the Bar of the City of New York.

Ray Clifton Dead

Ray Delano Clifton, 62, motion picture writer, died April 25th in Los Angeles of a tropical fever which he contracted while traveling in India 18 years ago. He first became associated with motion pictures when he joined the old American Film Company in Santa Barbara, Cal. Later he was with the British Cinema Company.

Josef Pasternack

Josef A. Pasternack, 59, died April 29th in Chicago after a heart attack while rehearsing his National Broadcasting Company orchestra for a program which was to have been broadcast that night. At one time he was music director for the Stanley theatre circuit. He joined NBC in 1927.

Mrs. Selma Stevens

Mrs. Selma Stevens, film inspector at the Universal exchange in St. Louis for 20 years, died in that city April 26th.

Herbert Elder

Herbert Elder, for many years connected with the motion picture industry and having worked for Warner Brothers and Paramount, died April 26th at the Will Rogers Memorial Hospital in Saranac, New York.

Rodney Ranous

Rodney Ranous, 54, Chicago actor, who was well known in the 1920's for leading roles in many stage plays, died April 23rd in Chicago.

Thomas E. Shea

Thomas E. Shea, 79, former head of a stock company and wellknown in this country and in England for his stage roles, died in Cambridge, Mass., April 23rd. Dustin and William Farnum, later destined to be screen stars, had their first stage opportunity from Mr. Shea at Winterport, Me.

Mrs. Winona Sper

Mr. Winona Winter Sper, 49, retired stage and vaudeville actress, died in Hollywood April 27th. Mrs. Sper was the wife of Norman L. Sper, sports authority and magazine writer.

Royster Gets New Post

Harry L. Royster, with Paramount many years in theatre departments and other executive capacities, has been appointed chief aide to Sam Dembow, Jr., and Leonard Goldenson, home office theatre executives.

ATTENTION PRODUCERS!



COLONNADE PICTURES CORPORATION OFFERS FLORIDA'S FIRST RENTAL SERVICE SOUND STUDIOS

"IN THE PLAYGROUND OF AMERICA"

- **EVERYTHING FROM FINANCING TO RELEASE**

Budgets prepared; production estimates furnished; talented artists (other than first-line stars); colorful extras; complete costume department; modern carpenter and technical departments and hundreds of unusual locations, including many unique novelties such as the famous Everglades, Parrot Jungles, Clyde Beatty Animal Zoo, Monkeyland, the picturesque Seminole Indians and their villages, and many others.

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Features, Shorts, Animation, Color, Industrials. FIRST SOUND STAGE READY JUNE 1st, 1940.

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Company is prepared to estimate and handle every phase of production, from story to release on a "COST PLUS" basis.

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President and Gen. Mgr.

COL. EDW. O'TOOLE,
Sec'y.-Treas.

H. L. TAREYTON,
Studio and Production Mgr.

WHAT THE PICTURE DID FOR ME

Columbia

AMAZING MR. WILLIAMS, THE: Joan Blondell, Melvyn Douglas—Very entertaining picture which pleased the very small crowd it drew. Running time, 86 minutes. Played April 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—They still like Joe Brown. Why does not somebody make some real pictures with him?—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—This is the first "Blondie" feature we have played and it seemed to please our patrons. Running time, 68 minutes. Played April 11-13.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

First National

CASTLE ON THE HUDSON: John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith—Oh hum, another prison story. You know the answer. No business. This is the best picture Ann Sheridan ever made. An excellent picture but the public does not want prison stories. Very disappointing. Running time, 77 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—This feature has everything in it that a small town audience enjoys. Just a real good story and my audience reacted in a very splendid manner. We have to thank Warners for such down to earth entertainment. It will bring good business by word of mouth advertising. Recommend this. Running time, 89 minutes. Played April 18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FIGHTING 69TH, THE: Pat O'Brien, James Cagney, George O'Brien, Jeffrey Lynn, Alan Hale, Frank McHugh, Dennis Morgan—As an argument against war it is superb, as entertainment it is a little heavy. Acting is all very, very good, plenty of music, mostly Irish, to liven it up. Brought out some who seldom come but it is not a good Sunday night show. These all-men, all-women shows do not click here. A few Red Cross nurses and glamour girls would have doubled the gross. However, it is an excellent production. The last sequence is wonderful. Running time, 90 minutes. Played April 12-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FOUR DAUGHTERS: Lane Sisters, Gale Page, John Garfield, Jeffrey Lynn, Claude Rains, May Robson, Dick Foran, Frank McHugh—Played this one a year late but it is still a better drawing card than some of the new ones. The crowd was well pleased with the entire cast, especially Priscilla Lane, John Garfield and May Robson. Running time, 90 minutes. Played April 5-6.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

FOUR WIVES: Lane Sisters, Gale Page, Jeffrey Lynn, Claude Rains, Dick Foran, Frank McHugh, May Robson—I though it rather silly but the patrons seemed to like it. The three Lanes and Gale Page are excellent; Jeffrey Lynn, Claude Rains and Dick Foran are good while Frank McHugh, as usual, furnishes plenty of comedy and May Robson is superb. What a grand trouper she is. It is the type of picture my patrons like but run into our usual week-end storm. Running time, 90 minutes. Played March 29 31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Jeffrey Lynn, Claude Rains, Dick Foran, Frank McHugh, May Robson—Good picture; poor business. I played it too old and it is not a small town picture anyway. Running time, 100 minutes. Played April 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, May Robson, Roland Young—So far any picture these two stars are in is a real box office special. The crowd just eats this kind of picture up. Why can't we have more of them? Running time, 85 minutes. Played March 1-2.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Bobs Watson—Entertaining from start to finish. Excellent entertainment. Played March 31.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—A grand picture that gave us the best week-end business so far this year. George Murphy almost steals the show from the two headliners. Pictures of this type please everyone and we never fail to make money on musicals. The entire cast is excellent. Running time, 100 minutes. Played April 20-22.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

CHAMP, THE (reissue): Wallace Beery, Jackie Cooper, Irene Rich—Never played it and needed picture badly. It pleased 100 percent those who came. Played April 7.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—Think we've had enough of these Maisie stories. Really one was plenty, as business on this was not as good as on the first one. Running time, 70 minutes. Played March 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—Nice comedy with lots of laughs. Ann Sothern good as "Maisie." Give her some help on these pictures and they will be great. Running time, 75 minutes. Played April 7-8.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel—Of the greatness of this picture there is no doubt. I am of the opinion that it will stand for a long time without its equal. But with the terms that Metro have set up, I think that the small towns should give a lot of thought, especially if they are against a run in a larger community as we were. To aggravate matters we could not secure any commitment much longer than our term of availability called for. Our town as were others were milked by the city run. That we know. Hence, we had to go out into the highways and byways for our business. This entailed more money for advertising than it should have done. But we had to get the business somewhere and it sums right down to this. With the terms demanded by Metro, we would have been better off to have played it at popular prices next season, basing an average Friday, Saturday, Sunday, Monday business against the gross of "Wind," and the take of Metro. The clamor for the picture swayed our judgment. Live and learn.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—A splendid high class picture. My patrons prefer Tracy in action pictures. However, no kicks on this one. Running time, 97 minutes. Played March 24.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Better than we anticipated because there had been so much talk about it being shelved. Lamarr is certainly easy to look at and does a very good job of acting. Tracy is always fine but somewhat miscast. Running time, 97 minutes. Played March 31-April 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—This picture drew better than we had expected and for the most part seemed to be thoroughly enjoyed. Not nearly as bad as some exhibitors have reported. Running mtie, 97 minutes. Played April 13-15.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, Lewis Stone, William Gargan, Walter Brennan—This may satisfy the few who attend but that's not much solace. The worst Sunday in months. Running time, 69 minutes. Played April 14-15.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Up to the very high standard established by this swell series. But it does look like they are slipping a little at the box office or is it that we are slipping generally in our grosses? Looks like the latter is more correct. Running time, 90 minutes. Played April 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Ann Rutherford, Lewis Stone, Cecilia Parker, Fay Holden, June Preisser, Margaret Early, George Breakston—The usual good picture from this family but they are not going over so well now. Stories are very much alike and people soon tire of them and want something new. The cast gives an excellent performance and two new stars, Margaret Early and June Preisser, are great. Hope Leo gives them more, bigger and better parts. We would like to see George Breakston again for he is very good. Running time, 90 minutes. Played March 22-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, June Preisser—After all's said and done, they don't make them any better. Excellent from start to finish. My crowd are asking for some more pictures with that June Preisser in them. She certainly was good in this one. Running time, 90 minutes. Played February 23.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—Fair picture that did not draw. Wallace Beery usually good attraction but our customers do not like war pictures of any sort. Running time, 75 minutes. Played April 20-22.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

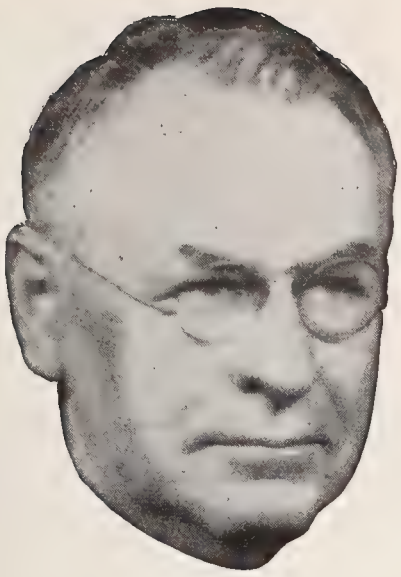
NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—A small town natural. Just as good an action picture as you will use in a long time. When there is such a picture, not much comment need be given. Running time, 127 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SHOP AROUND THE CORNER, THE: James Stewart, Margaret Sullavan, Frank Morgan—Not for small towns. Excellent picture, well played by a fine cast but it just isn't for the rank and file of small town audiences. Running time, 100 minutes. Played April 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SHOP AROUND THE CORNER, THE: James Stewart, Margaret Sullavan, Frank Morgan—A very clever picture that for some reason or other had no box office.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—A better picture of its kind has never been made nor will any better picture ever be made. Mickey is a born star and of the highest order. His supporting cast all superb in their various parts and not a dull moment from start to finish. Fay Bainter is a regular Irene Rich mother and Virginia Weidler is a regular Jane Withers in the types they portrayed and, of course, George Bancroft, Eugene Pallette and in fact the entire cast were true components of the several characters they represented. The picture will please all classes, both old and young, males and females,

(*Continued on page* 66)



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(*Continued from page 64*)

and a return date will be welcomed any old time. Running time, 125 minutes. Played April 18-24.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Paramount

CAT AND THE CANARY THE: Bob Hope, Paulette Goddard—Excellent picture. Pleased 100%. Don't see how any exhibitor can go very wrong playing it. Played April 4.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

FARMER'S DAUGHTER, THE: Martha Raye, Charles Ruggles—A hodge podge of nothing. Several funny situations thrown together in an effort to make a 60-minute feature. Played on Bank Night to average business. Running time, 60 minutes. Played April 11-12.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine—Historical early day story well played but what bloodshed! Probably very authentic but too much slaughter to satisfy the average movie fan. Running time, 90 minutes. Played April 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GERONIMO: Preston Foster, Ellen Drew, Andy Devine—They don't make them any better for our box office. Running time, 90 minutes. Played March 29.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

GULLIVER'S TRAVELS: Feature Color Cartoon—Pass this one up. There wasn't enough kids to do us any good. Adults won't go for it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LAW OF THE PAMPAS: William Boyd, Russell Hayden, Steffi Duna—Good picture; good business. Running time, 72 minutes. Played April 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—This is the best picture we have ever shown with Martha Raye in it. She was 75% acceptable in this. Bob Hope did well. The box office shows up well on this one. Running time, 80 minutes. Played April 12-13.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson—Excellent for us. Good crowd and they seemed satisfied with the show. Played March 22.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

RHYTHM ON THE RANGE: Bing Crosby, Bob Burns, Frances Farmer, Martha Raye—Played this one about two years old but it is far better than many of the new ones. Don't know how we missed this one. If you haven't played it and can get a good print you will register with it. Crosby and Burns are fine. Running time, 90 minutes. Played March 15-16.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope, Judith Barrett—An excellent picture, tropical in nature but full of exciting events and not a dull moment from start to finish. But we believe that Bing Crosby and Bob Hope equal as stars and that Miss Lamour and Judith Barrett also co-stars, one as good as the other. Word of mouth about this smash laugh, love and song hit is sure to make one of the builders of the year and the picture held over for second week at the Plaza. Running time, 83 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Republic

FIGHTING THOROUGHBREDS: Ralph Byrd, Mary Carlisle—Well received. Had the Knights of St. Andrew as our guests. Did nice business on week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GLAMOROUS NIGHT: Otto Kruger, Mary Ellis—Republic should never have released this one. It's "n. g." Played March 21-23.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.

KANSAS TERRORS: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo), Jacqueline Wells—Suitable for dual billing. Did nice business. Metro will say they carry the industry. I'll take westerns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Storey—Another Autry with box office. We note a little more production value. Better cast, new scenery and good story. Music excellent as usual.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VILLAGE BARN DANCE: Richard Cromwell, Lulu Belle and Scotty, Doris Day—First Saturday in three years we played anything but a western and we enjoyed the second biggest gross in history of our theatre. These radio stars very popular with Saturday crowds and many asked when we would have them again. A real money making picture. Running time, 74 minutes. Played April 20.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RKO Radio

MEXICAN SPITFIRE: Lupe Velez, Donald Woods, Leon Errol—Just a two-reel comedy stretched out into a feature. Running time, 67 minutes. Played April 12-13.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—First real business in 1940. Excellent picture and pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SAINT'S DOUBLE TROUBLE: George Sanders, Helene Whitney, Bela Lugosi—Just another program picture that got by for us on gift night. Not even as good as previous Saint Picture. Running time, 68 minutes. Played April 18-19.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Terry Kilburn, Freddie Bartholomew, Tim Holt—A fine picture that pleased and drew. But for the overacting of Mitchell would have been a knockout.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne, Anne Shirley—An excellent picture that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne ,Anne Shirley—The world's worst picture for us. English dialect with a strong musical background while cast talking. Might have pleased some if it could be understood. The producers will make them up this way every so often. I can't answer the question why. Trouble recording. Running time, 96 minutes. Played April 12.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

Twentieth Century-Fox

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Just an average picture sold as a special production. Did not do the business that other Sonja Henie pictures have done. Running time, 78 minutes. Played April 15-17.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

FREE, BLONDE AND TWENTY-ONE: Lynn Bari, Joan Davis, Henry Wilcoxon—Fair picture; fair business. This is just a program picture, so don't try to play it on Sunday. Was allocated as high as a Sunday picture, though. Running time, 70 minutes. Played April 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Dorris Bowdon, Charley Grapewin, John Carradine—Good picture; fair business. This is a real show if you can get them to come in and stay in. However, it is very depressing and some of the working class found it too much like home. Running time, 120 minutes. Played April 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLLWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton—The color was beautiful. The action seemed to lag too much and we did not do quite as well as expected. Running time, 93 minutes. Played March 29-30.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

PACK UP YOUR TROUBLE: Jane Withers, Ritz Brothers—This is not a bad picture where Jane Withers goes over but I am wondering if there is any place the Ritz Bros. would help draw a crowd. Perhaps, this is their last chance. Let's hope so and may Fox give the kid a chance at something better. Running time, 75 minutes. Played March 8-9.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Good story, beautiful color. Second night gross equal to first night. Enough said. Played April 11-12.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

United Artists

ADVENTURES OF TOM SAWYER: Tommy Kelly, Jackie Moran, Ann Gillis, May Robson, Walter Brennan—Bring this back again. You will be surprised what it will do for you. It's worth bringing back. Kids and adults too will back you up on it. Running time, 85 minutes. Played March 7-9.—Jno. S. Erickson, Rex Theatre, Iron Mountain Kingsford, Mich. Neighborhood patronage.

FOUR FEATHERS: Ralph Richardson, John Clements, June Duprez, C. Aubrey Smith—The first and only English picture that ever clicked at my theatre. One of my patrons told me: "Enjoyed 'Four Feathers' far more than I did 'Gone With the Wind.'" When I bought and booked "Four Feathers" I thought to myself here is another English flop but in this case it wasn't so. Running time, 105 minutes. Played March 28-30.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolphe Menjou—Our patrons seemed to enjoy this screwy picture. Not much sense, just "hokum." Running time, 78 minutes. Played April 14-15.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

INTERMEZZO, A LOVE STORY: Leslie Howard, Ingrid Bergman, Edna Best—The men and children came out to the doorman and inquired "how much longer does this run?" I believe this is what most exhibitors would call a class picture. It sure is out of our class. Don't gamble; shelve it. Running time, 69 minutes. Played April 19-20.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.



MADE FOR EACH OTHER: Carole Lombard, James Stewart—Traded for this one and will say it is a honey. Better than most of the new U. A. pictures. The crowd really go for Lombard and Stewart. Running time, 90 minutes. Played April 20.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

OF MICE AND MEN: Burgess Meredith, Betty Field, Lon Chaney, Jr.—Our patrons did not like this picture. We would prefer to leave this type of picture in the exchange if they make any more of them and we have the misfortune to have them under contract. Running time, 106 minutes. Played April 8-10.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

THEY SHALL HAVE MUSIC: Jascha Heifetz, Joel McCrea, Andrea Leeds, Walter Brennan, Gene Reynolds—A very remarkable film but what poison at the box office of a small town. I was afraid of it but thought that it might give me an even break. I had the worst crowd in my history and certainly would not recommend it in any small centre. Even the kids walked out on me. Running time, 101 minutes. Played April 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Universal

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—This one fared better than any of her previous pictures. I don't think Universal should change away from its regular sound setting as it did in this picture. Changing from its regular Universal average four to six D.B. is not a good thing to do. In my case it made no improvement in sound but it did bring all the badness, undesirable noises and hums. I wish someone in the Sound Department at Universal would give me some information as why this change was made. Played April 11-12.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.

GAMBLING SHIP: Robert Wilcox, Helen Mack—An average program picture. Played on a double feature program. Running time, 61 minutes. Played April 11-13.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

HAWAIIAN NIGHTS: Constance Moore, Johnny Downs, Mary Carlisle—Just a program filler. Nothing to rave over. Played April 4-6.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.

INVISIBLE MAN RETURNS, THE: Vincent Price, Sir Cedric Hardwicke, Nan Grey—Well, it just isn't possible and that sort of took away the desirability of the story. Don't think it took very well because we heard quite a number of unfavorable comments. Running time, 81 minutes. Played April 10-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MUTINY ON THE BLACKHAWK: Richard Arlen, Andy Devine—Played this one in place of a western to average business. Plenty of action. Played April 13.—H. L. Capers, New Deal Theatre, Gorman, Texas. Rural patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Tom Brown, Peggy Moran—A nice little comedy. The title gave us an extra good drawing for gift night. Running time, 63 minutes. Played April 16.—Ritz Amusements, Inc., Park Theatre, Ind. Small town patronage.

TOWER OF LONDON: Basil Rathbone, Boris Karloff—Very good for this situation. Played March 14.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Warner Brothers

BRITISH INTELLIGENCE: Boris Karloff, Margaret Lindsay—Skip it. No comments. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BROTHER RAT AND A BABY: Priscilla Lane, Wayne Morris, Ronald Reagan, Peter B. Good, Jane Bryan, Eddie Albert, Jane Wyman—Screwy comedy but that's what they like. Cast good with Ronald Reagan and little Peter B. Good stealing the show. Light entertainment but it is entertainment and that is what they want. Running time, 87 minutes. Played April 5-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

INVISIBLE STRIPES: George Raft, Humphrey Bogart, Jane Bryan, William Holden—Very good program picture but we'll certainly be glad when Warners give up the idea of making about a third of their product based on the prison angle. Running time, 80 minutes. Played April 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Humphrey Bogart, Zasu Pitts, Jeffrey Lynn—The most enjoyed picture this company has made this season. Despite the terrible weather, we had some customers come to see it a second time. A small comedy with one sure fire song hit. Ann Sheridan never better and Zasu Pitts thoroughly enjoyed. Running time, 97 minutes. Played April 17-18.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

ROARING TWENTIES: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—This fellow Cagney has won a place in the hearts of the fans and of course Priscilla Lane cannot be improved upon. Let's hope these two are used in another top picture. Running time, 94 minutes. Played March 22-23.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

Miscellaneous

GANG WAR: (Popkin) Ralph Cooper—Good all colored cast picture. Million Dollar Pictures have pleased very well. Running time, 70 minutes. Played March 28.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

HARLEM RIDES THE RANGE: (Sack) Herbert Jeffries—Good colored cast western. This series are better than the average western. Running time, 60 minutes. Played March 28.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

SMOKY TRAIL: (Metropolitan) Bob Steele—Poor. This is the worst Bob Steele yet played. There are very few good westerns today. Too much singing and comedy. Cowboys have turned "sissy." Played March 30.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Short Features

Columbia

ANDY CLYDE ON BROADWAY: Broadway Comedies—As good a comedy as you will see. Plenty of funny situations that bring down the house. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CALLING ALL CURS: Three Stooges—Real good. Lot of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LIFE IN PARIS: Columbia Tours—An excellent black and white travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE LOST SHEEP: Fable Cartoons—Very mediocre. The cartoon market seems to have been very overdone, although Columbia color cartoons of late are becoming increasingly more popular.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEW HAMPSHIRE: Columbia Tours—A very good travel talk by this company. Well made and the talk is excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NOTHING BUT PLEASURE: Buster Keaton—A typical Keaton comedy that drew plenty of laughs. Very good. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROCKIN' THRU THE ROCKIES: Three Stooges—A weak sister. No story, nothing but slap them in the face. These comedies have been the best of the slapstick comedies. We hate to see them degenerate. Leave the women out of them. Give them good lines and slapstick.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROUGH HOUSE FIESTA: Sport Thrills—This sports reel of two wrestling teams highly enjoyed by our farmer trade. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SAVED BY THE BELLE: Three Stooges—Stooges always please here. Running time, two reels.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

WORLD OF 1960 (FUTURAMA): Cinescopes—Interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YANKEE DOODLE HOME: Music Hall Vanities—American propaganda. Our patrons did not find much entertainment in it but should be liked by American audiences. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Metro-Goldwyn-Mayer

ALFALFA'S DOUBLE: Our Gang—Average Our Gang comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—Another fine miniature. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

(*Reports continued on folloiwng page*)





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(*Continued from preceding page*)

KNOW YOUR MONEY: Crime Doesn't Pay—There isn't a better short on the market.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

OLD SOUTH, THE: MGM Miniatures—Good for the colored houses. Running time, one reel.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

THAT INFERIOR FEELING: Robert Benchley—Amusing Benchley short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WRONG WAY OUT: Crime Doesn't Pay Series—Another Crime Doesn't Pay subject. All this series very good and thoroughly enjoyed. Running time, 20 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

Paramount

CHAMPAGNE MUSIC OF LAWRENCE WELK: Headliners—This is a nice musical reel worth the price and worth a place on anybody's program. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

DOG IS BORN, A: Grantland Rice Sportlights—Swell short and well liked by all.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GEORGE OLSEN AND HIS MUSIC: Headliners—A fair orchestra short that seemed to lack pep. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MIAMI MIRACLE: Nice build up for "Gulliver's Travels."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

CANADA AT WAR: March of Time, No. 8—An interesting subject, although our patrons thought it slightly exaggerated. Running time, 18 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

CRISIS IN THE PACIFIC: March of Time, No. 5—These reels always bring me extra business. Good buildup for any program. Play them. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FLY CASTING: RKO Pathe Sportscope—Thoroughly enjoyed by our local fishing enthusiasts. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SOCIETY DOG SHOW: Walt Disney Cartoons—Very good. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

Twentieth Century-Fox

AFRICA SQUAWKS: Terry-Toons—A good cartoon and seemed to please. Running time, 7½ minutes.—John S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.

FASHION FORECAST, NO. 7: Fashions—In color, this fashion reel is the most beautiful yet turned out by this company. Filmed on the Warren Wright estate in Miami Beach, this short is excellent. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

FIRST ROBIN, THE: Terry-Toons—This was one of the nicest short reels we have had. The colored Terry-Toons are fine. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

Universal

BIRD ON NELLIE'S HAT: Lantz Cartunes—Very good cartoon. Running time, seven minutes.—John S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.

BIRTH OF A TOOTHPICK: Lantz Cartune—The Scandinavian dialect used in this caused many a chuckle in the audience. Running time, seven minutes.—John S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.

RHUMBA LAND: Two-Reel Musicals—Fair. Running time, two reels.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Vitaphone

AFRICA SQUEAKS: Looney Tunes—One of the best of the Porky's. When you need an out of the ordinary cartoon, book this one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ALI BABA BOUND: Looney Tunes—The best cartoon Vitaphone has made in a long time. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BUSY BAKERS: Merrie Melodies—A swell cartoon. No kicks and plenty of laughs. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CRAWFORDS "AT HOME," THE: Vitaphone Varieties—One of the best shorts of the year. Play it by all means. Brings back memories of good releases such as "Footlight Parade" that we used to be proud to show. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

CURIOUS PUPPY, THE: Merrie Melodies—A dandy colored cartoon. Pleased the grownups as well as the kiddies. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

FAGIN'S FRESHMEN: Merrie Melodies—A good colored cartoon. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

FRANCES CARROLL AND THE COQUETTES: Melody Masters—Fair band short. Running time, one reel.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

FRESH FISH: Merrie Melodies—This colored cartoon is not quite up to the average Merrie Melodies. However, the color is perfect. Running time, nine minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

GOOD EGG, THE: Merrie Melodies—These Merrie Melodies are getting better all the time. Nice color, nice work. Keep them coming. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

NAUGHTY BUT MICE: Merrie Melodies—Just fair. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

ONE DAY STAND: Vitaphone Varieties—A circus is my favorite entertainment so I booked this one mostly for myself, but it pleased everyone, especially the kiddies. Fine shots of the animals, especially the little cubs. Good circus acts and entertaining narrative. Would like to see a two-reel short on this subject. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ONE FOR THE BOOK: Broadway Brevities—Good two-reel musical from Vitaphone. Business with a minstrel show and dancing. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ONE FOR THE BOOK: Broadway Brevities—This series is slowly improving with age and this little offering is nothing to be sneezed at. Give it your dates when you need something to build up a weak feature. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ON THE AIR: Leith Stevens and Orchestra—A peach of an orchestra short. Running time, 8 minutes. Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

PRESTO CHANGE: Merrie Melodies—A good short. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

REMEMBER WHEN: Broadway Brevities—Very good for colored house.—John W. Warner, Plaza Theatre, Greenville, N C. Colored patronage.

RIDE, COWBOY, RIDE: Broadway Brevities—Ridin', shootin', and robbing, when the west was wild and woolly, all in beautiful color, with music and dancing. Pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

RITA RIO AND ORCHESRA: Melody Masters—Not so good. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

SNIFFLES AND THE BOOKWORM: Merrie Melodies—Just a fair colored cartoon. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

Serials

Columbia

SHADOW, THE: Victor Jory, Veda Ann Borg—First three chapters good. Almost as good as "The Spider's Web," which I think the best serial of the year.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Universal

GREEN HORNET, THE: Gordon Jones, Anne Nagel—Very good serial. If you want good serials, watch for Ray Taylor's direction.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

MENTAL FLEXIBILITY

Among the more important aspects of showmanship are the intangibles, the certain box-office "somethings" outside of prepared campaigns. Usually, these "somethings" come about as a result of a mind trained to be on the lookout for the undiscovered exploitation possibility: a quick-thinking, a mental probing that turns up that extra selling idea.

To keep pounding here on the virtues of quick-thinking means little unless sufficient instances come to hand in support. Thus, currently are reported various ingenuities as further proof.

The community of Lake Charles, La., boasts an annual rodeo and stock show, when the town and the visitors go completely "cowhand" in atmosphere, dress and action. Immediately in character, the Southern Amusement folks broke out in costume, decked their Arcade Theatre with a hitching-post, hung lobby signs inviting riders to stop in, ran an ad campaign in keeping.

Result: The theatre became a center of all activities rather than a place to go when other entertainments concluded.

* * *

In Altoona, Pa., the Mayor instituted a campaign against gambling, particularly aimed at slot machines. The newspapers whooped it up for front-page spreads. In a flash, Dave Murphy got aboard for the benefit of the State. He booked the M-G-M short, "Jackpot", set up a lobby display of dismantled slot machines, broke widely into the general publicity.

Result: More business than the program otherwise would have attracted, at little extra cost.

* * *

With "Tom Edison" dated for the coming program at the Capitol, Pittsfield, Mass., one of the theatre's cleaning women casually revealed to Horace DeCelles, assistant, that she had once been employed in the home of the great inventor, possessed one of the earliest Edison phonographs. DeCelles at once made newspaper contact for feature attentions.

Result: A three-column cut of the woman posed with the machine, plus a full-column story of her experiences, a few days ahead, with generous theatre credits.

* * *

Learning that a local clergyman had in mind a sermon on happiness, Will Harper, at the Strand, Trail, B. C., was able to sell the minister the idea of preaching on "Wizard of Oz" as a worthy subject. To spread the word, the young people's class of the church relettered theatre posters, planted the advertising in spots where it usually could not be placed.

Result: Due to the cooperation, a highly creditable gross.

* * *

Keeping the audience entertained when the sound goes dead has been told here time and again. The same species of quick-thinking is apparent in the experience of Ben Stewart when it happened at the Gorman, in Framingham, Mass. Playing vaudeville, Stewart sent scouts far and near to round up the acts, scattered around town between shows.

Result: The performers saved the day, no refunds were necessary, the papers played up the event in columns of extra space.

* * *

The instances here described are intended as no portrayal of magic. Neither are they meant to indicate that mental flexibility is necessarily a matter of pure instinct. By continuous training, the theatremen have sharpened their perceptions to recognize boxoffice instantly. They give reason to believe that flexibility of mind, as of muscle, can be attained.

△ △ △

The famed Rockefeller Center ice-skating pond is now a roller-skating rink. The boys and girls of the Music Hall are disporting themselves in the sun below. Between sneezes, allow us to remark that Spring is here.

A-Mike Vogel

Previously honored by promotions for their successes in the Quigley Awards, Lew Chatham and Ted Kirkmeyer are again recognized for bigger jobs.

Announced by C. B. Akers, division manager, is the appointment of Chatham, 1936 Silver Grand winner, to supervisor of Griffiths theatres in Tulsa, Okla., and Springfield, Mo.

Selected by Rick Ricketson, Fox Intermountain head, Ted Kirkmeyer, 1937 Silver Grand winner, moves up to city manager of all the circuit's operations in Ogden, Utah.

In extending the best wishes of the membership to Lou and Ted, your Round Table takes this further opportunity of emphasizing the continued value of the Awards as a direct means of advancement.

Round Table In Pictures



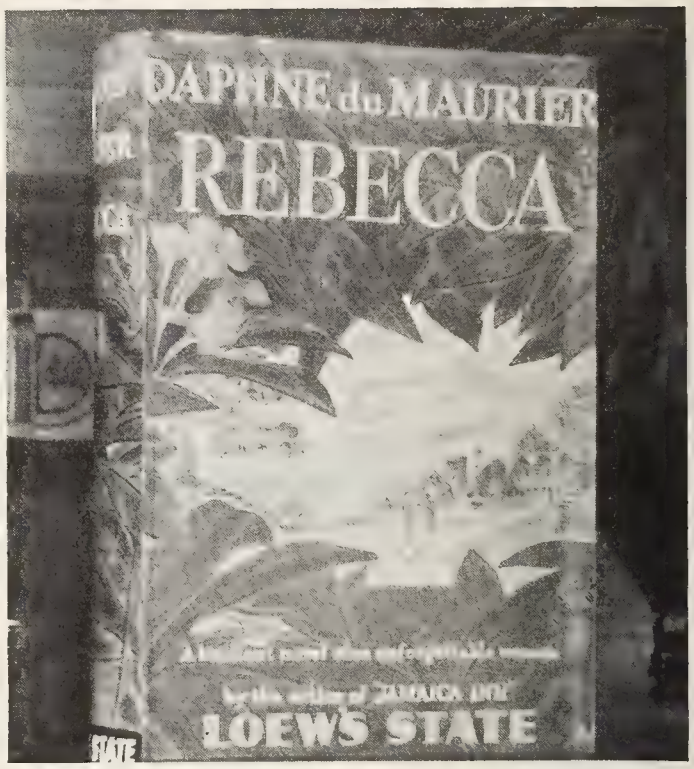
Tying in with local Edison high school, Sam Gilman, before leaving Loew's, Harrisburg, for a post in Dayton, arranged for the presentation and dedication of an Edison plaque to the school in connection with his date on "Young Tom Edison." Above may be seen some of the students on way to the ceremonies.



Streamlined display for his lobby heralded Gerald Westergren's coming attractions at Basil's Genesee Theatre, in Buffalo. Train wheels, headlight, and road signs all carried titles. Cab of engine had a flasher of red to portray opening of fire box. Entire display measured 15 feet in length.

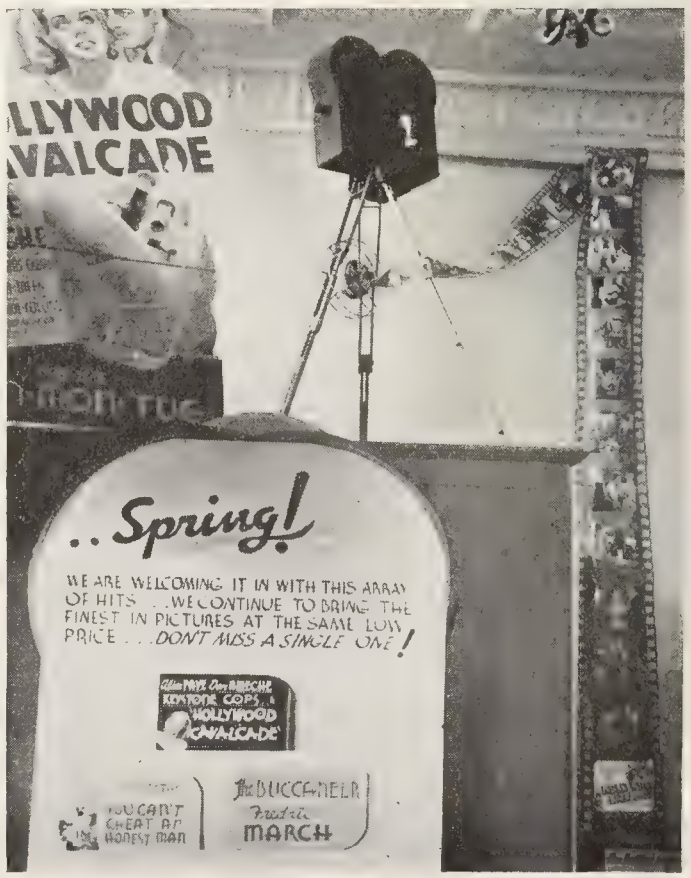


That's Charlie Pincus of the Centre Theatre, in Salt Lake, standing next to the old prairie schooner which he unearthed and bannered for street bally in connection with his date on "Virginia City." Bally which covered streets ahead and during run broke in daily papers with art and stories.



Arranged by Milt Harris, publicist Loew's State, Cleveland, was the colorful blowup of the book, "Rebecca," which was planted on revolving table and placed in lobby of theatre ahead of opening and moved to cooperating store window during run.

Dummy camera, blowup of unwound reel of film, and other paraphernalia formed the background of Floyd Kielhack's "Hollywood Cavalcade" display at the Orpheum, in Minot, N. D. In addition, cameraman with title imprinted camera roved the streets exploiting the picture.



Ties Horse Stunt To 'Florian' Date

A modern Lady Godiva, costumed less sketchily than the original, rode the streets of Houston, Tex., as one of the top tieins in the "Florian" campaign put together by Manager Francis Deering and publicity director, Homer McCallum, for the date at Loew's State. Mounted on a thoroughbred horse, loaned by a local horsewoman, covered with a royal purple robe carrying the title in cutout letters, the rider, masked, covered the main streets and appeared out front for the first two days of the showing. Silvered horseshoes, appropriately tagged, were mailed to prominent horse owners and sportsmen.

Liberty carriers were tied in to distribute heralds with copies of the magazine, and serialization of the story were distributed in office buildings, restaurants and hotel lobbies. Teaser tieins included advance ads and three-sheet mounted posters, these carried on the main streets by theatre ushers, who stopped for traffic lights so that the posters could be seen by the waiting crowds. To publicize the dancer, Baranova, featured in the picture, special advertising cards were directed at the city's dancing schools.

Publicity started two weeks ahead, the papers carrying feature stories and photos of the Godiva stunt on the tiein that the date marked the 900th anniversary of the original ride. Week ahead, ads were taken inquiring for the whereabouts of Austrian war veterans in that area to be interviewed by the press and over the air.

"LET'S HEAR FROM YOU"

Quarterly Cartoon Carnival Works Well for Marquis

No-school vacation weeks in Brighton, Mass., come four times each year, which allows Manager Joe Marquis, of the Egyptian, to put on what he terms a "Cartoon Carnival," of five cartoon shorts, plus the regular feature showings. These special showings are plugged two weeks ahead by trailer, in programs, in newspaper ads, and most impressively, Marquis reports, by direct verbal announcement from the stage at the two previous Saturday and Sunday matinees. A few days ahead, heralds are distributed at schools.

Over a period of two years, the Carnival has been built up so that the youngsters in the theatre territory have come to look forward to them, bringing sufficient of their elders along to turn in a fat profit to the theatre in addition to endless goodwill. No extra expense is involved, as the shorts are included in the regular bookings with Paramount, according to the Round Tabler.

"LET'S HEAR FROM YOU"

Saunders Co-op Page

Effective was the full page of photos promoted by Manager Matt Saunders in the Bridgeport *Post* for his date on "Young Tom Edison" at Loew's Poli there. Numbering some 13 large reproductions of scene stills captions tied in with the picture and playdates which were prominently mentioned.

INSTITUTIONAL TIEINS

Firm believers in institutional goodwill advertising and publicity, the boys in Harry Black's division of the Fabian Staten Island theatres are not neglecting any tieins that will keep the theatre in the limelight as a community institution. Along these lines, Edgar Goth, divisional publicity chief, and Manager George Evans, of the St. George, have arranged a series of interseting exhibits in the grand lounge of the theatre.

Recently a tiein was made with the New York City Art Project for a two-week display of paintings, sculpture, murals and prints. The Island's personalities, educators and civic leaders served as sponsors of the exhibit which was productive of much publicity. Through W.P.A. cooperation the theatres were able to crash the municipal ferryboats to downtown New York with colored posters announcing the showing. Posters were displayed at all public schools on the Island and the Art Project made up attractive catalogs including prominent mention of the St. George.

An exhibit of children's paintings arranged by the Art Project also served as a promotion for "Pinocchio", the display timed to plug the date in advance. For "It's A Date", the theatremen obtained an exhibit of original Esquire cartoon drawings, heralds on the attraction carrying a front-page illustration with balloon copy reading, "It's a date to see", etc.

Scheduled for early showing at the theatre is a print exhibition by the Island's Camera Club, since amateur photography is very popular locally. There is considerable excitement about the show. The press is playing it up and the camera fans are spreading the word. Other lobby activities to follow are a soap sculpture exhibit and a display of auto license plates from every state in the Union.

Callow Conducts "Edison" Contest

A four-way tie-up with Radio Station WPEN, Philadelphia Daily *News,* Franklin Institute and key Stanley-Warner theatres in Philadelphia was arranged by Ev Callow for "Young Tom Edison." Each theatre conducted preliminary contests to find "the most interesting invention" made by a boy between the ages of 10 and 17; two winners entered for the grand prize of a "Mickey Rooney Trophy" presented at a dinner at the Franklin Institute, where all inventions submitted were on display. Free membership to the Institute went to all preliminary winners.

The Daily *News* carried running stories on the contest and in addition to announcement on the contest, WPEN conducted an essay contest on Edison, awarding 80 pairs of movie tickets. The runners-up for the grand prize got one-day trips to New York.

A movie short has been made of the award dinner and trailers are being shown at all S-W houses heralding the contest.

"LET'S HEAR FROM YOU"

Schine-men Promote Baseball Jamboree

Reported to be a first-time in Syracuse, was the baseball jamboree put on by Gus Lampe, district manager, and Manager Harry Unterfort, of Keith's, the night before the season's opening. The event was sponsored by Station WSYR, and sponsors of two of the station's programs, Wheaties and Atlantic Refining.

The first game scheduled with Rochester, introduced from the stage were Mayor Marvin of Syracuse, a representative of the Mayor of Rochester, owners, managers and players of both teams. Entertainment included radio names and the university glee club, the program transcribed and later broadcast. This was done to encourage the public to come to the theatre for the actual proceedings instead of remaining at home for a direct broadcast.

Spot announcements for two weeks ahead stressed that gifts would be distributed by the sponsors including prizes to largest families attending. The show held on the last night of a run was built up with extra advertising, and Lampe reports some extra business as a result.

"LET'S HEAR FROM YOU"

Morrison Promotes Merchant On "Tom Edison" Campaign

Tying in with largest wholesale baker in his parts, Mel Morrison for date on "Young Tom Edison" at the Strand, in Dover, N. H., promoted special imprinted wrapper inserts which were distributed with baker's output throughout that part of the state. In addition, merchant gave the picture prominent mention on its radio program beside bannering its fleet of trucks ahead and during run.

Contacting the electrical engineering department of the university, Morrison secured enough valuable material to make interesting and attractive lobby and window displays of electrical pieces dating back to the inventor's time. Two broadcasts were purchased over WHEB three days ahead and opening day, program cards were spotted on bulletin boards in all dormitories, fraternities and sorority houses at the University and stills were placed on boards of public schools.

"LET'S HEAR FROM YOU"

Brizendine's Teletype Gag

Through cooperation of Western Union for date on "The Road Back," Will Brizendine, at the Rialto in Baltimore, installed a teletype printer in his lobby, continuing typing out copy on the picture. Also displayed in lobby was a giant board map on which colored pins pointed out different places of interest in the present European conflict.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

USHER: HE WANTS HALF HIS ADMISSION BACK. . . . SAYS HE COULDN'T SEE HALF THE PICTURE.

Boy Meets Girl Contest Held by Hensler for "Shop"

Small lucky number tags, each bearing a cut of either James Stewart or Margaret Sullivan, were distributed by Lew Hensler on the campus of the University of Kentucky, in connection with his date on "Shop Around the Corner" at the Schine Ben Ali in Lexington. Object was for students to match cards and those presenting duplicate number tags were admitted as guests of the management. Stunt was controlled by limiting number of free admissions.

Street bally consisted of truck laden with packages prominently lettered with picture title. At intervals, driver would stop truck, attempt to take off a package, knocking most of them down as he did so. As crowd gathered bally man, leisurely replaced the lettered bundles and moved on for the next crowd.

Tieup was effected with exclusive shop, whereby display was arranged in lobby with full credit as were attractive window displays in the cooperating store. Newspaper coverage included teaser campaign ahead of opening, on all of which assistant Arthur Stadler aided.

"LET'S HEAR FROM YOU"

Bannan's "Gulliver" Contest

In an effort to make the prize big enough to insure the success of his contest, George Bannan at the Van Wert, in Van Wert, Ohio, for "Gulliver's Travels" put on a giant coloring contest for which 3,000 contest blanks were distributed with a large radio as first prize. Machine which was promoted was displayed in lobby two weeks ahead.

Caldwell's Street Ballys Help "Northwest Passage"

Seven foot compo book, reproduction of cover of "Northwest Passage," was used as street bally by Wally Caldwell of Loew's Valentine, Toledo. Mounted on baby carriage wheels and operated by boy within, bally traversed downtown area three days ahead of opening. In addition, travelling billboard posted with six sheets was mounted on auto body truck and covered streets.

Through tieup with public library bookmarks were distributed. Bus line, aided by use of window cards in all stations within a 50-mile radius. Special letters were sent to principals of high schools, P. T. A.'s university and civic organizations. Numerous tieup windows were effected, imprinted napkins used in restaurants and co-op page run in newspaper from leading jeweler.

MINERS SEE "GWTW" AT SPECIAL SHOWS

Realizing that a lot of the miners in that sector, working on the night shifts, would not be able to catch either of the regular showings of "Gone With the Wind," at the FPC Capitol, Sudbury, Ontario, Manager Sid Scott obtained cooperation from the mining companies for two extra performances. Held at midnight and early morning, the showings were stressed in all advertising.

The result was over 1200 admissions, which Sid reports would otherwise have been lost.

'Cyclops' Featured By Standout Stunts

A strong series of lobby and street stunts was conceived by Charley Taylor in Buffalo for "Dr. Cyclops" at Shea's Great Lakes, outstanding being what was termed an "atom chamber" in which a series of lenses reduced a girl to 14 inches in height. Poster over her head read, "A victim of Dr. Cyclops," with patrons invited to look through a glass panel. Chamber measured seven feet by seven, and in the lobby a week ahead, attracted long lines. Another lobby stunt was a 14-foot chair, built of heavy lumber and varnished, with built-up books placed beneath.

The lead suit and mask worn by Albert Decker in the picture was inspiration for a street stunt, usher wearing costume made up of a revamped cardboard waste basket, rubber rain coat and rubber boots. Signs tied to front and back identified the tiein. On opening day, barker out front in costume used p.a. system to call out headlines, such as "the most amazing picture," "see human beings reduced to 14 pitiful inches by this mad scientist," etc.

Radio contest was planted on the subject, "The time you felt smallest in life," with guest tickets for best answers. The university paper interviewed college students on "People you would like to shrink," and a hat hookup was made with the line, "No matter how small Dr. Cyclops can shrink a person, there's an Adams Hat to fit him," with small hats made up especially to tiein the display. Shoe stores used the angle that even the giant doctor could get a proper fit, and similar ideas were planted for other prominent windows. The front was circused with cutouts from the regular posters combined in a black and white background.

"LET'S HEAR FROM YOU"

Cooper Displays Antiques To Build "Old New York"

From local collectors and antique shops in Glen Cove, Long Island, Max Cooper promoted the loan of rare antiques and prints for display on "Little Old New York" at Skouras' Cove. Among these were original Currier & Ives prints and furniture of the period of the picture and a hitching post, the latter also used out front as a ballyhoo. Gag copy on the post read, "Hitch your horse here while seeing," etc., and Cooper followed through by digging up an old-time horse and buggy for street use. Program quiz contest for the date offered guest tickets to those giving correct answers to a number of questions having to do with the background and stars of the picture.

With "Charley McCarthy, Detective" on the same bill, Max mounted a McCarthy doll on a 40 by 60, attached to a two-way speaker system through which the public was invited to ask Charley questions about both pictures. Poster copy stressed the invite. The Round Tabler also used cuts of McCarthy and his pal, Mortimer Snerd, on the front page of his program, the two discussing the coming pictures in balloon copy, with heads and cuts of the stars in the attractions set immediately below, to tie in the idea.

ALL MANAGERS EQUALLY REWARDED IN RKO JOHN J. O'CONNOR MONTH

Theatremen in Greater New York Area Vie in Competition to Honor Circuit Head; Dinner Concludes 5-Wk. Drive

Unique because it was a drive in which all theatremen participating won the prizes, the John J. O'Connor Month, put on by the RKO theatres in the Greater New York area in honor of the highly-held bossman, finished on April 10. It was a first-time drive for the circuit and entirely successful, according to headquarters, which recognized the efforts of the men in the field with a dinner at the campaign's conclusion. Headline event of the evening was the distribution of checks of the same amount to all managers in recognition of their work.



JOHN J. O'CONNOR

The circuit's Greater New York area, in addition to New York City, includes Newark, Union City, Trenton and New Brunswick, all in New Jersey. Brief outline of top promotions on the pictures played during the "month" are herewith set down.

Veterans Cooperate on "69th"

Most of the theatremen started the campaign with "The Fighting 69th," the entire circuit stressing tie-ups with veterans' organizations, parades, display of world war trophies, band concerts on the stage and similar stunts.

At the White Plains, C. M. Oelreich, had veterans of the 69th attend the opening, posing for newspaper pictures in front of theatre, as they saluted Father Duffy's flag.

Large heads, cut out from 24-sheets, of the stars were carried around by three men as a street ballyhoo for this picture for the RKO Kenmore, arranged by Leon Kelmer. Boy Scout fife and drum corps played music in front of theatre. At the 58th Street, Ansel Weinstein had a bust of Father Duffy in the lobby. An anti-aircraft searchlight machine was used to attract attention, as Father Duffy Boys' Band paraded to the theatre. On the stage there was a massing of colors by members of the Coast Artillery. Another attention-getter was a "private" peeling potatoes in a local store window, with card giving theatre and playdate. The ushers wore overseas caps during the showing of film.

A colored unit of Father Duffy's cadets promoted by Max Mink created attention at the Regent, while at the Royal, Sam Truk issued Irish heralds on the picture. The Gun Hill Post gave an impressive concert on the stage of the theatre and two members of the original 69th were introduced to the audience.

Stork Derby for "Child Is Born"

"A Child Is Born" was another picture which lent itself to numerous exploitation stunts, which were taken advantage of by most of the theatres. All the houses conducted a "Stork Derby." Parents registered in advance and first child born in each neighborhood, on opening day of picture, received many practical presents promoted from merchants. Many houses also had co-op pages in local papers. There were also tie-ups with laundries, which awarded free diaper service as prizes.

One of the most amusing incidents in connection with the "Stork Derby" occurred at the Yonkers, John C. Hearns, manager, when the winners of their stork derby proved to be twins. All the prizes promised to the winner were doubled and the local newspaper ran gag stories about it. At the 86th Street, Emil Groth tied with a laundry on a give-away of heralds, carrying lucky numbers, with the winners receiving free guest tickets. The New Rochelle, J. DiLorenzo, manager, tied up with the New Rochelle Hospital, giving gifts to the first child born here, after opening of picture. Diapering contests for men on the stage, using dolls, created many laughs at the RKO Bushwick Theatre, R. F. Hodgdon, manager, and at the RKO Colonial, where Maxwell Levine also used a baby carriage street ballyhoo. Crying record in carriage attracted attention. Winner of the stork derby at Prospect Theatre, Harold Heller, manager, received a complete layette, besides many other promoted gifts.

Baby incubator in lobby of the theatre, promoted from a chemical company, resulted in interesting display at the Mt. Vernon, Baker Shelton, manager. Another lobby display was a blowup of Winchell's column on babies, which was used in all the theatres. The Fordham, Irving Gold, manager, tied up with laundry, which carried large signs on all of their trucks. The RKO 125th St., David Lustig, at the 125th Street, tied up with East Harlem Health Center, which had an exhibit on child care and health. The RKO 23rd Street, James O'Donnell, manager, augmented its extensive campaign on this picture by writing special letters to nurses and doctors.

"Pinocchio" Widely Exploited

"Pinocchio" campaigns topped all the rest for activities at all the theatres. All houses used 24-sheet heads cut out and mounted on marquees of theatres, animated, with eyes rolling. Pinocchio songs were played at all the children's shows, with coloring contests and other ballyhoos to attract juvenile trade. Some of the theatres had fishbowls in lobby, with one gold fish. Copy read, "This is Fleo, Sister of Cleo, famous Hollywood movie star, appearing in," etc. This gag was inexpensive and brought many laughs. Boys with Pinocchio heads and costumes were used on marquee, in parades and at stores to act as guides. George Dunn, at the 81st Street, gave out Pinocchio aprons to all the newsboys in the vicinity.

At the RKO Albee, Larry Greib, manager, a Victoria, drawn by two horses, was used to cover Brooklyn, with boys in costumes seated in carriage. The Greenpoint, Frank Howard, manager, used the members of its house staff, dressed in Pinocchio outfits to parade. Ushers dressed in costume, from the RKO Columbia, W. Bartlett, manager, visited the local schools and were allowed to enter classrooms. Tie-ups with cheese companies, to give away Pinocchio glasses were made up by the Albany, T. W. Wright, manager, and the Flushing, John Heinz, manager, which also issued Pinocchio heralds in Italian, gave away dolls as prizes, and had co-op pages.

Usher dressed as Pinocchio, standing in front of Palace, Ray Conner, manager, with pencil and slate, writing down answers to questions asked by children, practically tied up traffic here. Lee Koken, manager of the RKO Richmond Hill, had staff artist draw water color paintings of Pinocchio on several local store windows, with appropriate copy. The organist of the theatre played special parodies on picture which children sang.

Schools Tie In on "Lincoln"

The double feature which attracted the greatest attention during the John J. O'Connor month was "Abe Lincoln in Illinois" and "The Bluebird." On both pictures extensive publicity and exploitation were used. On the Lincoln picture, managers went after high schools and colleges, while on "Bluebird," they appealed to children in the lower grades. Lincoln records, for instance, recording dialogue, directly from the picture, were distributed to numerous schools. The Alden, Harry Lyons manager, had these records used at the Queens College and at the Capitol, H. School, manager, at the Central High School. The Parkhill, M. Kresner, manager, had tie-up with Collectors Stamp Center, which organization furnished for display stamps and currency of the Lincoln era. A contest which consisted of patrons reading parts of the Gettysburg address from the stage of the theatre created attention at the Hamilton, G. Baldwin, manager, with promoted prizes to the winners. A Quiz Contest, pertaining to questions on Lincoln, was a stage feature at the Dyker, Sigurd Wexo, manager. Seventy-six-year-old authentic Lincoln election posters, used in his second campaign, made an impressive lobby display at the Parkway, John Berger, manager. An usher, dressed as Abe Lincoln, was used for street ballyhoo by the Park, Arthur Gilgar, manager.

Coloring Contests Favored

The RKO Orpheum, Harold F. Daly, manager, held a scrambled photo contest, using for cut-ups faces of Massey and Shirley Temple. Prizes were given for the neatest, correct solutions. At the Lincoln, Eugene Spencer, manager, was able to show trailers on these pictures at the Mark Twain Memorial High School.

Many novel publicity stunts were used to exploit "Dr. Ehrlich's Magic Bullet." At the Chester, William E. Cook, manager, had a tie-up with local cigar store, where they displayed "magic bullets" in a bowl. Those who came nearest to guessing the right number of bullets received guest tickets. Jewish heralds were used at the RKO Franklin, Sam Rydell, manager, which house also sent out letters to physicians' wives, urging them to see picture.

Publicity on "Swiss Family Robinson," directed mostly at schools and libraries, brought good results. The Roosevelt, Max Sloven, manager, held coloring contests in schools as did the Madison, Harry Weiss, manager. This house also gave away books as prizes to pupils writing best essay on picture. Tie-up with milk company resulted in use of bottle caps. Jerome Baker, manager of the Capitol, Union City, made tie-up with local paper on a contest, seeking North Hudson's "Swiss Family Robinson." Winners were entertained at dinner and theatre.

On "Grapes of Wrath" most theatres worked

(*Continued on page 76, column 3*)

PLAY SWEET POTATOES ON "SINGAPORE" TIEIN

For the last day of "Singapore" at the Bonham, Fairbury, Neb., Jim Redmond drummed up a stage contest for high school students to make music on sweet potatoes, as in the picture. Built up ahead, the contest brought the days' top business for the run.

Campaign Briefs On Recent Dates In Various Cities

Staged every Sunday night with government permission is a song fest at the Grand Theatre, in Kingston, Ontario, arranged by Tom McCoy. Collections are made at each performance and the proceeds donated to some worthy organization. Also, with a military camp located nearby, Tom takes entertainers over each week to put on a show for the boys.

▽

Lobby display that created comment is the one used by Lew Harris at the Fairbanks, in Springfield, Ohio, for "The Invisible Man" consisting of black drop on which was tacked a dicky, collar and tie, pair of white gloves and top hat set half way into panel. On one side was an electric chair with dickey wired in the middle, collar and shoes and on the other a scaffold with dickey, collar and tie hanging loose. Sign on chair read "He was electrocuted and on the scaffold he was hanged until dead."

▽

For his campaign on "Our Neighbors, the Carters," Max Page, manager of the State Theatre, in Greenfield, Ind., planted a good neighbor contest which was sponsored by local paper and theatre. As per announcement run in cooperating daily, residents were invited to vote on a ballot printed in the paper, for Greenfield's most neighborly couple. After the winner had been decided upon, they were taken to the Mayor's office and presented with a six month's pass to the theatre. Picture of the presentation together with story was run by the paper opening day.

▽

Discovering that he had an old picture in his family album of Geronimo shaking hands with his uncle, Rupert Koblegard, Jr., manager of the New Sunrise Theatre, in Fort Pierce, Fla., contacted local paper and planted the picture together with story in advance of his opening of that date.

▽

Local daily carried 150 lines recently on Bill Burke's "Black Friday" and "Seven Gables" gag at the Eckel, in Syracuse. Management offered ten dollars in cash to any couple who would sit alone through a midnight screening of the dual show in absolute darkness. Photographer was to be on hand to take candid shots of reactions, but there were no "takers."

▽

English teachers in local high schools were covered by Ted Irwin of the Star Theatre, Lyons, Kan., with the result that students wrote essays on the text of "Invisible Stripes" then current at his theatre. Newspaper contest offered tickets to those submitting best 500 word letters on whether or not they would hire an ex-convict.

▽

Reported as highly successful was the spring fashion show put on by George Pappas at the Point Theatre, in Powhatan Point, Ohio. Local shop furnished the models, gowns and music at no cost to the theatre. Daily paper covered the event.

Temple Coloring Contest Arranged for "Bluebird"

Through the cooperation of local five and ten chain, a Shirley Temple coloring contest was put over for "The Bluebird" by Manager Pete Egan and publicist George Shafer at the Palace, Calgary. Contestants were obliged to purchase the coloring book at one of the cooperating stores and color three or more drawings for prizes. Window displays were devoted to contest well in advance in addition to picture plug.

On "Charley McCarthy Detective," one of the highlights was the scene mat and story that was planted in a local radio magazine which is distributed gratis weekly by station and covering Calgary and surrounding districts. Also tieup was made with Chase and Sanborn for window displays, five and ten featured the McCarthy dolls and suckers.

"LET'S HEAR FROM YOU"

Bannan Cracks Ace Window With "Allegheny" Display

The gas company windows on Main street in Van Wert, Ohio, are the hardest to crack, writes George Bannan, in describing how he finally landed the display space with an exhibit of antiques on "Allegheny Uprising." What did the trick included flint lock guns some six feet long, an early wooden pistol, Indian tomahawk, buckskin ammunition bags with powder horns, arrow heads, etc. All the items were placed on a board, four feet by 10, which occupied the entire window, to create more attention than anything similar Bannan has yet used.

Libraries and book stores were covered by cards, pictorial sheets placed in the high school and YMCA. For a gag, George placed a sign on an old cigar store Indian in a popular smoke shop. Copy read, "See me and all my tribe in," etc.

"LET'S HEAR FROM YOU"

Waltmon Ties Pilgrimage To Theatre Showings

The annual Spring Pilgrimage, in Columbus, Miss., wherein owners of historical homes open their residences to visitors from all over the country, was tied in to his program by Manager Burgess Waltmon, at the Princess via a stage show the day ahead, in form of a fashion exhibit of the past. Local girls, wearing ante-bellum costumes which were a part of the festivities, appeared in their costumes, the program arranged by Waltmon being in keeping with the event.

Entitled "Garden Fete," the Round Tabler promoted some 60 girls to take part, at no extra expense to the theatre, the proceedings stressed in all the newspaper publicity, including front page mentions.

"LET'S HEAR FROM YOU"

Hosts Ehrlich's Family

Since the daughter and granddaughter of Dr. Ehrlich are residents of Waterville, Maine, Round Tabler Jim O'Donnell succeeded in having them accept invitation to attend opening of that picture at the M. & P. Haines theatre. Interview was also granted the theatreman which was good for story in local paper in which title and theatre were prominently mentioned.

NEWSPAPER



(Above) To tie in the annual Rodeo and Fat Stock show in Lake Charles, La., to the Arcade Theatre attractions, Millard Lee, ad head, created this 100 lines on 2 col., to call attention to the hitching rack out front. Manager Buck Havenar was given title of "Foreman", as shown in ad.

(Below) Unique layout setting two-column horizontally for "It's a Date" spotted the 85 lines on 2 col., for opening of the New Malco, in Memphis, formerly known as the Orpheum. Title was used as a tag line for the premiere.

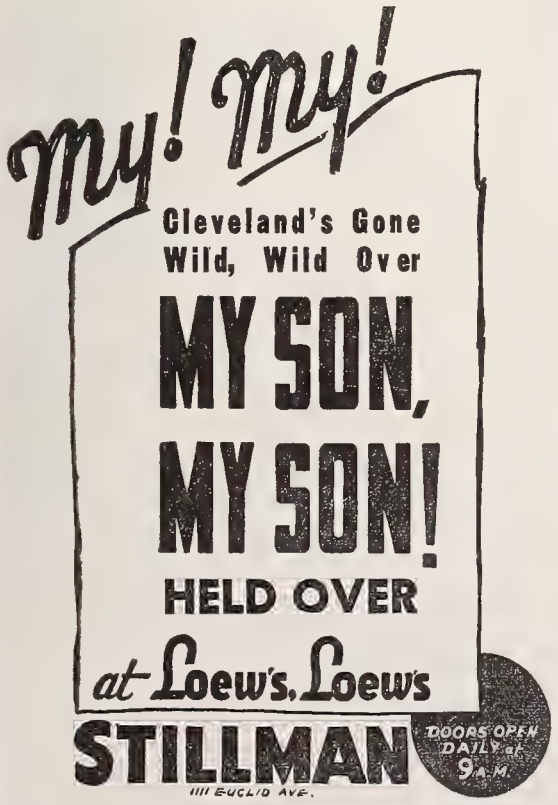


ADVERTISING ON LATE DATINGS



(Above) Emphasis on the dramatic angles by use of the diamond shaped panels was the highlight of this 140 lines on 3 col., display a neat balance of type and masses for the date at Warners Hipp, Cleveland. Adman Jack Southe is credited by Manny Pearlstein for the layout.

(Below) Repetition as noted here even to the theatre slug was tied to the title in the third week holdover on "My Son" at Loew's Stillman, Cleveland, by adman Milt Harris, who doesn't come from Walla Walla. Size: 80 lines on 2 col.





(Above) Following out the suggestions of W. B. Shuttee, general manager, Oklahoma City Standard Theatres, to soften up the date with an Andy Hardy tiein, the Patchen-Basil-Burge backfield got together an ad campaign represented by this 110 lines on 3 col., to put "Edison" over at the Criterion. Family shot from a Hardy picture supplied the background with the balloon copy furnished by the theatremen.

(Right) The 50 lines on 2 col., used as an opening day announcement for "Strange Cargo" at the New York Capitol, capped the Oscar Doob advance campaign in which the date was sold through a series of pictorial layouts of the stars mortised for theatre and date panels.



personalities

LIN SULLIVAN
has been promoted to assistant manager of the newly reopened Stanley-Warner Grand.

▽

NICK COSTON
will direct the renovated Vogue Theatre in Kenosha for Standard Theatres.

▽

I. C. HOLLOWAY
manager of both local theatres, in Lexington, N. C., has resigned to go to Newton where he has purchased and will operate an independent theatre. J. C. CARTLEDGE, manager of the State at Salisbury will succeed Holloway.

▽

STAN ANDREWS
is now managing the Royal Theatre in Guelph, Ontario, Can.

▽

LOU VOGEL
has joined Premium Promotion Syndicate as direct representative and manager of the western Pennsylvania and eastern Ohio territory including West Virginia and western Kentucky.

▽

ROY BRUDER
manager of the Chicago Theatre, Chicago, has resigned to take over the operation of a new recreation center in East St. Louis.

▽

WILLIAM EVANS
has been named manager of the St. John theatres in Centralia and Chehalis, succeeding the late CECIL GWINN. FRED CONRAD continues as manager of Swinn's Montesano theatre.

▽

NESTOR AUTH
assistant manager of the Bijou Theatre, New Haven, to the same post at Loew's, in Akron, with SAL DEMANO of Boston, replacing him at the Bijou.

▽

WALTER F. DAVIS
is now managing the Randolph Theatre, in Randolph, N. Y.

▽

NAT RUBIN
has become manager of the Frolic Theatre, in Philadelphia, replacing CY COHEN, resigned.

▽

WILLIAM McGRAW
has bought the Manson Theatre, Manson, Ia., from W. H. SMITH.

▽

HENRY FALK
has opened his new house at Oshawa, Ontario.

▽

J. A. BECKER
will supervise the remodeling of the Granada Theatre, Independence, Mo., one of the Associated Theatres.

▽

SUVERN ALLEN
has been promoted to manager of the Strand, Spartanburg, S. C.

▽

DAVE GARVIN
has been transferred to the Forsythe, Winston-Salem, N. C.



RICHARD CYRIL, weight seven pounds, born to Mr. and Mrs. Cy Maier, on Tuesday, April 9th. Daddy manages the New Hilo Theatre in Hilo, Hawaii.

▽

JOHN FIRNKOESS
manager of the Fabian Paramount Theatre in Staten Island has been promoted to city manager to supervise the Fabian holdings in Middletown. GEORGE TRILLING, manager of the Ritz Theatre, in Port Richmond, has been promoted to circuit booker and will make his headquarters in the home office. ALEXANDER DE FAZIO, now assistant manager of the St. George Theatre will take over the reins of the Strand, in Grand Kills. ARTHUR LANE, manager of the Strand in Great Kills, goes to the liberty, in Stapleton and ELIHU GLASS, manager of the Liberty in Stapleton, has been appointed manager of the Paramount to succeed Firnkoess.

▽

WILLIAM McGRAW
who operated a theatre in Lake City, Iowa, is now the owner of the Manson in Manson, Iowa.

▽

GEORGE F. LAW
formerly with Universal in Winnipeg, has moved to the Biltmore Theatre in Toronto, Canada, which house he is now managing.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

JOHN BROUMAS
is now managing the Orpheum Theatre, in Connelsville, Pa.

▽

ERWIN FOY
will open his new theatre at Renton, Wash., early in May.

▽

BILL EVANS
has been named manager of the St. Johns Theatres at Centralia and Chehalis, Wash., succeeding the late CECIL GWINN.

▽

NORMAN GOODWIN
has announced the opening of his new Lake Theatre, Lake Oswego, Ore.

▽

HOWARD JOHNSON
is now managing the Granada Theatre, in Portland.

▽

IRVING DONIGER
has closed a long term lease on the Liberty, in Newark, N. J.

▽

FRED MERCY, SR.
will begin construction on his 16th theatre in the eastern Washington territory early in May.

Promote Top Dates In O'Connor Drive

(*Continued from page 73*)

for extra newspaper publicity, which resulted in special columns and editorials. Newark newspapers gave much publicity to picture's showing at Proctor's, Newark, where Manager Bob Ungerfeld also arranged for numerous bookstore tie-ups. At the Coliseum, A. E. Arnstein, manager, had huge book ballyhoo with stunt man walking inside of replica of book.

"Gulliver's Travels" resulted in many tie-ups to attract juvenile trade. J. Goldberg, manager of the Shore Road, tied in with *Home-Talk*, local weekly, for coloring contest. At the Jefferson R. Rockwell, manager, in co-operation with a macaroni company, gave away free Gulliver model stages. The Uptown, R. Kramer, manager, in connection with drug store, gave away Gulliver glasses.

During John J. O'Connor month, the Yorktown, Millard Ochs, conducted a beautiful child contest in neighborhood, winners being judged from photos. The Broad, James Conklin, manager, went after juvenile trade by giving away "mystery funnies" at kiddie parties. David Levin of the State made book store tie-ups on "Northwest Passage," giving away books as prizes. The Palace at Trenton, H. Josephick, manager, received much extra publicity on "Earl of Chicago." At the Alhambra, Herbert Heintz, manager, tied in with shoe store on several pictures for give-away of shoes. Manager J. B. Anderson, Rivoli, New Brunswick, received much extra space in papers when for "Seventeen," opening day, he admitted any boy or girl free, who was just 17. The State, at Trenton, Walter Grove, manager, promoted free ads in Rider College *News* and local Italian newspaper, for several of the shows.

The handling of all this publicity and exploi tation was directly under the supervision of Harry Mandel, head of the RKO theatres publicity and the press agents for the various divisions, who include Fred Herkowitz, Ed Sniderman, Pat Grosso and Maurice Harris.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, 3928, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amateur Detective, Mel.....Mono
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bachelor Mother, 932, Com.....RKO
Bad Lands, 933, West.....RKO
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, West.....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, 3935, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie No. 6, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boys from Syracuse, Mus.-Com.....Univ
Brat, The, Com.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Chicken Wagon Family, Com.....20th-Fox
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Come On, George, Com.....Foreign
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, Mel.....Rep
Cross Country Romance, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dancing Co-ed, 3, Com.....MGM
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheel, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 902, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.- 413, Mel.....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Christian No. 3, Mel.....RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doctors Don't Tell, Mel.....Rep
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Hotel for Women, Mel.20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Englishman's Home, An, Mel.....Foreign
Episode, Mel.....WB
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
Five Little Peppers Abroad, Com.....Col
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Foreign Correspondent, Mel.....UA
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, Mel.....Rep
Gaucho Serenade, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl in Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Rush, Maisie, Com.....MGM
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Have It Your Own Way, Mel .....RKO
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel.....St. Rts
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Love You Again, Mel.....MGM
In Name Only, 936, Mel.....RKO
In Old Missouri, 921, Com.....Rep
In Old Monterey, 847, West.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....St. Rts
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was An Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel. .....Foreign
Keep Him Alive, Mel.....Col
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Knights of the Range, 3923, West.....Para

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Desire, Mel.....Foreign
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus .....Foreign
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man in the Iron Mask, Mel.....UA
Man Who Wouldn't Talk, 030, Mel..20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Marriage in Transit, 046, Com.....20th-Fox
Married and In Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Melody Ranch, West.....Rep
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, 3921, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaires in Prison, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com.....Col
Mr. Washington Goes to Town, Mel....St Rts
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder in the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery in Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
New Frontier, 868, West.....Rep
New Moon, 31, Mus.....MGM
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
No Exit, Mel.....Univ
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Old Lady 31, Com.....MGM
Old Maid, The, 452, Mel.....FN
On Your Toes, 463, Mus.....FN
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One of the Boston Bullertons, Com.-Mel..Univ
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (G).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB
Public Deb, No. 1, Mel.....20th-Fox

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel .....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rangers of Fortune, Mel.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West..Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com. .....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Sentence, The, Mel.....WB
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel.....Col
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Smuggled Cargo, 825, Mel.....Rep
Son of the Navy, 3902, Mel.....Mono
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, Mel.....Foreign
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, Com.....MGM
Swanee River, 017, Mus (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel.....Foreign
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Drive by Night, Mel.....WB
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thousand Dollar Marriage, Com.....RKO
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, 456, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
To Own the World, Mel.....MGM
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, Mel.....Rep
Wall Street Cowboy, 857, West.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
When Tomorrow Comes, 3003, Com.-Mel..Univ
Wild Horse Range, West.....Mono
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women, The, 1, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ.

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	88.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, pp. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62	
(See "In the Cutting Room," Feb. 17,'40.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Scandal Sheet	O. Kruger - O. Munson - N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur - Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona	Jean Arthur-Wm. Holden		
Babies for Sale	Glenn Ford-Rochelle Hudson	May	16,'40†
Blondie No. 6*	P. Singleton-A. Lake-L. Simms		
Five Little Peppers Abroad	Edith Fellows-Tommy Bond		
Fugitive from a Prison Camp	Jack Holt-Marian Marsh	June	30,'40†
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke		
Island of Doomed Men	Peter Lorre-Rochelle Hudson	May	20,'40†
Lone Wolf Meets a Lady, The	Warren William-Jean Muir	May	30,'40†
(See "In the Cutting Room," Apr. 27,'40.)			
Man from Tumbleweeds, The	Bill Elliott-Iris Meredith		
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.	June	6,'40†
(See "In the Cutting Room," Jan. 27,'40.)			
Return of Wild Bill	Bill Elliott-Luana Walters		
Singapore	Melvyn Douglas-Miriam Hopkins		
21 Days Together	Vivien Leigh-Laurence Olivier		
West of Abiline*	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers		

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Forty Little Mothers (A) 34	Eddit Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†	90.	Apr. 20,'40
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	79	Dec. 9,'39
Judge Hardy and Son (G) 15	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Dec. 22,'39†	*90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56.				

Coming Attractions

Andy Hardy Meets Debutante.	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford			
(See "In the Cutting Room," Apr. 6,'40.)				
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Edison, the Man 36	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				
Gold Rush Masie*	A. Sothern - L. Bowman - V. Weidler			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78.)				
I Love You Again	William Powell-Myrna Loy			
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young			
New Moon 31	Jeannette MacDonald - Nelson Eddy - Mary Boland			
(See "In the Cutting Room," Jan. 27,'40.)				
Old Lady 31	C. Coburn-B. Bondi-B. Burke			
Phantom Raiders	Walter Pidgeon-Florence Rice			
Pride and Prejudice	Greer Garson-Lawrence Olivier-Mary Boland-Maureen O'Sullivan			
(See "In the Cutting Room," Apr. 27,'40.)				
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			
Susan and God	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	May 31,'40		
To Own the World*	Lana Turner-John Shelton			
Waterloo Bridge 37	Vivien Leigh-Robert Taylor	May 17,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails 3963	Jack Randall	Apr. 10,'40†	52	
(See "In the Cutting Room," Mar. 16,'40.)				
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Pals of the Silver Sage (G) 954	Tex Ritter	Apr. 20,'40†	52	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53	Apr. 27,'40
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56	
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61	Sept. 23,'39
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72	Apr. 6,'40
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Amateur Detective	Frankie Darro	May 23,'40†		
Cowboy from Sundown	Tex Ritter	May 9,'40†		
Kid from Santa Fe, The	Jack Randall	May 16,'40†		
Queen of the Yukon		May 31,'40†		
Riders from Nowhere	Jack Randall-Margaret Roach			
Wild Horse Range*	Jack Randall-Phyllis Rosen			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114	July 22,'38
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85	Apr. 20,'40
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95	Sept. 16,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86	Nov. 25,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60	Feb. 17,'40
Range War (G) 3954	William Boyd-Russel Hayden	Sept. 8,'39†	66	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60	Oct. 14,'39
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63	Feb. 24,'40

Coming Attractions

Biscuit Eater, The (G) 3935	Billy Lee- Helene Millard	May 24,'40†	81	Apr. 13,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dancing on a Dime*	Grace MacDonald-Robt. Paige			
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	July 19,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson	July 26,'40†		
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich, No. 2	Jackie Cooper-Leila Ernest			
(See "In the Cutting Room," Apr. 20,'40.)				
Hidden Gold	W. Boyd-R. Hayden-R. Rogers	June 7,'40†		
I Want a Divorce	Joan Blondell-Dick Powell	Aug. 9,'40†		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart			
Northwest Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Opened by Mistake	C. Ruggles-R. Paige-J. Logan	May 10,'40†		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Rangers of Fortune*	F. MacMurray - A. Dekker - P. Morison			
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson			
Those Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	June 21,'40†		
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde			
Typhoon (A)	Dorothy Lamour-Robert Preston	May 17,'40†	*70. May	4,'40
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 5,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	May 31,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84. Nov.	25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61. Feb.	24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Gold Star Mothers
Man from Oklahoma
One of the Finest
Swift Justice — Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61. Oct.	14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66. Sept.	9,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66. Nov.	11,'39
Covered Wagon Days 965	Three Mesquiteers	Apr. 22,'40†	56	
(See "In the Cutting Room," Apr. 6,'40.)				
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57. Dec.	9,'39
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94. Apr.	13,'40
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63. Dec.	23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68. Mar.	23,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57. Apr.	6,'40
Grandpa Goes to Town (G) 922	James, Lucille, Russell Gleason	Apr. 19,'40	66. Apr.	20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56. Jan.	20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder - Cloud - Lynn Roberts	Apr. 10,'40	69. Apr.	20,'40
In Old Monterey (G) 847	G. Autry-S. Burnette-G. Hayes	Aug. 14,'39	73. Aug.	12,'39
(Exploitation: Oct. 7,'39, p. 65.)				
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40†	67. May	4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69 Nov.	4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57. Oct.	21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72. Nov.	11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69. Dec.	30,'39
New Frontier (G) 868	J. Wayne-R. Corrigan-R. Hatton	Aug. 10,'39	57. Aug.	19,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56. Mar.	16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68. Mar.	30,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64. Nov.	25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69. Oct.	14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58. Nov.	25,'39
Smuggled Cargo (G) 825	Rochelle Hudson-Barry MacKay	Aug. 21,'39	62. Aug.	26,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71. Dec.	16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickord-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68. Dec.	16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74. Feb.	3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66. Sept.	9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69. Jan.	27,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59. Apr.	20,'40

Coming Attractions

Crooked Road, The — Edmund Lowe-Irene Hervey
(See "In the Cutting Room," Apr. 20,'40.)
Doctors Don't Tell — J. Wayne-C. Coburn-S. Gurie
Gangs of Chicago — L. Lane-L. Nolan-B. MacLane
(See "In the Cutting Room," Apr. 27,'40.)
Gaucho Serenade — G. Autry-S. Burnette-J. Storey
(See "In the Cutting Room," Apr. 27,'40.)
Grand Ole Opry* — Weaver Bros. & Elviry
Melody Ranch — Gene Autry-Smiley Burnette
Rocky Mountain Rangers — Three Mesquiteers-R. Towne
Scatterbrain — Judy Canova
Wagons Westward — Chester Morris-Anita Louise-O. Munson-B. Jones-G. Hayes
Women in War — E. Janis-W. Barrie-P. Knowles

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110. Jan.	27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81. Oct.	28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Bachelor Mother (A) 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39	82. July	1,'39
(Exploitation: Aug. 19,'39, p. 70; Aug. 26,'39, p. 84; Sept. 2,'39, p. 60; Sept. 9,'39, p. 74; Sept. 23,'39, p. 70; Oct. 14,'39, pp. 60, 64.)				
Bad Lands (G) 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39	70. Aug.	19,'39
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58. Apr.	13,'40
(See "In the Cutting Room," Dec. 30,'39.)				
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59. Aug.	26,'39
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67. Mar.	30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63. Apr.	13,'40
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64. Sept.	16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62. Dec.	9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67. Sept.	9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59. Aug.	26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83. Aug.	26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4, 39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65. Oct.	14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73. Aug.	26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115. Dec.	23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
In Name Only (G) 936	C. Lombard-C. Grant-K. Francis	Aug. 18,'39	94. Aug.	5,'39
(Exploitation: Sept. 16,'39, pp. 84, 85; Sept. 30,'39, p. 61; Nov. 11,'39, p. 68.)				
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	May 3,'40†	101. Apr.	20,'40
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83. Mar.	9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59. Nov.	25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66. Mar.	9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68. Feb.	17,'40
Married and in Love (G) 014	Alan Marshall - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59. Dec.	18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62. Oct.	7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70. Oct.	21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67. Dec.	16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64. Mar.	2,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97. Aug.	26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87. Feb.	3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57: Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79.)				
Primrose Path (A) 023	Gingers Rogers-Joel McCrea	Mar. 22,'40†	93. Mar.	16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73. Nov.	18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68. Jan.	20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69. Mar.	25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91. Feb.	3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91. Nov.	18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72. Sept.	30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62. Dec.	2,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb.	9,'40† 96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89.)				
Anne of Windy Poplars	Anne Shirley-James Ellison	June	28,'40†	
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May	10,'40† 84.	Mar. 30,'40
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	May	31,'40† 74.	Mar. 16,'40
Cross Country Romance	Gene Raymond-Wendy Barrie	Aug.	9,'40†	
Dr. Christian No. 3*	Jean Hersholt-Dorothy Lovett			
Dreaming Out Loud*	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Have It Your Own Way	Maureen O'Hara-Louis Hayward L. Ball-V. Fields-M. Carlisle	Aug.	23,'40†	
Lucky Partners	Ronald Colman-Ginger Rogers	Aug.	2,'40†	
Millionaires in Prison	Lee Tracy-Linda Hayes	July	12,'40†	
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May	17,'40† 88.	May 4,'40
Prairie Law	George O'Brien-Virginia Vale	June	7,'40†	
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug.	16,'40† 95.	Oct. 29,'39
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June	7,'40† 69.	Apr. 27,'40
Thousand Dollar Marriage	L. Errol-D. O'Keefe-A. Pearce	June	21,'40†	
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	June	14,'40†	
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				
You Can't Fool Your Wife	Lucille Ball-James Ellison	May	24,'40†	
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept.	1,'39† 82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec.	8,'39† 71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar.	22,'40† 83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57.)				
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept.	8,'39† 74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar.	1,'40† 67.	Feb. 10,'40
Chicken Wagon Family (G) 002	Jane Withers - Leo Carrillo - Marjorie Weaver	Aug.	11,'39† 64.	Aug. 19,'39
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec.	29,'39† 73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec.	1,'39† 74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan.	12,'40† 57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov.	24,'39† 72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov.	10,'39† 103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Elsa Maxwell's Hotel for Women (G) 001	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari	Aug.	4,39† 83.	Aug. 5,'39
(Exploitation: Sept. 16,'39, p. 88.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct.	6,'39† 58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec.	22,'39† 77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct.	27,'39† 78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar.	29,'40† 67.	Feb. 17,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar.	15,'40† 128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov.	3,'39† 62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan.	19,'40† 83.	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept.	20,'39† 83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan.	26,'40† 74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct.	13,'39† 96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec.	15,'39† 70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec.	1,'39† 74.	Nov. 18,'39
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr.	19,'40† 93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77.)				
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug.	25,'39† 62.	Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb.	9,'40† 100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb.	2,'40† 72.	Jan. 20,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct.	20,'39† 75.	Oct. 14,'39
Rains Came, The (G) 011	T. Poyer-M. Loy-G. Brent	Sept.	15,'39† 103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct.	13,'39† 101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct.	20,'39† 79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr.	26,'40† 65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May	3,'40† 84.	Feb. 4,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug.	18,'39† 101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr.	5,'40† 85.	Apr. 6,'40
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept.	22,'39† 57.	Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan.	5,'40† 86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb.	23,'40† 73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov.	17,'39† 65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov.	17,'39† 84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr.	12,'40† 70.	Mar. 23,'40
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb.	16,'40† 59.	Feb. 3,'40
Coming Attractions				
Brigham Young	T. Poyer-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price			
Charlie Chan's Murder Cruise 048	Sidney Toler-Marjorie Weaver	June	21,'40† 75	
(See "In the Cutting Room," Mar. 9,'40.)				
Brat, The	Jane Withers-Kent Taylor			
Earthbound 034	Warner Baxter-Andrea Leeds	June	7,'40†	
(See "In the Cutting Room," Mar. 16,'40.)				
Four Sons 047	D. Ameche-Mary Beth Hughes	June	14,'40†	
Girl in Room 313, 051	Kent Taylor-Florence Rice	July	12, 40†	
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92. May	13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May	10,'40† 81.	May 4,'40
Lillian Russel 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May	24,'40†	
Lucky Cisco Kid 049	Cesar Romero-Evelyn Venable	June	28,'40†	
Marriage in Transit	Virginia Gilmore-Robt. Sterling	May	31,'40†	
(See "Rain or Shine," "In the Cutting Room," Apr. 27,'40.)				
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July	5,'40†	
On Their Own (G) 044	Spring Byington-Ken Howell	May	17,'40† 63.	Apr. 13,'40
Pier 13	Lynn Bari-Lloyd Nolan			
Public Deb, No. 1	Brenda Joyce - Ralph Bellamy - G. Murphy - M. Auer - C. Ruggles			
Sailor's Lady 052	Jon Hall-Nancy Kelly	July	19,'40†	
(See "In the Cutting Room," Mar. 2,'40.)				
Street of Memories	Lynn Roberts-John McGuire			
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb.	16,'40† 63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct.	12,'39† 95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug.	4,'39† 115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar.	1,'40† 88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p 87.)				
Housekeeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct.	26,'39† 80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept.	22,'39† 70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan.	19,'40† 73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug.	11,'39† 112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				

Coming Attractions

Captain Caution*	Victor Mature-Louise Platt	
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields	
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24, '40†
(Exploitation: Mar. 30,'40, p. 87.)		
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer	
Thief of Bagdad	Sabu-J. Duprez-C. Veidt	
Turnabout	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillian Bond	May 4,'40
(See "In the Cutting Room," Feb. 10,'40.)		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
If I Had My Way (G)	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Litle Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56	
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Alias the Deacon (G)	B. Burns-M. Auer-D. O'Keefe	May 17,'40†
Bad Man from Red Butte* 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth	
Hot Steel 4056	Richard Arlen-Andy Devine	May 24,'40†
I Can't Give You Anything But Love, Baby	Johnny Downs-Peggy Moran	June 21,'40†
(See "In the Cutting Room," Apr. 6,'40.)		
La Conga Nights	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†
No Exit	W. Ford-K. Adams-D. Woods	June 7,'40†
One of the Boston Bullertons	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	June 14,'40†
(See "In the Cutting Room," Mar. 30,'40.)		
South to Karanga	C. Bickford-D. Foran-L. Desti	Aug. 2,'40†
Ski Patrol	Luli Deste-Philip Dorn	May 10,'40†
You're Not So Tough	"Dead End Kids"-Nan Grey	July 26,'40†

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69	
(See "In the Cutting Room," Mar. 30,'40.)				
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 20,'40	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66.)				Jan. 27,'40†

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77.)				
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia-Weidler	June 29,'40†		
Flight Angels	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris	May 18,'40		
(See "In the Cutting Room," Apr. 20,'40.)				
Fugitive From Justice	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	
Murder in the Air	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	
Torrid Zone	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy	June 8,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Episode	O. de Havilland - J. Lynn - C. Winninger - J. Wyman - E. Albert			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†		
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
No Time for Comedy*	James Stewart-Rosalind Russell			
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Sentence, The	G. Brent-V. Bruce-B. Marshall			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters... (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	S. W. Carver	McDowell	Apr. 16, 40	69.	Apr. 20,'40
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80.	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Men With Steel Faces* (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65.	Dec. 9,'39
Secrets of a Model* (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International	*60.	Mar. 23,'40	
Double Deal (G)	Monte Hawley	International	*55.	Dec. 16,'39	
Fight for Life (A)	Myron McCormick	U. S. Film Service	69.	Mar. 16,'40	
I Take This Oath	Gordon Jones	Sig Neufeld			
Mr. Washington Goes to Town (G)	F. E. Miller	Buell	*55.	Apr. 20,'40	
Mystery in Swing (G)	Monte Hawley	International	*75.	Mar. 7,'40	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger... (A)	Raimu	"Baker's Wife" Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Citadel of Silence, The.. (A)	Annabella	Film Alliance	Dec. 23,'39	90.	Dec. 30,'39
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Come On, George (G)	George Formby	ABFD		88.	Dec. 2,'39
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Curse of the Swastika, The* (G)	Documentary	Pathe		46.	Apr. 27,'40
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Englishman's Home, An.. (A)	Edmund Gwenn	United Artists		72.	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.	Jan. 6,'40
Face Behind the Sear, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,39
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74.	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi,.. The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer Burstyn	Apr. 13,'40	66.	Apr.. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80.	Nov. 18,'39
Mayor's Dilemma, The (A) (Reviewed under the title, 'Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Mill on the Floss, The (G) (Exploitation: Dec. 23,'39, p. 58.)	Geraldine Fitzgerald.	Standard	Nov. 14,'39	90.	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90.	Nov. 4,'39
Monkey Into Man (A)		World	May. 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
North Sea Patrol	Geoffrey Toone	Film Alliance	Nov. 15,'39	69.	
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83.	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Stars Look Down, The	Michael Redgrave	Grand National		103.	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87.	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73.	Nov. 4,'39
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar.. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 — Andy Clyde	Oct. 20,'39	†17
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39	†19
A Plumbing We Will Go 1406 — (3 Stooges)	Apr. 19,'40	†.2 rls.
Awful Goof, The, 1427 — Charley Chase	Dec. 22,'39	†17
Calling All Curs (9-9-39) 1401 — (3 Stooges)	Aug. 25,'39	†17½
Glove Slingers (1-6-40) 1425 — (All Star)	Nov. 24,'39	†18
Heckler, The (2-10-40) 1430 — Charley Chase	Feb. 16,'40	†17
Mr. Clyde Goes to Broadway 1429 — Andy Clyde	Feb. 2,'40	†17
Money Squawks 1432 — Andy Clyde	Apr. 5,'40	† 2 rls.
Mooching Through Georgia (9-9-39) 9438 — (All Star)	Aug. 11,'39	19
Nothing But Pleasure (2-24-40) 1428 — Buster Keaton	Jan. 5,'40	†17½
Oh, You Nazty Spy (2-24-40) 1404 — (3 Stooges)	Jan. 19,'40	†18
Oily to Bed, Oily to Rise (10-14-39) 1402 — (3 Stooges)	Oct. 6,'39	18½
Pardon My Berth Marks (3-16-40) 1431 — Buster Keaton	Mar. 22,'40	†16
Rockin' Thru the Rockies. (3-16-40) 1405 — (3 Stooges)	Mar. 8,'40	†18
Skinny the Moocher 1421 — Charley Chase	Sept. 8,'39	†16½
South of the Boudoir 1434 — Charley Chase	May 17,540	†.2 rls
Static in the Attic 1422 — Walter Catlett	Sept 22,'39	†19
Teacher's Pest 1424 — Charley Chase	Nov. 3,'39	†16½
Three Sappy People 1403 — (3 Stooges)	Dec. 1,'39	†18½
You're Next 1433 — Walter Catlett	May 3,'40	†.2 rls.

CINESCOPES

Title	Rel. Date	Min.
Berth of a Queen (4-27-40)	Mar. 15,'40	†11
Fashion Takes a Holiday (3-16-40) 1973	Mar. 8,'40	†11
Threads of a Nation, The (2-10-40) 1972	Feb. 9,'40	†11
World of 1960 (Futurama (1-6-40) 1971	Dec. 22,'39	† 9

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508	Mar. 15,'40	† 7
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	† 7½
Crop Chasers (10-14-39) 1502	Sept. 22,'39	† 8
Dreams On Ice (10-7-39) 1503	Oct. 20,'39	† 6½
Egg Hunt, The 1510	May 31,'40	† 7½
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40	† 7½
Happy Tots' Expedition 1507	Feb. 9,'40	†.6½
Jitterburg Knights (9-9-39) 1501	Aug. 11,'39	†.7
Mother Goose In Swingtime 1505	Dec. 18,'39	†.7
Mountain Ears (11-11-39) 1504	Nov. 3,'39	†.7

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10
Historic Cities of India 1552	Oct. 27,'39	†10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10
Life in Paris 1554	Dec. 22,'39	†11
Morocco 9556	Aug. 11,'39	.10½
New Hampshire (3-30-40) 1555 (color)	Feb. 9,'40	†11
Pleasure Bound in Canada 1557	May 3,'40	†.1 rl.
Sojourn in India 9555	July 7,'39	.9½
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	†10

COMMUNITY SING (Series 4)

Title	Rel. Date	Min.
No. 1 (9-9-39) 1651 (Crosby Hit Songs)	Aug. 4,'39	†.9
No. 2 1652 (Old Time Songs)	Sept. 8,'39	†.9½
No. 3 1653 (College Songs)	Oct. 13,'39	†10
No. 4 1654 (Stephen Foster Songs)	Nov. 17,'39	†11
No. 5 (3-10-40) 1655 (Gypsy Songs)	Dec. 29,'39	†10
No. 6 1656 (Songs of Hit Parade)	May 10,'40	†.1 rl.

FABLES CARTOONS

Title	Rel. Date	Min.
Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6
Little Lost Sheep 1751	Oct. 6,'39	†.7
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	†.6

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39	†11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Montmartre Madness (6-3-39) 9964	June 30,'39	.10½

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39	†.6½
Man of Tin 1704	Feb. 23,'40	†.6½
Millionaire Hobo 1702	Nov. 24,'39	†.7
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	†.6½

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Scrappy's Rodeo 9756	June 2,'39	.6

SCREEN SNAPSHOTS (Series 18)

Title	Rel. Date	Min.
No. 11 9861	June 15,'39	.10
No. 12 (8-19-39) 9862	July 28,'39	.10

(Series 19)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept. 22,'39	†.9½
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov. 10,'39	†10
No. 3 1853 (Novelty Parties)	Dec. 1,'39	†10
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40	†10
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40	†10
No. 6 (4-27-40) 1856	Mar. 29,'40	†10
No. 7 1857	May 3,'40	†10
No. 8 1858	June 7,'40	†.1 rl.

SPORT THRILLS

Title	Rel. Date	Min.
Big Fish (9-9-39) 9810	Aug. 18,'39	.10
Bows and Arrows 1801	Oct. 6,'39	†.9
Catch of the Season	Apr. 19,'40	†.1 rl.
Flying Targets (3-16-40) 1804	Feb. 16,'40	†10
Jai Alai (1-6-40) 1802	Nov. 30,'39	†.8½
Jockeys Up (6-17-39) 9807	June 2,'39	.9½
Rough House Fiesta 1805	Mar. 8,'40	†10
Skiing Technique 1803	Jan. 19,'40	†.9½
Sport of Kings 1807	May 24,'40	†.1 rl.
Technique of Tennis (6-17-39) 9808	June 30,'39	.8½
There Goes Rusty (8-26-39) 9809	July 15,'39	.10½
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	†10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 4 9904 (Library of Congress)	Aug. 4,'39	.10
No. 1 (11-25-39) 1901 (Smithsonian Institution)	Nov. 10,'39	†11
No. 2 (2-17-40) 1902 (U. S. Treasury)	Dec. 29,'39	†11
No. 3 1903 (Federal Bureau of Investigation)	Feb. 9,'40	†11
No. 4 1904 (Social Security)	Apr. 26,'40	†.1 rl.

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	.7
Bookworm, The (9-16-39) W-889	Aug. 26,'39	.9
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8
Home on the Range (3-30-40) W-85	Mar. 23,'40	†.8
Goldilocks and the Three Bears (7-23-39) W-888	July 15,'39	.11
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	.9
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	†.9
Rainy Day, A W-86	Apr. 20,'40	†.7

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 24—Think First (10-21-39) P-815 — Loraine Day-Ann Morriss	Sept. 9,'39	.21
No. 25—Drunk Driving (10-28-39) P-816 — Dick Purcell-Jo Ann Sayers	Oct. 28,'39	.21
No. 26—Pound Foolish (1-27-40) P-1 — Neil Hamilton-Lynn Carver	Dec. 23,'39	†20
No. 27—Know Your Money (2-3-40) P-2 — Dennis Morgan-Noel Madison	Jan. 27,'40	†21
No. 28—Jack Pot (4-13-40) P-3 — Tom Neal-Ann Morriss	Mar. 9,'40	†19

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Colombia T-59	Mar. 16,'40	†.8
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39	†11
Land of Alaska Nellie (2-3-40) T-55	Dec. 23,'39	†.9
Modern New Orleans T-61	May 11,'40	†.8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9
Night Descends on Treasure Island (3-9-40) T-57	Jan. 20,'40	†.8
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39	†.9
Seattle, Gateway to Northwest (4-6-40) T-58	Feb. 17,'40	†.9
Sitka and Junea (4-27-40) T-60	Apr. 13,'40	†.9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 — Robert Warwick	Sept. 9,'39	†11
Door Will Open, A (4-13-40) M-78 — Dalies Frantz-Lynne Carver	Mar. 9,'40	†11
Failure at 50, A (11-18-39) M-73 — Truman Bradley-Jack Mulhall	Oct. 7,'39	†10
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39	†.8
Miracle at Lourdes (1-20-40) M-75 — G. P. Huntley, Jr.-Jo Ann Seyers (Sepia)	Dec. 30,'39	†11
Old South, The (2-3-40) M-77	Jan. 20,'40	†11
Northward Ho! (3-9-40) 80-X — (Sepia)	Feb. 10,'40	†.9
Rhumba Rhythm (9-9-39) M-71 — Mary Treen-Sally Payne (Sepia)	Sept. 2,'39	†11
Spots Before Your Eyes S-108	May 4,'40	†.1 rl.
Where Turf Meets Surf (2-24-40) M-76 — Mary Treen-Sally Payne (Sepia)	Jan. 6,'40	†11

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11
All About Hash C-136	Mar. 30,'40	†11
Auto Antics (9-16-39) C-942	July 22,'39	.10
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	†10
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39	†11
Dad for a Day (12-2-39) C-132	Oct. 21,'39	†11
Dog Daze (7-29-39)	July 1,'39	.11
New Pupil, The (4-27-40) C-137	Apr. 27,'40	†11
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39	†11
Joy Scouts (7-29-39)	June 24,'39	.10

PASSING PARADE (Sepia)

Title	Rel. Date	Min.
No. 6—(617-39) K-926—(Yankee Doodle Goes to Town)	June 17,'39	.9
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	.11
No. 8—Story that Couldn't Be Printed (9-16-39) K-928	July 22,'39	.11
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	.11
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	.11
No. 11—Forgotten Victory (12-23-39) K-121 — (Sepia)	Dec. 9,'39	†11
No. 12—XXX Medico (4-27-40) K-122 — (Sepia)	Mar. 30,'40	†10
No. 13—The Hidden Master (4-27-40) K-123 — (Sepia)	Apr. 20,'40	†11

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	.9
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	†10
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	.10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10
Romance of the Potato (1-6-40) S-103 — (Sepia)	Dec. 9,'39	†.9
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	.10
Ski Bird (11-25-39) S-102	Nov. 18,'39	†.8
Stuffie (3-9-40) S-106	Mar. 2,'40	.11
Take a Cue (9-16-39) S-911 — (Sepia)	Aug. 12,'39	.8
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	†.8

ROBERT BENCHLEY

Title	Rel. Date	Min.
Day of Rest, The (10-21-39) F-141	Sept. 6,'39	†.9
Home Movies (3-9-40) F-144	Feb. 17,'40	†.7
How to Eat (7-8-39) F-958	June 10,'39	.10
See Your Doctor (12-23-39) F-142	Dec. 16,'39	†.8
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	†.9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830.	Nov. 15,'39	†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	.7
Yip Yip Yippy (7-29-39) T8-6	July 28,'39	.7
Barnyard Brat (7-15-39) C8-5	June 30,'39	.7
Busy Little Ants C9-3	Feb. 23,'40	†.1 rl.
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39	†.1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Ants In the Plants (3-23-40) C9-3	Mar. 15,'40	†.7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Kick in Time, A C9-4	May	17,'40†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7....
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Colombia (8-12-39) K8-7	July	21,'39.10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1	Sept.	1,'39†10....
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7	May	31,'40†.1 rl..
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Blue Barron & His Orch. A9-9	May	24,'40†.1 rl..
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvett? A9-8	Apr.	26,'40†.1 rl..
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V9-5.	Jan.	19,'40†10....
Television Preview V9-8	May	3,'40†.1 rl..
Touchdown Review (1-20-40) V9-4	Dec.	22,'39†10....
PARAMOUNT PICTORIAL (New Series)		
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	14,'39.10....
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
My Feelins Is Hurt E9-5	Apr.	12,'40†.1 rl..
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Onion Pacific E9-6	May	24,'40†.1 rl..
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Aint Honest E9-4.	Mar.	22,'40†.1 rl..
PARAMOUNT SOUND NEWS Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		10....
No. 5—J9-5	May	3,'40†.1 rl..
GRANTLAND RICE SPORTLIGHTS		
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak R9-10	Apr.	19,'40†.1 rl..
STONE AGE CARTOONS		
Granite Hotel B9-3	Apr.	26,'40†.1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7..
Way Back When a Night Club Was a Stick B9-4.	May	10,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....
UNUSUAL OCCUPATIONS (In Color)		
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402	Dec.	8,'39†19....
Mutiny in the County 03,404	May	3,'40†17....
Slightly at Sea 03,403	Feb.	9,'40†16....
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....
No. 7—(4-6-40) 04,207	Feb.	23,'40†10....
No. 8—(4-13-40) 04,208	Mar.	22,'40†10....
No. 9—(4-27-40) 04,209	Apr.	19,'40†11....
MARCH OF TIME 1938-39		
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102.	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104.	Nov.	24,'39†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40†19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....
PATHE NEWS Released twice a week		
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205	July	5,'40†16....
Marriage Go-Round 93,204.	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,'40†20....
RAY WHITLEY COMEDIES		
Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504.	June	6,'39.19....
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
Air Army (4-27-40) 04,609.	Apr.	26,'40†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-30) 94,613.	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604.	Dec.	8,'39†10....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Aquapoise (2-3-40) 04,306.	Jan.	19,'40†.9....
Court Favorites 04,309	Apr.	12,'40†.9....
Devil Drivers (7-15-39) 94,311	June	16,'39..9....
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303.	Oct.	27,'39†.9....
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound, 94.116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Bone Trouble 04,107	June	28,'40†..1 rl..
Billposters, The 04,105	May	17,'40†.8....
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Vacation 04,109	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Fire Chief 04,114	Nov.	22,'40†.1 rl..
Gone with the Whirlwind 04,113	Nov.	1,'40†.1 rl..
Mickey's Magic Lamp	Aug.	2,'40†.1 rl..
Mr. Donald Steps Out 04,106	June	7,'40†.1 rl..
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40†.1 rl..
Officer Duck 04,101	Sept.	22,'39†.8....
Put Put Trouble 04,108	July	19,'40†.1 rl..
Riveters 04,102	Mar.	15,'40†.7....
Sea Scout 94,115	June	30,'39..8....
Tugboat Mickey 04,104	Apr.	26,'40†.1 rl..
Window Cleaners 04,111	Sept.	20,'40†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sky Fighters (12-9-39) 0203	Dec.	8,'39†11....
FASHIONS (In Color)		
Fashion Forecast, No. 4 9604	July	7,'39.10....
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40†10....
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....
LEW LEHR		
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
Tempest Over Tunis 9107	June	9,'39.11....
TERRY-TOONS		
Africa Squawks 9516	June	30,'39..7....
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7....
Barnyard Baseball 9517	July	14,'39..7....
Catnip Capers 0559	May	31,'40†.1 rl.. (color)
Dog in a Mansion, A 0507.	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555	Dec.	29,'39†.1 rl.. (color)
Gandy Goose in a Bully Romance 9515	June	16,'39..7....
Golden West The (8-26-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509.	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558	Apr.	19,'40†.1 rl.. (color)
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40†.7....
Old Fire Horse 9518	July	28,'39†.7....
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.1 rl..
ED THORGERSEN (Sports)		
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (9-10-40) 0304 (color)	Mar.	1,'40†10....
Over the Seven Seas (4-6-40) 0305	Apr.	26,'40†10....
Sports Immortals 9305	June	23,'39.11....
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10....

UNITED ARTISTS

WORLD WINDOWS (Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—4361	May	13,'40†.1 rl..
No. 77—4362	May	27,'40†.1 rl..
LANTZ CARTUNES		
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7....
Slap Happy Valley 3261	Aug.	21,'39..7....
Snuffy's Skunk Party (9-23-39) 3260	Aug.	7,'39..7....
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda 4268	Apr.	22,'40†.1 rl..
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
Tom Thumb, Jr. (3-30-40)		.....7½..
MENTONE MUSICAL COMEDIES		
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty 4381	May	6,'40†.1 rl..
No. 77—Novelty 4382	May	20,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Follies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40†17....
Bullets and Ballads 4226 Armida Harry Stafford	Feb.	14,'40†17½..
International Revels (3-30-40) 4227 Wm. G. Sabbot	Mar.	13,'40†17....
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct.	18,'39†18....
Swingin' in the Barn 4229	May	15,'40†.2 rls.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July	1,'39.20....
A Swing Opera 4030 Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug.	26,'39.20....
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
COLOR PARADE		
Modern Methods (8-12-39) 4611	July	15,'39.10....
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl..
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl..
Gun Dog's Life 5047	May	11,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Lives in Peril 4311	July	1,'39..1 rl..
Three Minute Fuse (9-2-39) 4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007 Meroni Olson	Aug.	19,'39†20....
Monroe Doctrine (10-28-39) 5001 Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 Sydney Blackmer	Feb.	24,'40†19....
LOONEY TUNES		
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7....
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†1.rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
MELODY MASTERS		
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orch. 5508	May	25,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 87—Snow Man's Land 4523	July	29,'39..1 rl..
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40† 7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bears Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		.....31....
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug.	19,'39..1 rl..
Right Way, The (6-17-39) 4908 Irene Rich	July	1,'39....9..
Witness Trouble 4911 Grouch Club	July	29,'39..1 rl..
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 Grouch Club	Sept.	9,'39†.9....
History Repeats Itself (10-14-39)		.....10....
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703 Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9....
No Parking (4-13-40) 5704 Grouch Club	Mar.	30,'40†10....

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		.....11....
Xochimilco (1-15-40)		.....11....
CENTRAL		
Country Fair (2-24-40)		.....10....
Zoo in Manhattan (11-18-39)		.....10....
EALING-METRO		
"All Hands" (4-13-40)		.....10....
"Dangerous Comment" (4-13-40)		.....10....
"Now You're Talking" (4-13-40)		.....10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		.....10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		.....24....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		.....19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		.....9....
Homes of Today (11-13-39)		.....11....
RENOWN		
Smart Footwork (2-24-40)		.....15....
Thank You, Mr. Silkworm (2-24-40)		.....15....
YORKE		
Couriers of the Nation (12-9-39)		.....17....
Finland Fights! (2-17-40)		.....5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Overland with Kit Carson (9-2-39) Bill Elliott-Iris Meredith	July	21,'39.....
Shadow, The (1-13-40) 1140 Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (each) (1 episode 31 min)
Terry and the Pirates (4-20-40) Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19.... (each) (1st episde 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder Don "Red" Barry		.....
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept.	2,'39..... (1st episode 29 min.)
Drums of Fu Manchu (2-17-40) Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec.	16,'39.18.... 1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 Gordon Jones Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)

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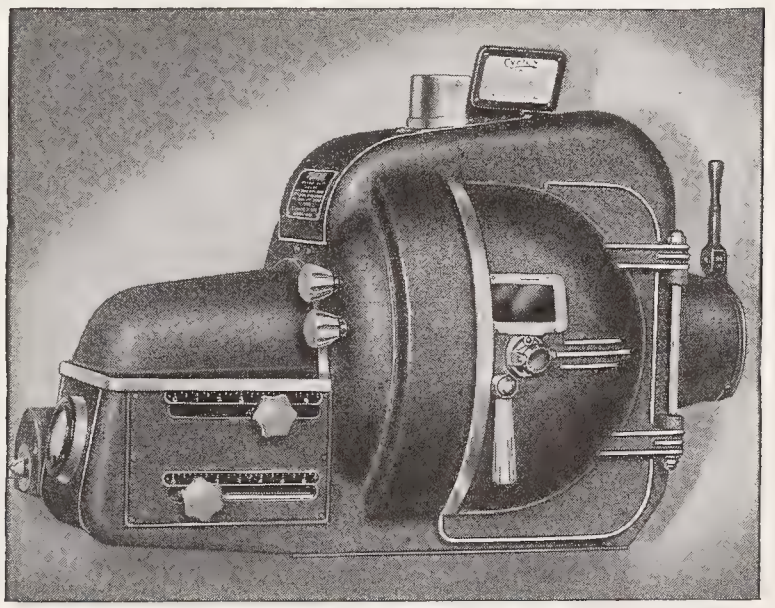
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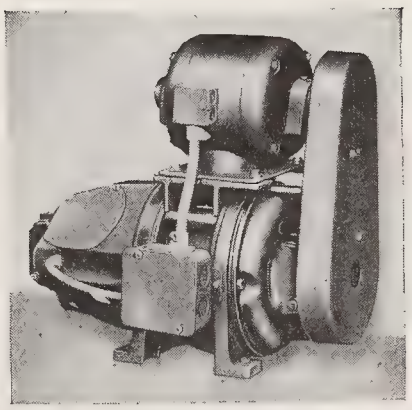
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FORMICA is colorful and attractive when used on theater doors and lobbies. Almost any color or combination is available and the widest variety of decoration in designs inlaid in one color over another, or metal inlaid on color can be had. The striking beauty of these doors has made them very popular with the leading theatrical architects like John Eberson, who designed the doors on the Washington Theatre shown in the pictures.

Formica is very hard and durable; it is stable in color; it is much easier cleaned with less polishing than are metal doors. Hundreds of new and remodeled theaters have installed these doors in the past few years and in many of them the material was used also for lobby wall covering, box office panels, etc.

Let us send you the facts.

The Formica Insulation Company, 4654 Spring Grove Avenue, Cincinnati, Ohio

FORMICA

FOR BUILDING PURPOSES



● *To the left*, a glimpse of the SENATOR in Baltimore. This beautiful. modern house was designed for the F. H. DURKEE ENTERPRISES by Architect John J. Zink. 1,144 Heywood Streamline Chairs were installed. They were upholstered in a striking, colorful combination of Coral crushed mohair on the backs and jet Black Redo on the seats.

Again . . . DURKEE *Selects* HEYWOOD!

THE F. H. DURKEE ENTERPRISES OF BALTIMORE enjoys a national reputation for their alert, progressive operation and well appointed houses. These famous showmen *know* equipment; *know* construction; *know* style; know too, that comfort pays dividends at the box-office. That the Durkee organization should select Heywood Streamline Seating for so many of their theatres is a definite, tangible tribute to the quality, construction, and style of these swanky, comfortable chairs. May we tell you about them in detail?

HEYWOOD-WAKEFIELD

Established 1826

GARDNER
MASSACHUSETTS

THESE Durkee houses are now equipped with Heywood Chairs.

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GWYNN
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PATTERSON
RED WING
SENATOR
STATE
WAVERLY

• • •

STATE *at Havre de Grace*
CIRCLE *and* REPUBLIC *at Annapolis*

Better Theatres

MAY 4, 1940

Vol. 139 No. 5

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C. B. O'Neill,** Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

■ ■ ■

SMPE Turns Its Light on Exhibition

IT IS conventions of the Society of Motion Picture Engineers like the latest one that demonstrate how closely the interests of such a group are linked to the practical affairs of theatre operation. The connection is always there, but the Atlantic City meeting in April made it clearer than usual. Even the prominent attention given television, which represented an entirely proper desire to keep well up with technical developments pertinent, however indirectly, to the industry, was given a rather practical turn theatre-wise, while projection had a field day.

►In discussing "the general outlook" for television, T. F. Joyce appeared to be addressing directly the people who are primarily concerned with their investment in theatre structures and equipment. Advertising director of RCA, Mr. Joyce painted a bright picture of television as the coming handmaiden of motion picture exhibition, taking the theatregoing public to the studios to watch picture making, interviewing the stars, attending previews and premieres—yes, and bringing "trailers" right into the home! Even if things don't work out that way, such prophecies are constructive; the motion picture exhibitor has no basis as yet for a fear of television, but he *will* worry, so any prognostications on the cheerful side should be immediately beneficial.

The projection session burst through the generous limits given it by the convention schedule. Expected to take one morning, it continued through an afternoon supposed to be devoted to boardwalking. There were papers by practical projectionists as well as "laboratory fellows."



Growing interest in "black light" decoration has inspired a distinctly new type of ornamentation in synthetic veneers. Illustrated is fluorescent Formica, development of which has just been announced by the Formica Insulation Company of Cincinnati. Already widely used for theatre doors, wall paneling, wainscot, box offices and fountain backgrounds, Formica can now be applied to "black light" decorative features. The design shown, for example, would be uniquely attractive as a background for a foyer drinking fountain.

Obsolete Equipment

T. P. Hover, who works in a theatre in Lima, Ohio, had a paper on projection hazards in which he blamed obsolete equipment quite as much as negligence of managements and staffs for the unsafe conditions that may be found here and there. He also pointed out that inadequate projection room layouts were prime causes of accidents and projectionists' illnesses, which ultimately cost the theatre operator money, either in inefficiency or compensation.

Unquestionably, Mr. Hover put his finger on a matter of the utmost practical importance to the exhibitor which is nevertheless constantly overlooked because of preoccupation with the more superficial aspects of operating economy. There are one or two notable exceptions, but the rule is that obsolete equipment, producing low-grade results, also is expensive in the long run.

►The SMPE itself has provided standards for guidance in planning and wiring the projection room, and in general the newer theatres provide a safe, efficient, commodious workshop for the projection staff. But plenty of the old theatres, even though remodeled to present quite handsome public areas, have projection rooms below the requirements of the average code, not to mention those of now accepted practice, while the increasing establishment of extremely small theatres, many of them in little towns and characteristically in existing commercial buildings, is tending to nullify the efforts of the industry to reduce theatre hazards and to create better projection facilities generally. The scheme submitted in the Modern Projection department in this issue, as a basis for the planning of projection rooms in such small theatres, is offered specifically in response to this situation.



New York adds another theatre to its Times Square. Called the New York, the new house, located directly across from the Paramount on Broadway, and originally intended to present feature pictures, is devoted to newsreels. It is another property in the growing Brandt circuit. The seating capacity is 600. Incidentally (this issue being especially concerned with such matters), the attraction display in this view, using Wagner 10-, 16- and 24-inch letters, offers a good example of "typographical" handling of copy.

Projectionist's Role

Doubtless for the first time in the SMPE's career (and this was the 46th semi-annual convention), the projectionist was drawn into the activities of theatre planning in a paper addressed directly to him by a theatre architect. Ben Schlanger, who is chairman of the committee on theatre design, pointed out that although the projectionist is not likely to be able to influence much that the architect does, he can advise concerning the provision of facilities that will directly affect his work, and more especially can he bring to the attention of the management, conditions in an existing theatre which impair picture presentation. Mr. Schlanger cited screen size, position, illumination, masking and borders as critical points for the projectionist to watch for the purpose of suggesting changes that would effect improvement.

►Somewhat along the same line, Harry Rubin, Paramount supervisor of projection, placed among the duties of circuit projection heads, the examination of the blueprints of theatre projects so that hazards,

inefficient arrangements, and technical mistakes may be eliminated before, rather than after, the theatre is built.

Audience Noise

Expressing, in a sense, the new interest that Hollywood is taking in the way its product is offered to the public, W. A. Mueller of Warner Brothers, described the volume problem raised by audience noise. Traffic up and down aisles and along rows, shuffling of feet, whispering, etc., creates noise of a level amounting, according to tests he had made, to about 8 decibels, which, he pointed out, represents a substantial portion of the total sound volume sensible to the human ear (something like a third for the general run of people).

He urged theatre operators to make every effort to eliminate all equipment noise in order to counterbalance audience noise. He might have added, but didn't, that audience noise itself is least when the customers can see the screen without going through neck calisthenics, and when they can breathe and sit comfortably. Also when they are not bored by the picture—but that's another story.

►In the April issue of BETTER THEATRES,

W. B. Rayton of Bausch & Lomb was reported as saying that cleaning of the new coated projection lenses should be done at the factory. In a paper at the SMPE meeting on these lenses, Dr. Rayton indicated that they could be in service about six years, according to present observations, before cleaning of the lenses internally would be necessary. While the Super-Cinephor lenses are now coated, he said that a cheaper series of uncoated lenses (the Cinephor f. 2) had also been issued. This is not an anastigmat type, as is the coated Super-Cinephor.

Sound Planning

One of the most impressive of the papers dealing directly with the practical interests of Exhibition, was that of Charlie (otherwise known as C. C.) Potwin. Emphasizing the importance of planning for good sound and of distributing materials most efficiently, he urged greater control of auditorium cubage as a means of simplifying the acoustic problem. He called the auditorium "the most expensive single unit of the sound transmission system."

The shaping of walls and ceiling to control sound reflections (and this enters into the reduction of total cubic contents of the auditorium as well) can follow many forms, he pointed out, that have decorative value. Among the design devices cited were angular and splayed forms, running either vertically or horizontally. Horizontal convex curves are also of value, and a projection of only about an inch to the running foot is sufficient, Mr. Potwin said, for such angular or curving surfaces, in most instances.

With architectural shaping to control reflections, acoustic correction materials can be used with maximum efficiency, he continued, with the materials so distributed that reflection is toward absorbent surfaces.

As to control of cubage, Mr. Potwin declared that this was most difficult in the case of single-floor auditoriums, easiest with balcony houses. This is due to the fact that balcony houses provide a greater amount of dispersion of sound at the rear. He pointed to the prospect, however, that the cubage of single-floor auditoriums will be readily reduced by the introduction of ceilings which slope or step down somewhat rapidly at the rear and sides, and of walls which, instead of closing in toward the screen end, converge rather toward the rear of the auditorium.

ROUNDING UP SOME OF THOSE ATTENDING THE SMPE CONVENTION





■ The Atlantic City convention of the Society of Motion picture Engineers in April, was the 46th meeting of the organization. Pictured in these two mementos of the occasion are a fair share of the 200 who attended. Not all the subjects of the above study would stay put long enough to give their right names; at left, however:

(Standing) Joseph Skelly, du Pont; C. S. Ashcraft, C. S. Ashcraft Manufacturing Company; Oscar Neu, Neumade Products; Sylvan Harris, SMPE manager; Harry Strong, Strong Electric; George Friedl, International Projector; D. L. Hyndman, Eastman; E. T. Jones, RCA; N. D. Golden, chief U. S. Motion Picture Division; P. A. McGuire, International Projector; W. C. Kunzmann, National Carbon; (seated) E. S. Seeley, Altec; E. A. Williford, National Carbon and head of the SMPE; R. Brady, Eastman; C. E. Hamann and J. J. Langyel, General Electric; Max Batsel, RCA; Herbert Griffin, International Projector; L. A. McNabb, Bell & Howell.

My Competitors proved to me . . . **It Pays to Modernize with a Pittco Front**



WHAT THEATRES *in your neighborhood are drawing the crowds? Two to one they're theatres with modern fronts. The Paramount Theatre in Kinston, N. C. has found that a modern Pittco Front is one sure way to increase its eye-appeal—win it new customers.*



"I WATCHED my competitors modernizing. Saw business slipping away from me as new and remodeled theatres kept taking my customers one by one. I had thought that my reputation and the quality of the entertainment I provided were enough to insure my continued success. But I can see now that if theatregoers don't like the outside of your theatre, they just won't come inside. And that's why I'm going to remodel my theatre with a Pittco Front. I want to be sure that I get my share of the entertainment business."

When you remodel your theatre, see your architect to assure an economical, well-planned job. Our staff of experts will gladly cooperate with him in planning a Pittco Front to suit your needs. And remember, you can use the Pittsburgh Time Payment Plan—just 20% down, and the balance in easy monthly payments.

Send the coupon . . . today . . . for our new Store Front Booklet, packed with interesting photographs, facts and figures about Pittco Store Fronts.

At the New York World's Fair, see the miniature Pittco Store Fronts in the Glass Center Building and the full-size Pittco Fronts of the Avenue of Tomorrow in the Forward March of America Building.

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PITTSBURGH PLATE GLASS COMPANY
"PITTSBURGH" stands for Quality Glass

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WHICH DO YOU WANT—

Building or Advertising Appeal?

• On this decision depends a sound choice of modern or traditional front treatment, declares the theatre architect who here discusses application of each style

By BEN SCHLANGER

MORE AND MORE there are being erected motion picture theatre structures which possess facades that are architecturally suited to their surroundings. While these newer fronts are based on both traditional and modern architecture, in all cases their general scheme and treatment present a complete departure from tradition as it used to be applied to motion picture theatres.

They depart from tradition in one significant manner, and that is the refinement of advertising display. Marquees are better formed and often are reduced in projection, while display frames are better distributed, leaving sufficient front surface available for architectural treatment.

Most of the recent theatre construction is to be found in other than the busier, transient city locations. The small towns, city suburbs and residential areas of cities are the places where most attention is being given to theatre design today.

In these instances, two factors stand out as being important influences in establishing theatre facade character. First it is recognized that in outlying districts street advertising need not be blatant to create patronage; and second, land costs permit greater frontage widths for the exclusive use of the facade.

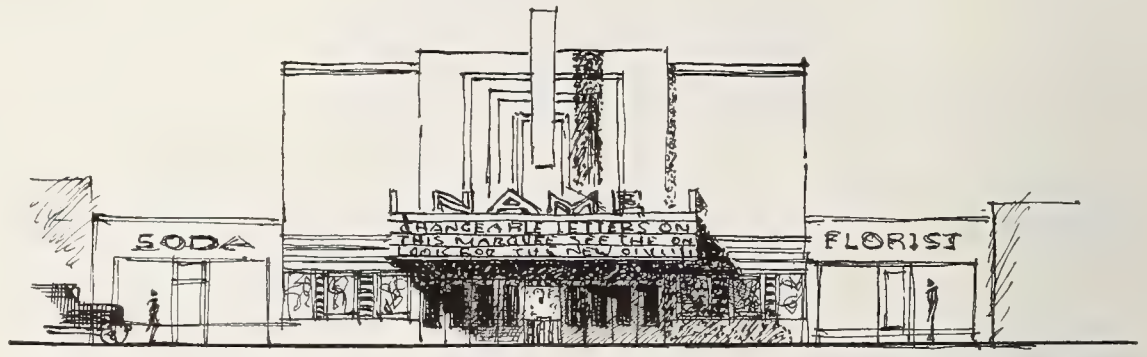
It is almost impossible to create any architectural character for the theatre front if doors, display frames and marquee signs literally cover the building. It is also difficult to create the necessary architectural impressiveness when the entire facade is limited to the width of the lobby, with the theatre proper hidden at the rear of the plot. A great many theatres have been built in locations where the above handicaps and conditions did not exist, yet the finished buildings unfortunately showed that these unrelated influences had their effect in the design.

The tendency now is to locate theatres closer to residential areas rather than on downtown streets, and for this reason there is justification for getting away from the gaudy, lithographed type of front. These new theatres must express permanence, stimulate confidence in the management, relate themselves intimately to the communities they serve.

The theatre front must be attractive in daylight as well as at night. Toning down of displays and signs does not mean that the facade should be lifeless at night. On the contrary, there are innumerable architectural lighting schemes which can create refined attractiveness.

A theatre front today may very well be either modern or traditional in character. The approach to design, however, is different in each case. For example, in such traditional styles as Colonial, Georgian, Classical, etc., it is advisable, from a design point of view, to eliminate attraction advertising from a projected marquee. It is even best to avoid the conventional marquee altogether. It is also necessary to avoid large electric name signs, at least in their usual location. For the average situation, where electric signs and prominent attraction advertising may be desired, it would be better to use a modern design rather than to try to mix a period style with modern devices.

Further, the use of an inside, or lobby, ticket selling arrangement is preferable with the traditional design. Nor is an outside ticket booth always essential if the first set of lobby doors are made completely of glass, or almost all glass. Glass doors make an inside ticket counter visible and even attractive to people on the street.



An example of the rigidly balanced type of front. It has modern lines, but on a traditional basic form. General impression is that of too much detail for the surface area.—THE AUTHOR.



A composition avoiding "static balance," introducing instead the balance of directional lines (horizontally and vertically). General impression is one of rhythm and simplicity.—THE AUTHOR.

Old Style, Modern Devices

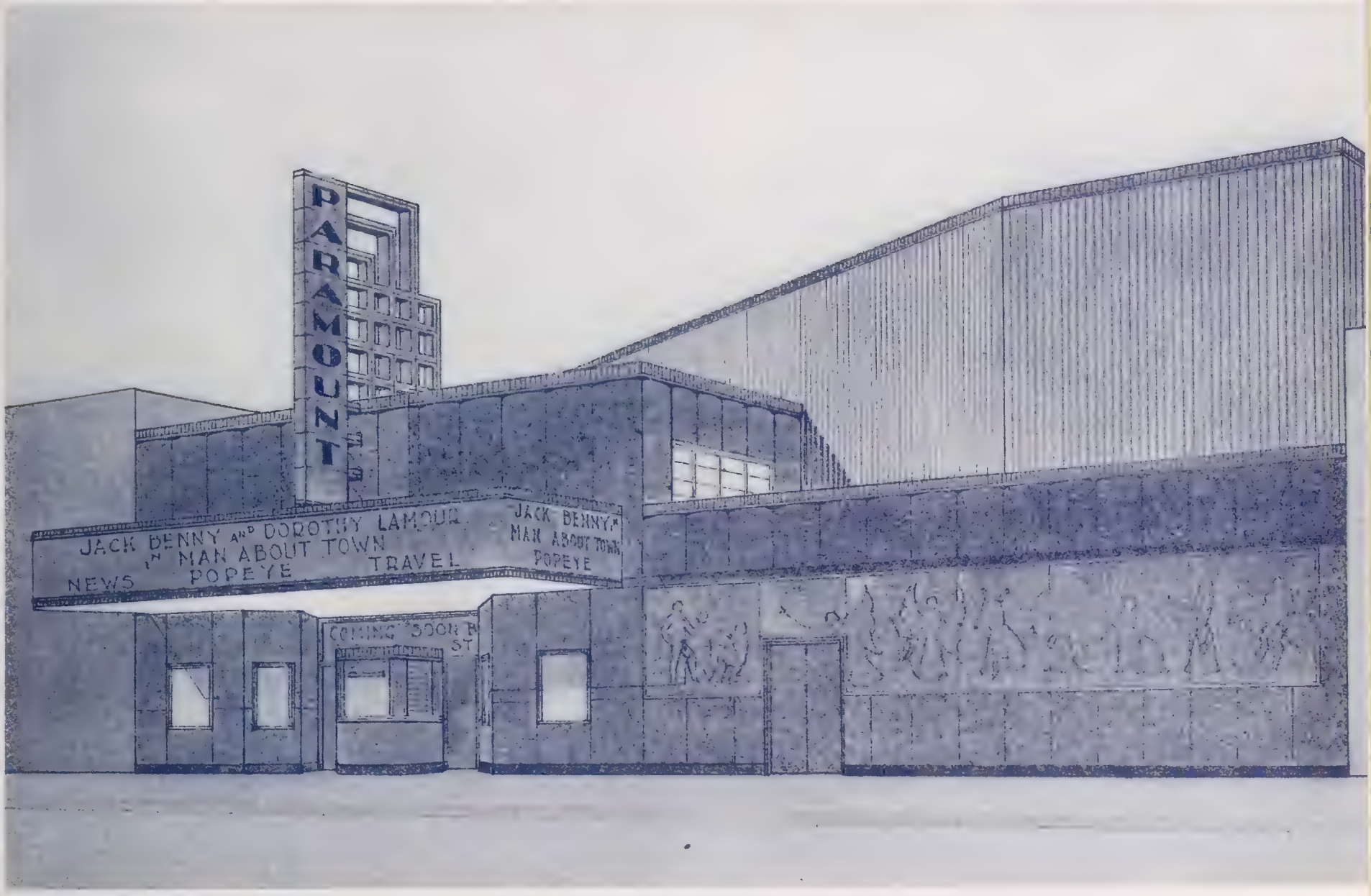
In those instances in which it is felt that some electric sign display, changeable letter panels, and an outside ticket office, as well as a marquee are necessary, and when it is also desirable to obtain architectural character consistent with a traditional background, there is still another logical design approach. In such cases a modified and modernized Classical or Georgian design can be used. The theory of this design is to greatly simplify the traditional forms, even taking license to break away somewhat from the original forms; however, the original type of finish materials must be adhered to, such as brick, stone, wood, slate, copper, etc.

For example, you might have an extremely simple red brick wall treatment, trimmed for traditional purposes with a Georgian cupola or tower, or some other top piece. This would leave the lower

(*Continued on page* 30)

FRONT DESIGNS

Emphasizing Architectural Glass and Porcelain Enamel





THREE ORIGINAL TREATMENTS

By CHARLES C. BURTON
Architect and Engineer,
Paramount Theatre Service Corporation

OUTLYING SHOPPING DISTRICT

■ The design on this page is based on one for which porcelain enamel was specified as the main facing material, but architectural glass would of course be as well adapted from a design point of view. Although no specific colors are mandatory, many combinations being as suitable, the following treatment indicates the effect intended by the designer: Buff or tan facing above red base and green wainscot, with upper facing fluted. Vertical sign of yellow glass supported by steel frame of decorative design. Marquee attraction panels yellow glass.



THREE FRONT DESIGNS
By Charles C. Burton

DOWNTOWN BUSINESS DISTRICT

■ The above treatment, while suited in general character to a new theatre in a downtown section of a city, was developed with remodeling in mind, for the purpose of modernizing an old-style theatre to conform with business buildings of newer construction. Suggested specifications are: Facing in architectural glass or porcelain enamel, ground color pale blue, pilasters of a shade darker blue. Caps of pilasters and cornice painted gold. Ticket booth base cream-colored porcelain enamel or glass, or Formica. Over entrance doors, pale yellow opaque glass (such as Vitrolux), and fluted glass on rounded corners of ticket booth.

THREE FRONT DESIGNS
By Charles C. Burton

RESTRICTED RESIDENTIAL SECTION

■ The general features suggested in the design below are a capacity of 600, limited ground dimensions with 60-foot frontage, parking space in rear reached by driveway on side of building. Further, generous lounge provisions would be made, with these being placed (as is feasible in a community theatre) on the second floor, where they provide prominent features of the front treatment. The designer's front suggestions are: Dark blue architectural glass base with vermilion band above in glass or porcelain enamel. Parapet of glazed brick in buff. Ticket booth with vermilion glass base and light blue venetian blinds. Attraction panels of cream-colored glass. Bronze (preferably) or aluminum display frames, recessed, with fluted glass panels underneath frames, in buff. Fluted glass panels also on corners of ticket booth.



MODERN REPLACEMENT

Charles DePaul's new Princess in Sault Ste. Marie, Ont. Kaplan & Sprachman, Architects



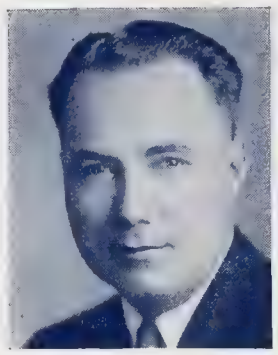
FRONT VIEW OF THE NEW THEATRE (presenting, too, Manager Chilton and members of his service staff).



CHARLES DE PAUL The St. Mary's river separates the United States from Canada, making Charles DePaul a working internationalist, for besides the Princess in Sault Ste. Marie, Ontario, he operates the Soo, Temple, Colonial and Strand across the river, in Sault Ste. Marie, Michigan. Charles DePaul has been an exhibitor for 28 years, but he didn't begin his business career as one. Coming to Sault Ste. Marie, Mich., as a young man, he took a partnership in a hotel. It was the theatre next door to the hotel that finally got him. He saw in "moving pictures" some interesting possibilities, and he ultimately persuaded the owner of the theatre to take him in as a partner. Later on he talked as effectively to the operator of another theatre. The Princess on the Canadian side is the latest acquisition of the group he now owns. The present Princess, as was its predecessor, is managed by William Chilton, who has taken charge of the new property in his tenth year in showbusiness.

THE Princess theatre in Sault Ste. Marie, Ontario, owned and operated by Charles DePaul, had a good location and a steady patronage, but not enough seating; nor did it meet today's standards in style and plan.

It was a small theatre, only 31 feet wide, and any plan of expansion could not increase the seating appreciably by lengthening the building. Widening was considered but rejected. The existing building was not fireproof and major structural alterations would have necessitated fireproofing the old portions including the roof. A new building was really required, and Mr. DePaul agreed that it was good business to wreck the entire theatre, even though this meant losing business while the new structure was being erected. Nothing remains of the old building except a portion of a wall at the south.



WILLIAM CHILTON

The new Princess seats nearly 1,000. The building is now 62 feet wide, with an average length of 138 feet. A stadium type floor was decided upon to give the maximum seating without the expense of a balcony. Except for space occupied by the projection room gallery, seating extends to front wall over foyer and lobby.

General Plan

The plan is irregular due to the front of the building being at an angle of 20° to the side walls. Entrance to the auditorium is by ramps at side walls to cross aisles. Except for the first three rows, the stadium is stepped. The edge of the stadium is 3 feet, 8 inches above the cross-aisle. Public rooms include a lobby 22 feet wide, with an average depth of 10 feet; a foyer 14 feet deep and extending across the building to ramps; and a lounge 30 feet wide and 9 feet deep. The lounge is down three steps.

Other rooms, under the stadium, include



MAIN SECTION OF THE AUDITORIUM.

men's and women's toilet accommodation, while the remainder of the space is used for a manager's office, an usher's room, and a storage room. The heating and air-conditioning equipment was placed under the stage.

The projection gallery is supported on the stadium. This contains a projection room 19 feet wide with an average depth of 11 feet, a rewind room with toilet, and a generator room. The projection gallery is of acoustical plaster.

The Front

The owner stipulated that the existing marquee, which was only a few years old, be reused; however, the marquee was modernized with Adler silhouette type attraction boards using flashed opal glass.

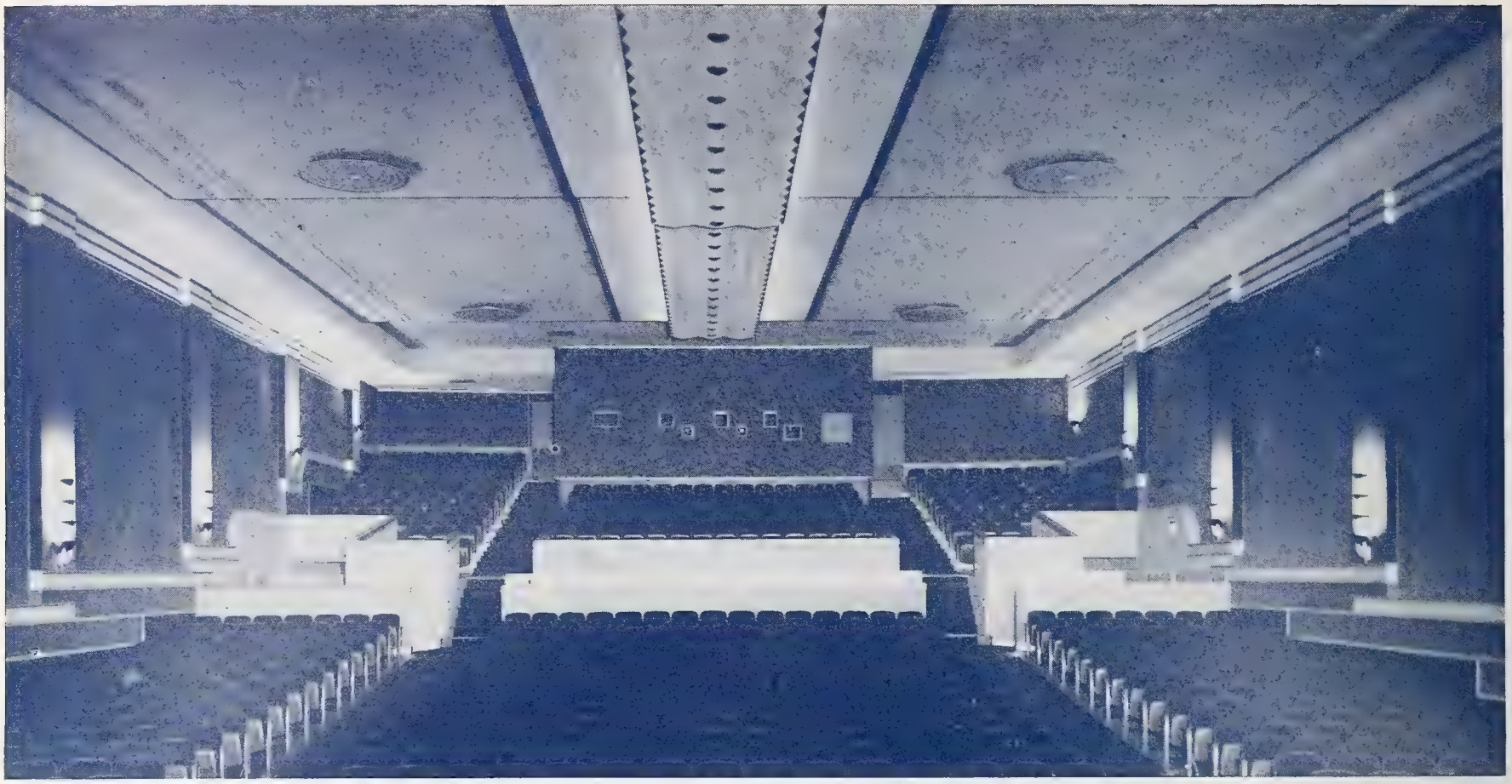
The front is of simple modern design in buff pressed brick relieved with darker brick. Below the marquee, however, the entire front is surfaced with Vitrolite structural glass to a height of 11 feet above the sidewalk. The color is mainly black, with some primrose and red.

There are six entrance doors with semi-circular glass panels. Jambs are splayed, permitting wider display boxes. The ticket booth is in Vitrolite—black trimmed with

[CONTINUED ON FOLLOWING PAGE]



FOYER AREA, including (left) lounge or "waiting room."



REAR VIEW OF AUDITORIUM SHOWING STADIUM OVER LOBBY AND FOYER AREAS.

primrose and red—and a sanded panel below the deal plate has a sanded ship design.

Lobby and Foyer

The lobby is simple in design, with tan walls and an asphalt tile floor patterned in black and two shades of tan. Shadow boxes are located at each end. Gold neon in a plaster cove provides the lobby illumination.

The foyer has textured plaster walls and ceiling and a dado of three wood strips horizontally extending from the walls, up ramps, to the auditorium. Lighting is by plaster trough at lobby wall with orange amber neon, and ceiling slopes down to a "waiting room," or foyer lounge. Walls and ceiling are in three tones of tan and buff, graduated to the ceiling. The carpet is patterned, but predominantly red. There is a china drinking fountain with a black Vitrolite and mirror background.

The "waiting room" area is down three steps from the foyer, and at the steps between the two sections are two rectangular Vitrolite and mirror columns. On the wall opposite the steps is a simple plaster mantel. Carpeting in this foyer-lounge is burgundy. Walls are light mulberry, the ceiling eggshell. Lighting is from a trough over the mantel, and by torchiers.

The Auditorium

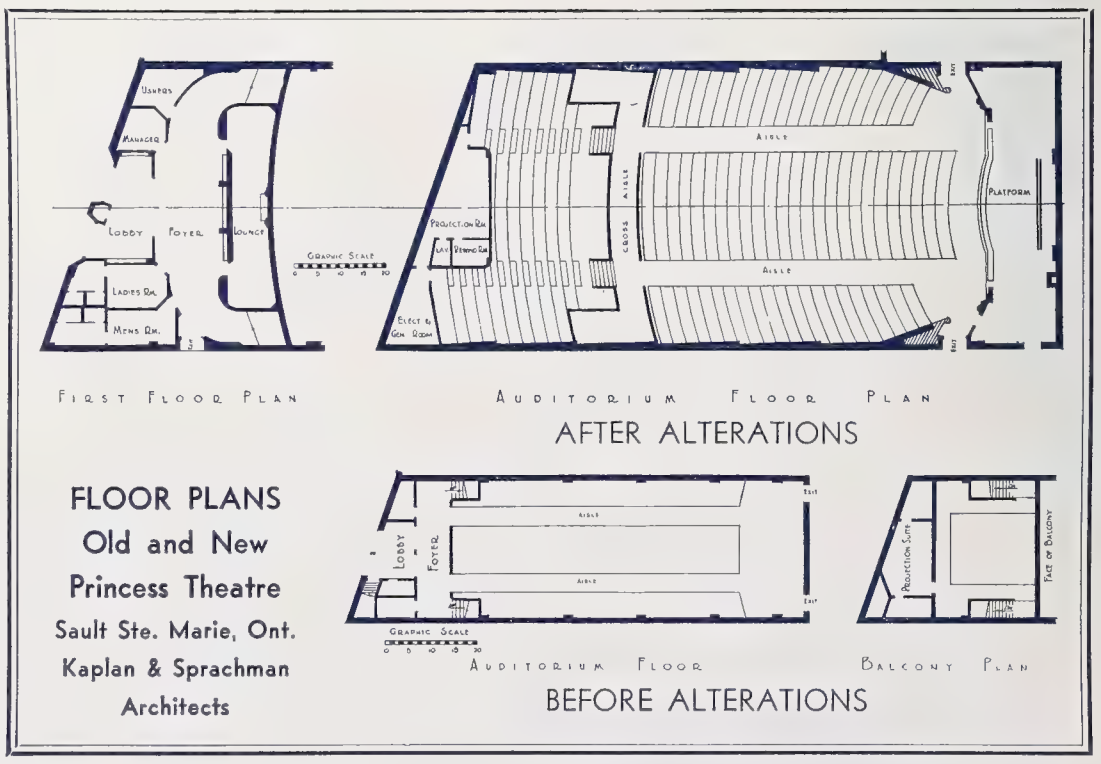
The auditorium is done in a colorful modern style, with walls (except at the proscenium) covered with red patterned velour from the wainscot to a frieze, or stripe effect along the upper edge. Pilasters are of blue velour, unpatterned. Rock wool is used behind all wall panels for acoustical treatment, and in some portions for insulation. The wainscot is of hard plaster painted in three graduated tones of red and trimmed with wood strips.

The treatment at the proscenium arch is in striking contrast to that elsewhere. Where the wall extends from the arch, a panel effect has been created in plaster painted white and with a block pattern in gold, harmonizing with the frieze along the upper edge of the side walls.

The ceiling, which is finished in hard plaster, is painted buff, for ground color. Given a stepped formation, rising to the rear of the auditorium, the ceiling is longitudinally divided by a plaque running its full length, so suspended as to form two light-troughs containing neon tubing.

The portion of the ceiling near the arch is 2 feet higher than normal and in this area is concealed luminous tubing providing a line of yellow light. This and the ceiling troughs are the sources of running light; house illumination is supplied by pilaster fixtures consisting in four half-spheres with plate-glass vertical fins.

The seating, arranged in three banks with two aisles, and employing the American Seating Company's "Bodiform" model, enters the color scheme boldly through the mohair back and leatherette seat coverings, which are coral.



ILLUSTRATING

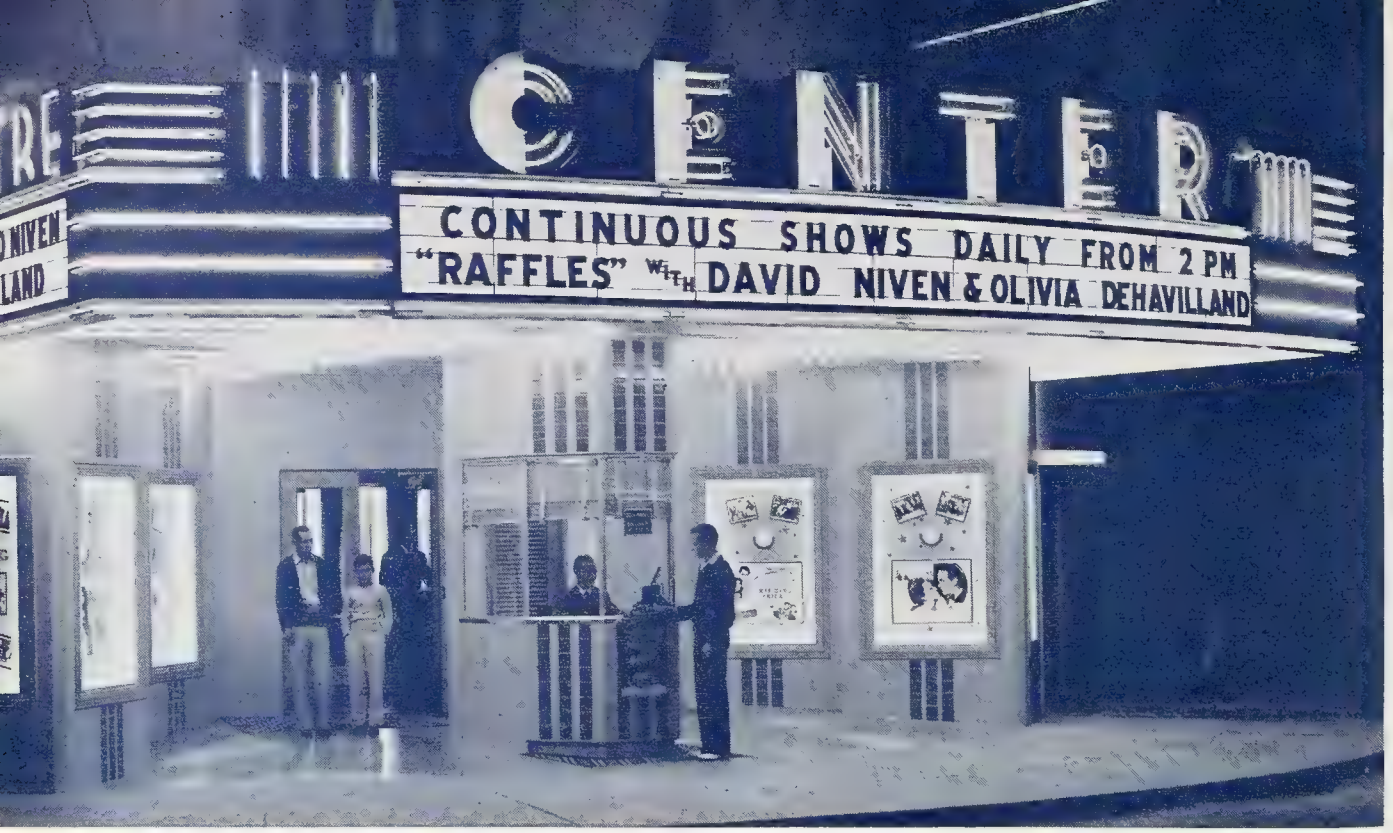
SHOWMANSHIP OUT FRONT



■ The use of colorful patterns to give the whole front the ballyhoo touch, with the flash of a great "litho," but in fine materials that lend quality to the treatment. This is the front of Ray Allison's Rivoli theatre in Altoona, Pa., as recently remodeled, using Davidson porcelain enamel, and with an Artkraft porcelain enamel marquee, attraction advertising equipment, and extruded aluminum display frames, which it will be noted, are drawn into the entire front design.



■ Providing for eye-attracting "life" and attraction advertising with a narrow front on a busy city thoroughfare with many competing signs. This treatment is that of the Empire in Syracuse, which uses Adler attraction advertising equipment in a clever marquee arrangement and also across the entrance doors. The latter also is illuminated. Note use of 4-inch letters in combination with 10-inch letters; the Empire also employs 16- and 24-inch letters as advised by the copy. Also of interest is the location of the ticket booth, which leaves the relatively narrow vestibule clear for both traffic and view of vestibule poster and still displays.



■ A clever entrance area arrangement taking advantage of the corner of the building adjoining an alleyway. Though marquee attraction advertising space is minimized, sign letter design and illumination stand out, while poster and still displays are emphasized, both by their placement and the brilliant marquee soffit-vestibule ceiling illumination. The theatre is Wometco's new Center in Miami, Fla. The entire entrance area is finished in ceramic tile, with terrazzo floor in pattern following the splayed shape of the vestibule. Note the pier-like treatment of the tile-faced ticket booth.

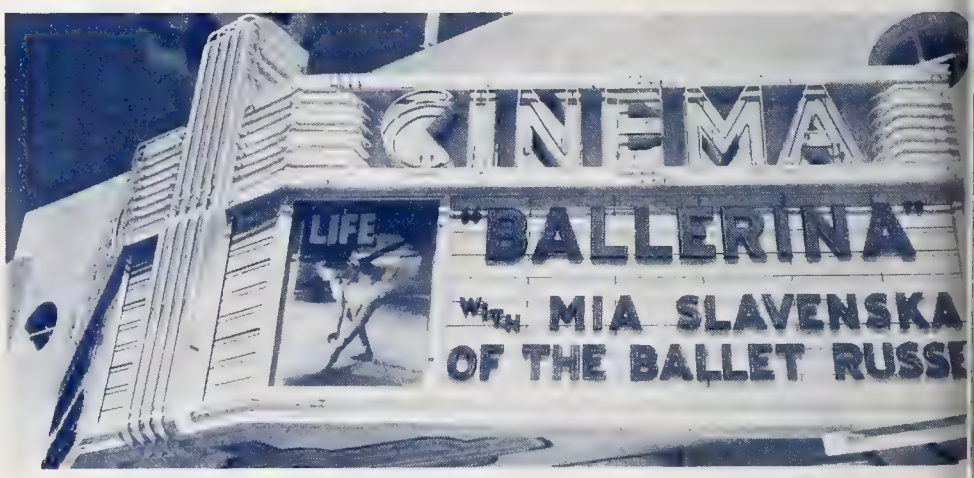


■ Making advertising display the front, with marquee and vertical sign designed integrally, with weight (note the supporting marquee appears heavier than the sign) nicely adjusted to building proportions. Dominating even the name sign are the attraction boards, which provide plenty of space for variation of copy and also for perfect legibility and smash by the use of 24-inch letters as well as the smaller sizes. The theatre is the new Nortown in Flint, Mich., designed by C. Howard Crane. With wall construction behind the marquee in tan face brick, this front is otherwise constructed of Maul Macotta (concrete blocks faced with porcelain enamel), in tan above a green base, while columns are Chinese red. The neon illumination is red and green and white fluorescent.

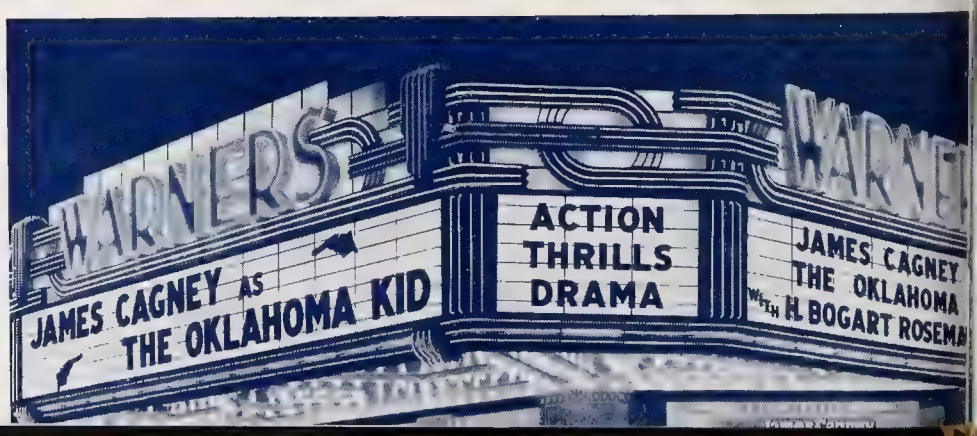
ILLUSTRATING Showmanship Out Front: continued



Marquee modernized for modern attraction selling—the Regent, Elizabeth, N. J., using Wagner multiple line panels with 24-, 16- and 10-inch letters.



Adding punch to the marquee attraction copy with poster provisions (Cinema theatre, Los Angeles, designed by S. Charles Lee), and descriptive matter in special space (Warner's, Fresno, Calif.). Both displays use Adler letters.



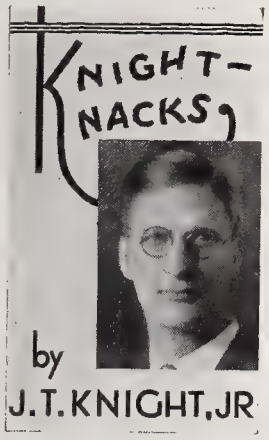
Showmanship OUT FRONT

Presenting in a group of articles, effective methods by which to implement the theatre front for complete fulfillment of its fundamental job of selling the show, with—

LIGHT · · MARQUEES · · DISPLAY



Front Planning to Get Effective Advertising Display



THE THEATRE FRONT, including, as it does, four elements, is the showman's first contact with his public. Like all first contacts, the impression created here in the mind of the prospective theatregoer is definitely a permanent influence working for or against the theatre. The four elements referred to are:

(1) *The front of the building above the marquee;*

(2) *The marquee;*

(3) *The attraction signs;*

(4) *The display frames.*

Each of these elements has its relation to the whole and contributes to the first impression of the prospective patron. The importance of the front of the building above the marquee depends to some extent upon the width of the street and the opportunity that the general public has to view the front of the theatre as a building.

The theatre marquee had first a utilitarian purpose: that of protecting the front, the ticket booth and the display cases, and the public from inclement weather. Also, it was a means of getting adequate lighting on the sidewalk in front of the theatre.

The marquee attraction boards are perhaps the most important means of advertising that the theatre man has. They appeal to the pedestrian, as well as to the passengers of street cars, busses, and automobiles and afford an opportunity to create brilliance on the street, which in itself attracts attention.

Because of the various local ordinances, the width of marquees from building to curb is definitely established. Generally a minimum height above the sidewalk is established also, so that it requires ingenuity in designing a marquee to afford the theatre manager maximum use of the space available.

•

Attraction Panel Size

The tendency too often, even today, especially in the smaller cities and towns has been to economize by making these attraction frames too small and using changeable letters that are too small. Changeable letters are, however, available today which permit the use of a variety of sizes, placing at the disposal of the theatre man great variety in the set-up of his marquee advertising.

Unfortunately, most of the marquee attraction frames installed were designed too small to afford such facility to the theatre manager. In my opinion, it is a mistake to retain them, and shortsighted policy not to take advantage of the letters obtainable.

•

Confusing Decoration

I feel that much of the neon and incandescent lamp decoration of marquee attraction boards has been made so intricate and confusing that it definitely detracts from the effectiveness of the marquee advertising. Some of our marquee boards are as intricate as the iron work trim on some of the old buildings in the New Orleans French Quarter. Such decoration may be intriguing at first, but it does not last long and it does not sell anything.

•

Display Frame Function

With regard to the display frames that are designed especially to give color at the sidewalk level and to appeal especially to the pedestrian, they can stand a great deal more thought than has been given them in the past. Too frequently, the theatre manager has felt that merely covering every square inch of his front with an attraction board of some sort adds to the appeal of his theatre, whereas a judicious selection of location, size and design of a few *boards would have had many times the appeal of the cluttered-up front. I have observed many theatre fronts on which there have been advertised as many as four different pictures at one time.*

The sidewalk display frames should perform basically the functions of exploiting the current attraction in the theatre. The patron should not be confused.

•

Structural Provisions

Taking the front as a whole unit: the front of the building above the marquee, the vertical sign, if there is one, and the



COOL COMFORT

Dress up your staff for summer, makes the whole house more attractive.

FREE—NEW COLOR CATALOG

Shows latest distinctive styles, unusual color combinations and designs. Write today. No obligation.

UNIFORMS by Maier-Lavaty

2141 LINCOLN AVE. ● CHICAGO, ILL.

ECONOMICAL FRONT MODERNIZATION

Artkraft, as the world's largest manufacturer of marquees and signs for all purposes, offers the ONLY complete service in designing, engineering and manufacturing of fronts. Here you can buy an entire new front with ONE responsibility. Write today for free catalog, prices and terms, giving width of front, width of sidewalk, and name of theatre. No obligation.

Artkraft Pre-Fabricated Marquees
Artkraft Porcelain Enamel Fronts
Artkraft Embossed Changeable Letters
Artkraft Cast Aluminum Poster Frames

The STANDARD THE ARTKRAFT SIGN CO. OF COMPARISON

THE ARTKRAFT SIGN CO. SIGNS OF LONG LIFE

General Offices: Lima, O., U. S. A.

All Artkraft Products Bear the Four Union Labels.

AMES METAL MOULDING CO., Inc.

225-229 EAST 144TH ST., NEW YORK CITY

Ask For Our

NEW 1940 CATALOGUE

Manufacturers of Chrome and all other Metal Mouldings—Snap-On, Stainless Steel, Edgings and Nosings—Display Frames

We "AMES" To Please

marquee attraction boards definitely present a problem in design for the architect, and in connection with the vertical sign and the marquee attraction boards, the architect's design might be tempered by suggestions from the theatre manager or a good advertising man. With regard to the sidewalk frames, these may well be submitted to the judgment of the theatre manager. In many instances, the architect has not provided sufficient depth so that adequate display frames can be installed.

•

Shadow Box Advantages

We might place display frames in two classes: (1) *the surface type frame, which really has no depth; and* (2) *the shadow-box type of frame that is lighted inside to add brilliance to the attraction display. There is no need for me to say that in this stage of theatre design, the shadow-box type of frame is the most desirable. It contributes brilliance to the front, and a degree of general lighting which is very desirable.*

•

Placement of Displays

Perhaps the most antiquated phase of our theatre fronts today is the arrangement of our material in relation to the eye level of the observer. We are all fully aware that stills are a great attraction, from Broadway to the Sticks, yet you will find theatre operators setting up their sidewalk frames with stills 18 inches or 2 feet from the sidewalk level. If stills have the value which many of us attribute to them, they should be so arranged that adults can observe them carefully without stooping down.

In reference to one- and three-sheets, even paper as large as such material has its proper "horizon," and the frames should be set up so that they can be observed with the least discomfort to the observer. It can be expected that the average adult eye-line is 5 feet, 2 inches from the sidewalk, and with this five-foot-two measurement, the display should be so arranged so that from that point of view and 3 feet back from the display, the display would be most effective.

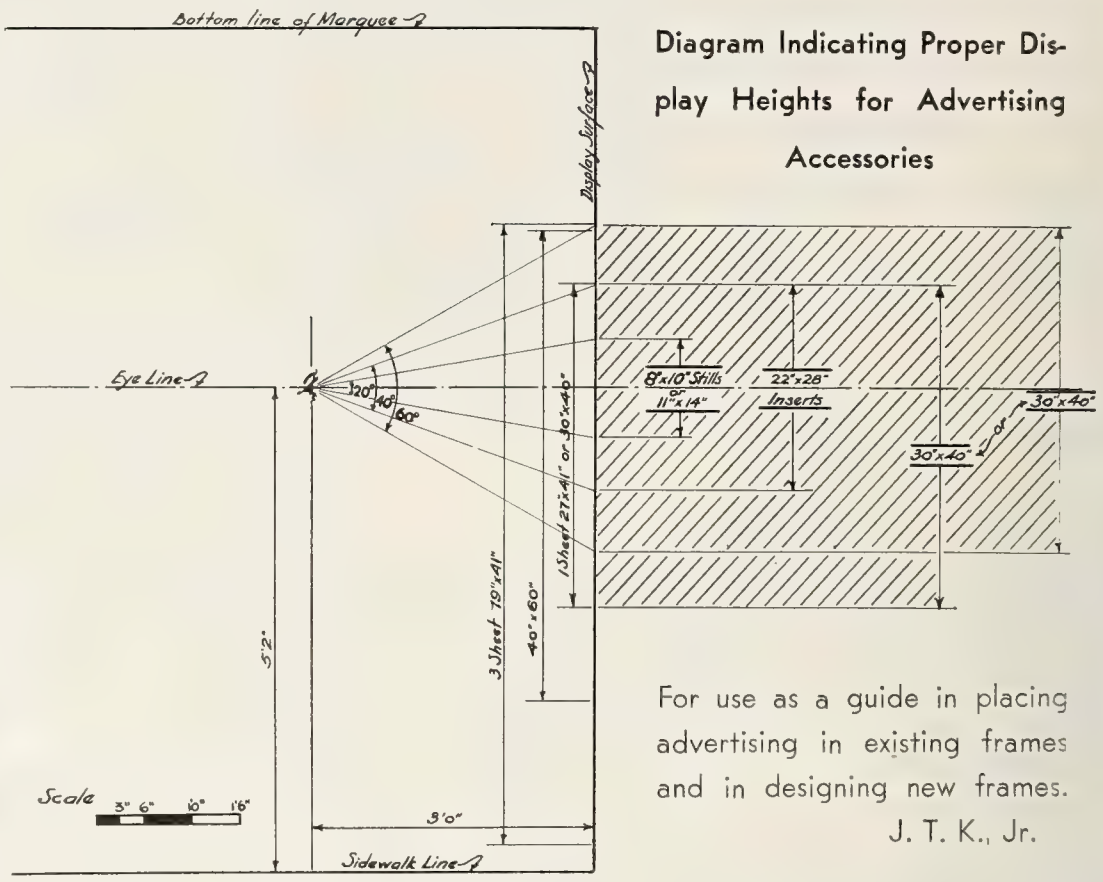


Diagram Indicating Proper Display Heights for Advertising Accessories

For use as a guide in placing advertising in existing frames and in designing new frames.

J. T. K., Jr.

Be Equipped to Use Effective Attraction Copy

ESSENTIALLY, changeable letter attraction panels for the front of the theatre, on the marquee and elsewhere, represent outdoor advertising, for which general advertisers pay huge sums in rental, service and lithography. Considered in this light, the theatre front—most especially, of course, the marquee and the area immediately above it — provides advertising space of high-price value, in comparison with which the actual cost to the theatre operator is low.

Even to make the fullest use of this space (which managements are only now beginning to do), the cost remains relatively low with attraction board equipment available today. Cast aluminum silhouette type displays are far more efficiently lighted than those that employed solid back glass letters,

and while first costs are comparable, the metal letters are not susceptible to breakage—indeed, when properly racked, they will outlast any theatre.

What we are after, of course, is the most effective attraction advertising, and economy must always be considered from that point of view. Mere announcements are not advertising; they do not *actively sell;* they are more or less labels. Any advertising must do all it can first to attract attention, then to stimulate desire. A couple of physically monotonous lines, naming a picture or two and several players, undistinguished in arrangement from any previous display, can do neither as well as front attraction advertising demands.

Basic Needs of the Display

There can't be much to read—even were there sufficient space, the copy must attract and get its message across fast. It is precisely because of this that the monotonous announcement, crowded into a narrow space, is relatively wasteful. To attract the eye and be read *quickly,* the physical arrangement of the copy should be varied, with (as they say in advertising circles) "plenty of white space."

Thus merely to get consistently seen and fully read, current attraction copy needs room. But there is the further consideration of *selling force.* An extraordinarily popular book or star may provide a title or name with all the punch necessary (anything added to "Gone With the Wind" on the marquee would be anti-climactic). But such pictures and players are few and far between. Most every attraction display is strengthened by a few adjectives or a descriptive phrase. That's ballyhoo. We use such copy in our newspaper ads, don't we?

Printed display advertising, in fact, gives us the cue. Marquee display has its own special conditions to contend with, but the closer it can come to printed display, the more effective it is bound to be.

Clearly, the elongated, narrow horizontal panel emphasizes the limitations of marquee attraction advertising. For sufficient latitude in the selection and arrangement of copy, one needs attraction panels of generous height. Quite often the advertising value of the marquee ends is less than that of the front side, or this relationship may be just the reverse; in such instances, the attraction panels may reasonably vary in height (although both appearance and cost factors are likely to advise uniform panels heights all around). But for prominent display, with essential attractiveness and legibility, and with copy properly apportioned according to the elements of the program and including descriptive matter, four lines are really needed, three lines are absolute minimum, and five lines are definitely to be preferred.

Letter Sizes and Quantity

The *lines* referred to are those accommodating the size of letter predominantly used with frames constructed for interchange of letters of the various sizes avail-

For the BEST LAYOUT of Copy

Wagner Master Multiple Construction



A Wagner Multiple Installation in Warner's Regent Theatre, Elizabeth, N. J.

Any or all of the 8 sizes of Wagner Letters (from 4" to 30") can be used in Wagner Master Multiple Structures

"Wagner Letters & Multiple Units Create the Flexibility of the Printed Page"

Send for illustrated literature.

WAGNER SIGN SERVICE. Inc.

218 S. Hoyne Ave.....CHICAGO
706 E. Hancock Ave.....DETROIT
123 W. 64th St.....NEW YORK
6 Britain St.....TORONTO



STATE SALES REPRESENTATIVES WANTED

for BIGGER AND BETTER . . . SHOW BUSINESS

MAIL THIS COUPON NOW

BEN B. POBLOCKI & SONS CO.,
2159 South Kinnickinnic Ave., Milwaukee, Wisconsin
Please send your catalog. We are specially interested in items we have checked (X).

☐ Marquees ☐ Attraction Boards ☐ Changeable Letters
☐ Porcelain Fronts ☐ Fluorescent Fixtures ☐ Neons
☐ Poster Cases ☐ Lighting Fixtures ☐ Light Troughs
☐ Box Offices ☐ Ticket Boxes ☐ Exit Signs
☐ Price Signs ☐ New Building ☐ Complete Remodelling

NAME OF EXHIBITOR_____
NAME OF THEATRE_____
CITY_____STATE_____

BEFORE BUYING CHAIRS

Write for details on the three distinctive and differently priced lines comprising the new Ideal Streamliner group.

IDEAL SEATING CO.
GRAND RAPIDS - - MICHIGAN



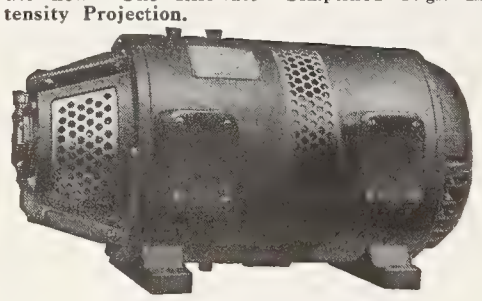
IT'S GOOD BOX-OFFICE
to seat patronage on securely anchored seats!

SUPREME EXPANSION BOLTS
should be specified for new seating and repairs.
Offered by all better supply dealers.

The Chicago Expansion Bolt Co.
126 S. CLINTON STREET, CHICAGO, ILL.

THE BEST COSTS LESS
STABILARC
Motor Generator

Look at it from every angle. There's real quality built into every STABILARC. That's one reason for their successful performance throughout the world . . . and, constant, uniform operation every second makes it ideally suited for the new "One Kilowatt" Simplified High Intensity Projection.



35-42-60-80 VOLT MULTIPLE
35 VOLT UNITWIN
(Requires no Ballast Rheostats)
AUTOMATIC DEVICES CO.
1033 Linden St. Allentown, Pa.
Export Office: 220 W. 42nd St., N. Y. C.
Also manufacturers of Allentown Steel Curtain Tracks and Curtain Machines

FRIENDS
tell friends

Nothing's quite so effective as word-of-mouth advertising. Today we deal fairly and squarely with a theatre man—tomorrow he tells a friend-in-the-trade about us.

Giving F & Y complete centralized authority is a friendly gesture for which a friendly service is rendered. You soon find that we put our heart in our work—in your work—cutting costs, using the best showmanship and creating original designs to give you a building that both serves your need and fits your ability to pay.

The friendship lives on as you continue to find us present in low maintenance costs, trimmed utility bills and better boxoffice reaction.

Friends tell friends about the buildings we build for them and that builds our business.

F & Y
BUILDING SERVICE
328 E. Town St., Columbus, Ohio

We provide the services of Registered Architects, Building Engineers and Mechanical Engineers.

BETTER PROJECTION WITH RECT-O-LITE RECTIFIERS



RECT-O-LITE RECTIFIERS
produce bright, clear pictures —no flicker or sound interference. No heat. No servicing.
AT RIGHT: New 30S RECT-O-LITE with Ammeter. Price, less bulbs..... $79.00
Write for Bulletin 71
BALDOR ELECTRIC CO.
4367 Duncan Ave., St. Louis, Mo.
RECT-O-LITE
A BETTER RECTIFIER

able. Letter size requirements of course vary, but in the majority of situations the size most used for the average piece of copy will be the 10-inch. The 10-inch font should then be augmented by at least two larger sizes—in most instances, 16's and 24's.

Letter size is directly determined by the size of the attraction frame opening, and while the 10-16-24 combination has been found to serve most situations, for a small opening (say, 10x3 feet), an 8-inch letter would be in better proportion than the 10-inch, with the larger sizes reduced accordingly. In this connection it should be pointed out that a 4-inch letter is also available, and with 8-inch letters predominant, and possibly 12-inch letters for initials, this 4-inch size is effective for secondary copy. It is of course a handy size with even larger panels for descriptive copy. Six-inch letters are obtainable, but they are not interchangeable with other sizes. The interchangeable sizes are 4-, 8-, 10-, 12-, 16-, and 24-inch, while 30-inch letters are also available for multiple-line panels.

The number of letters required is also indicated by the size of the frame opening. The method of estimating the quantity employed by one manufacturer is to multiply the lineal footage of the entire panel by 3 for minimum, by 4 for maximum, and by 3½ for "playing safe." For example, if there are three lines all around, and the front panel is 20 feet wide, while the end panels are 12 feet, we would have 20 plus 24 times 3 lines, or 132 total footage, which, multiplied by, say 3, would call for 396 letters, or a 400 font.



Typography on the marquee—with selling copy . . . "plenty of white space" . . . legibility.

Cost Adjustment

This quantity applies, however, only to the predominant, or regular, size used. Far fewer letters of the other sizes would be necessary for effective "typographical" treatment. Indeed, one might find it entirely convenient to get along with fewer letters of the regular size than would be the case if only one size were to be used. One manufacturer makes it a practice of advising the purchase, when three sizes are desired, of only half as many "regulars" as otherwise necessary. Another suggests for the average situation, a full font of the predominant size, and only enough of the larger sizes for occasional words and for initials—for example, about 70 of the 16-inch, and 50 of the 24's, with 500 of the 10-inch letters. The latter plan allows for considerable variation in arrangement, but emphasizes the use of initials rather than complete "typographical" flexibility. Choice, of course, is up to the theatre management.

The more the sizes available to the manager or publicity man making up the attraction copy, the *greater the variation* he can get into his display from program to program, and the *better he can adapt his copy* to the specific exploitation needs of each program. It is true that there are a lot of things we would like to have that we can't afford. But one has to be indeed a spendthrift to waste money on selling the show. The only time to think of economy here is when maximum effectiveness has been attained.—*George Schutz.*

Beauty and Long Life in Shadow Box Construction

IN PUCHASING poster display frames, do we always get a run for our money? Some years ago the theatre could buy all-wood frames, or even kalameined stainless steel, that met the requirement of style, price and, perhaps, quality; however, frames that make a big "splash" for a few months after installation, then deteriorate rapidly, are dear in the long run. With modern manufacturing methods and the great strides taken in the nonferrous metal field, both standard and custom-built display frames can be had of trim, modern lines, possessing unusual beauty, strength and durability.

These frames are aluminum or bronze extruded forms or moulds that have hairline mitred joints eliminating the usual unsightly corners commonly furnished in kalamein and also all-wood frames. The entire frame-work is structurally connected and mechanically locked to form a rigid construction that will endure long, hard service. No screws, rivets or welds are used in these connections. The hollow, seamless, extruded shapes are made by forcing alloy, which has been heated to a suitable plasticity, through a special die. This process may in a way be compared to squeezing a certain toothpaste through the slit in the tube end—it comes out flat. As

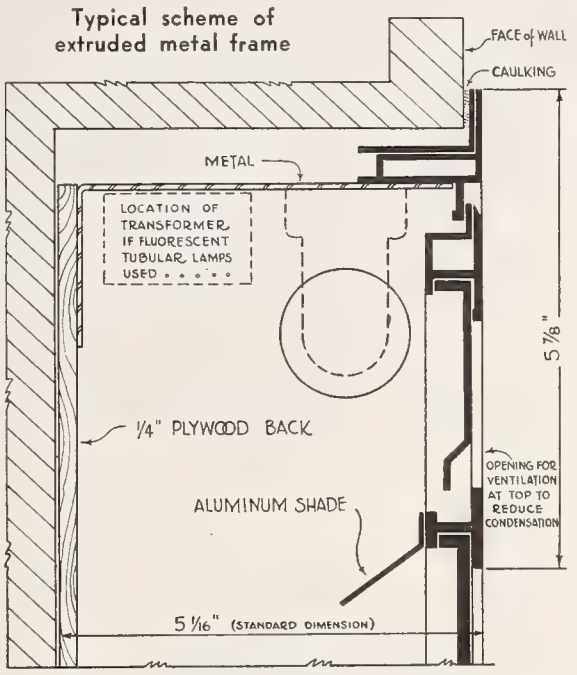
the alloy comes out from the die, it becomes hard and strong and sets in the pattern given it by the die.

The advantages of metal forms are strength with minimum weight, smooth surfaces and exact lines. Natural aluminum finish stands up under exposure outdoors as well as indoors and has the well groomed appearance not found in frames made of thin materials. It requires no maintenance other than surface cleaning with a dry rag and can be alumilited in natural and bright colors which do not require the protection of a coat of paint.

Structural Considerations

Such frames are adapted to any wall surface, whether existing masonry, structural glass, or Formica, for both exterior and interior use. A recess should be provided before applying finish to wall surface if a recessed flush type frame is desired, with illumination either by lumiline or fluorescent tubes. Where extruded shaped aluminum frames have the advantage over other types are the reinforcings in back of the frame and in each mitre, in both the outside rim and in the door. Any slight settling in the masonry wall will have no effect on the frame or its appearance.

There are, however, several precautions to be taken by either the owner, the architect or the builders. First, he must ascertain the exact size of the display frame from the manufacturer in order to provide the proper recess for the frame. It can be very irritating, costly and embarrassing to find that after the frame has arrived it will not fit the opening; the mason has finished his



work and the electrician has pulled his wires, then changes must be made that someone must pay for.

Another thing that is often overlooked is the space for installing the lighting tubes and boxes. This space must be so arranged that the tubes and boxes are entirely hidden from the outside, yet the light sources will properly illuminate the entire display area. The lamps must be arranged to throw light evenly over the display matter. It is best to install the tubes *vertically* on both sides of, say a 40x60 case (with the 60 inches as the height). If the tubes are installed horizontally—that is, on top and at bottom of the frame only—a dark area will appear at the center of the frame which will reduce considerably the effectiveness of the display.

When the frames are installed on the surface of a finished wall, proper grounds of wood or lead should be provided for fastening them rigidly. In totally enclosed display frames, recessed or surface-mounted, proper ventilating slots should be provided in order to cut to the minimum the fogging effect of the heat from the lamps. Such clouding of the glass of course ruins the displays.

A minor but annoying trouble can be avoided by purchasing a *master* key to fit all locks on the display frames. If this is not done, you will have a lot of keys to fumble with until the right one is found. These precautions may look negligible, but they are important in day-after-day operation. The front and its displays are the show windows of the theatre. The *best* use of this space is the best means of increasing and holding patronage.

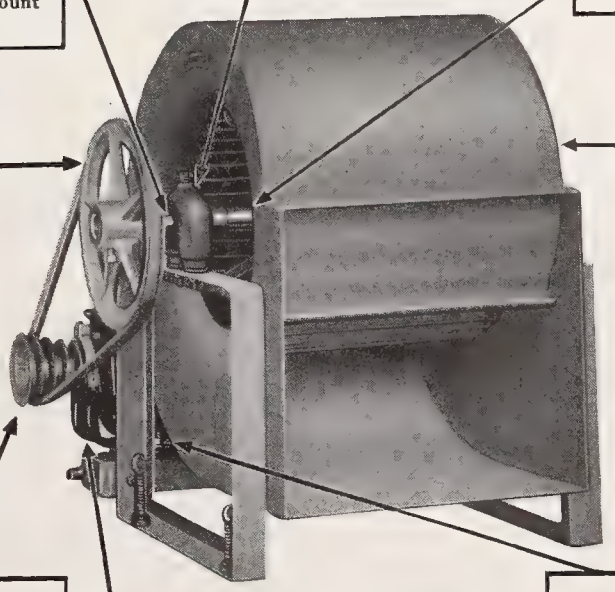
John J. Sefing.

Banish "BAKE-OVEN" Box-Office Blues with S. O. S.

BEARINGS
Self-aligning and oversize to minimize friction; mounted on sound-absorbing live rubber; withstand end thrust and radial load; self-lubricating bushings supply correct amount of oil needed.

WHEEL
Double inlet, double width, carefully balanced, full floating suspension. Low speeds from 178 R.P.M., extremely silent. Die-formed, forward curved blades riveted closely together at correct angle minimize slippage and increase output.

SHAFT
Ground and polished to .005"; unusually heavy; transmits power smoothly and without vibration to the fan wheel.



BLOWER PULLEY
V-grooved, spoked metal pulleys, used exclusively, hold trueness with less tendency to squeak, cut down air resistance. No wood used anywhere in this blower.

HOUSING
Heavy gauge steel, die-formed and welded. Streamlined inlets assure smooth, silent air entrance. Wide outlet distributes air evenly. Scientifically designed "cut-off" apron of heavy gauge steel assures quiet air flow.

MOTOR PULLEY
Variable speed provides 30% to 43% differential between high and low speeds, making possible almost any desired velocity in a wide range by easy change.

MOTORS
Continuous rating, fan duty; rubber cushioned, no sound interference; moisture-resisting insulation. Overload protection up to, including 3/4 H.P. Above 1/3 H.P. capacitator type. 1/6 and 1/4 H.P. split phase type. Motors above 1 H.P., 3-phase.

MOTOR BASE
Proper belt tension, no slack, no slip. Motor easily adjusted to variable speeds. LEVELING SCREWS permit level mounting anywhere, insure quietness, prevent overloading and avoid bearing side thrust.

● *All A. S. H. V. E. standard (certified ratings) free air delivery.* ●
SEND FOR 1940 AIR CONDITIONING CATALOG

ALL-STEEL
"Zephyr-Coolaire"
BLOWERS

PLAY to full houses all Summer long! Actually cost less than many inferior types. Every inch all-steel, no plywood used. Bring in 100% fresh outside air. Promote healthy cooling air circulation. Engineered by one of America's largest makers.

AMAZINGLY LOW PRICES

Model	C. F. M. Output	H.P.	With Motor	Less Motor
131-0A	2,100	1/6	$34.50	$24.50
161-1A	3,100	1/6	49.50	39.50
180-2A	4,000	1/4	62.50	49.50
200-3A	5,500	1/2	85.90	59.90
250-4B	8,500	3/4	114.75	79.75
250-5B	11,000	1 1/2	152.50	95.00
T200-11A	13,500	2	184.00	119.50
T250-12A	22,500	3	232.50	159.50
T250-12B	27,500	5	273.50	187.50
T300-13A	35,000	7 1/2	399.00	265.00
T300-13B	44,000	10	457.00	295.00

Any Discharge You Want
TOP or BOTTOM - UP or DOWN
(*Illustration shows bottom Horizontal*)

If no motor is wanted, state size so proper drive is furnished.

For slight additional cost, small theatres may have Evaporative Cooling comparing favorably to expensive refrigeration systems. Prices from **$139.00** for 2,800 C.F.M. to **$900.00** for 22,000 C.F.M.

AVAILABLE ON EASY TIME PAYMENTS

S. O. S. Cinema Supply Corp.
636 Eleventh Ave., New York, U. S. A.
Cable: "SOSOUND" N. Y.

AIR-CONDITIONING & Ventilation

HEATING
INSULATING
FILTERING



" . . today the theatre must assure its public breathing comfort."

■ ■ ■

Air-Conditioning Plant Trouble Charts

Compiled by J. T. KNIGHT, JR.

1. REFRIGERANT SYSTEM AS A WHOLE (WATER-COOLED CONDENSING UNITS)

Discharge Pressure Too High (Above Range on Gauge)

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Discharge water hot	Water shortage.	Check supply
Water consumption too low	Low water pressure.	Check supply
High pressure cutout operates	Restricted water flow.	Check water valve operation and adjust. Examine and clean strainers in water line
		Open water supply valve completely
Evaporative condenser installed	Low water pressure at spray nozzles	Check basin strainer and water pump. Clean nozzles. Check make-up float and repair
	Spray nozzles stopped up	
	Cooling range inadequate	Check air flow on condensers
	Water quantity insufficient	Clean tubing fins on evaporative condenser
Discharge water hot	Water regulating valve out of adjustment	Readjust
High pressure cutout operates	Water supply line partially blocked	Clean strainer; open supply valve wide
High discharge pressure	Low water pressure	Check supply

Suction Pressure Too Low (Below Range on Gauge)

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Discharge pressure normal or low	Shortage of refrigerant charge	Repair leaks and add Freon
Water consumption too low		
Refrigerant system operation normal	Evaporator too small	Check application
Air flow through evaporator too low	Clogged evaporator fins	Clean fins, install filters. Check application. Replace motor
	Fan belt slipping	Tighten belt
	Fan rotation reversed	Correct rotation
	Leaky return ducts or plenum chamber causes air to by-pass evaporator	Repair ducts or plenum chamber
	CLOGGED FILTERS	Replace filters
Evaporator warm	Solenoid valve burned out or stuck closed	Call service engineer
Low crankcase oil level	Fans not interlocked with compressor or defective low pressure cutout	Replace cutout

2. CONDENSING UNIT MECHANICAL TROUBLES

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Oil deposits around feather valves	Oil trapped in bolt holes during assembly	Not necessarily indicating a leak; but watch reading of pressure gauges before starting, and call to attention of service engineer on next visit
	Leaks around valves	
Compressor knocks at starting	Liquid refrigerant in suction line	If excessive, call service engineer
	Crankcase oil level too high	
	Improper oil equalizing piping paralleled compressors	

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Compressor knocks or noisy while running	Dirt in system, parts badly worn	Call service engineer
	Head valves damaged	
	Oil pump bearings of gear worn	
	Connecting rod or main bearings worn	
	Loose coupling	
Low oil pressure	Compressor rotation reversed	Call service engineer
	Oil pump screen clogged	
	Pressure relief valve stuck open	
	Oil pump badly worn	
	Bearings badly worn	
	Main bearing grooves too large	
Oil pressure too high	Compressor starting cold	None. Pressure will drop as machine warms up
Fusible plug blows	High pressure cutout failure	Call service engineer

[CHARTS CONTINUED ON PAGE 26]



G-E Air Conditioning helps pay for itself through increased box-office

Not so long ago you could depend on a good show to bring in a good box office. But today people expect good shows wherever they go—so they flock to the theatres where they know they'll be *comfortable* too.



REAL THEATRE COMFORT in summer calls for clean, fresh air at all times—properly de-humidified, cooled and circulated without annoying drafts. There should be no hot or cold spots in the house. G-E equipment gives just this kind of summer comfort.



WHETHER BIG OR SMALL, your needs can be met by G-E. For General Electric offers a *complete* line of dependable, efficient equipment for theatre air conditioning. These units are reasonably priced—and operate with typical G-E economy, year after year.

A compact G-E summer air conditioning system will keep your patrons coming back no matter how high the temperature goes. They'll come more often—and bring their friends. In fact, many owners say their G-E equipment pays for itself by the extra business it brings.



YOU'LL WANT TO READ "Air Conditioning for Business." Send the coupon for your free copy. And talk with your local contractor or consulting engineer about a G-E installation.

AIR CONDITIONING BY

GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY
Div. 140-357, Bloomfield, N. J.

Please let me have your brochure, "Air Conditioning for Business," by return mail.

Name .....

Address .....

City ..... *State* .....

3. MOTOR AND ELECTRICAL EQUIPMENT TROUBLES

SYMPTOMS	POSSIBLE CAUSE	REMEDY
Motor stops or will not start when control switch is closed—main power supply O.K.	Low pressure cutout open	Reset cutout and check cause of operation.
	High pressure cutout open	Reset cutout and check cause of operation.
	High temperature cutout open	Allow motor to cool, then check water supply
	MOTOR OVERLOAD RELAY OPEN	Reset relay, check cause of operation. Check rating of overload heaters
	Control circuit fuse blown	Replace fuse and check cause of blowing
Motor stops or will not start — starting contactor picks up O.K.	Main fuses blown	Replace fuses and check cause of blowing
	Main supply circuit dead	Check supply voltage
	Supply circuit breaker open	Close breaker and investigate cause
Motor growls but will not start — starting contactor picks up O.K.	Motor winding burned out	Call service engineer
	Low voltage	Call service engineer
	1. Fuse blown (3-phase)	
	2. Contacts closing ahead of third	

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Motor blows fuse repeatedly	Low supply circuit voltage	Call power Co. for check
	Fuses too small	Replace with correct size
Motor continues to run	Starter contacts "frozen"	Put switch in "Off Position"
Control circuit open		
Motor overheats	Low voltage	Call service engineer
	Rotation reversed (fan motors)	
	Excessive friction in compressor	
	Winding defective	
	Failure to overload relay to operate	
Motor noisy	Loose air baffles	Call service engineer
	Loose rotor fan	
	Loose oil ring	
	Misalignment of air gap	
	Dry or defective bearing	
Controller noisy	Armature vibrating magnetically	Call service engineer
Solenoid valve hums	Magnetic hum	Call service engineer
Motor winding oil-soaked	Excessive bearing lubrication or crankshaft seal leak	Call service engineer

4. AIR-CONDITIONING UNIT AND AIR-HANDLING TROUBLES

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Evaporator warm — low suction pressure	Clogged expansion valve strainer	Call service engineer
	Expansion valve closed	
	Expansion valve equalizer line blocked	
	Shortage of refrigerant, solenoid valve stuck or burned out	
	Oil trapping in evaporator	
Evaporator not cooling uniformly	Some distributor tubes blocked	Call service engineer
	Horizontal header tapped at unequal levels	
Evaporator frosting — low suction pressure	Air flow too low	Check filters and fan.
Water on floor	Drain line stopped up	Blow out lines, install larger lines with continuous slope, if necessary
	Piping or drain pan sweating	Insulate piping or drain pan

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Insufficient cooling—refrigerant system O.K.	Uninsulated ducts passing through hot space	Insulate ducts
	Leaks in supply and return ducts	Repair ducts
	Inoperable automatic dampers	Repair dampers
Mechanical noise	Fans out of balance	Rebalance or replace
	Fans improperly mounted	Install flexible mounting
	Fan belt slipping	Tighten belt
	Cabinet parts loose	Tighten parts
	Refrigerant pipes vibrate	Install adequate hangers
Air and duct noises	Flimsy ducts	Brace or repair ducts
Disagreeable odors	Dirt or mould on evaporator fins	Wash coils with warm water and soda
	Improperly trapped drain line	Install wet trap
	Dead mice in drain pan	Remove
	Insufficient fresh air	
Smokey atmosphere	Insufficient fresh air	
Drafts	Improper air distribution	
	Improper dampering and mixing of fresh air	

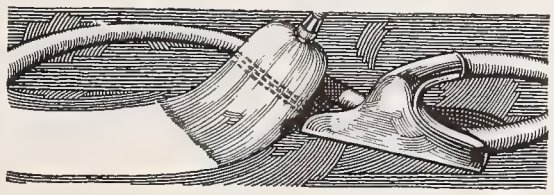
5. HEATING AND HUMIDIFYING TROUBLES

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Insufficient heating	Hot water coils air-bound	Purge off air
	Fans not running	Start fans
	Poor hot water piping lay-out; no circulating pump	Repipe, install pump
Excessive heating	Heating control inadequate	Install proper controls
	Back feed through steam return line	Install check valve
Heating fluctuates widely	Modulating valve control bulb in cold air path	Move bulb into circulated air
	Control bulb too small to be responsive	Install large surface bulb
Noises, hammering, gurgling, etc.	Heater expansion against cabinet	Provide clearance
	1-pipe return by-pass improperly installed	Install new by-pass
	2-pipe steam modulating valve incorrectly installed	Relocate valve

SYMPTOMS	POSSIBLE CAUSES	REMEDY
Low humidity	Spray nozzles stopped up	Clean nozzles
	Insufficient water pressure	Check water supply
	Water supply shut off	Open supply valve
	Water solenoid sticking or burned out	Open by-pass
	Defective humidistat	Replace or repair humidistat
	Water strainer clogged	Clean strainer
Flooded surorundings	Humidifier piping not insulated or baffled from cold fresh air	Insulate all piping exposed to fresh air to prevent freezing
	No tempering coil or heater improperly baffled	Blow all fresh air through warm portion of heater (supply end)

CLEANING AIDS & METHODS

■ ■ ■ including DEODORIZATION AND SANITATION



The Theatre Toilet Room: Its Service and Maintenance

• Concluding a discussion of the care of retiring rooms begun in the April issue

By S. BRAVERMAN

WE BEGAN this discussion of the care of retiring rooms, in the April issue, with consideration of the lounges. We now take up the toilet rooms. From a maintenance point of view, these rooms are the most important of all theatre areas; lack of perfect care here is most quickly evident and most strongly objectionable.

FLOORS

Tile and terrazzo floors are cleaned with a scrubbing brush, using water and soap, sudless cleaner or other detergent. When necessary they should be washed during the day with either a dry or wet mop. Some use muriatic acid for bleaching stained tiles. This is helpful if not done too often; *excessive use of the acid tends to make the plaster between tiles brittle.* Slightly chlorinated water, or similar compounds, may also be used for bleaching and mopping.

TOILETS

Partitions should be washed frequently. If found scratched or smudged they may need repainting, and rewaxing.

Toilet seats need washing at least once, often several times, a day, with water and antiseptic solution. Seats made of composition material are more costly, but they are extremely durable and they can be sterilized with disinfectants without injury to the finish.

Urinals are perhaps the greatest single headache in toilet room maintenance, with bowls a close second. The most practical attack is by a combination of bowl-cleaning solution and a brush which fits the curves of the surface. It is necessary to swab around the entire urinal or bowl, *and particularly behind the lip* (the cleaner can use a hand mirror to see behind the lip). Hidden encrustations cause odor!

The top plate of the urinal should be removed, and the space beneath brushed with cleaning solution. "Purisan" is an inexpensive bowl-and-urinal cleaner that is very effective. It is not acidic, does not evaporate, removes encrustations and rust stains, and has a bacteria-killing strength greater than that of carbolic acid.

DEODORANTS

After the cleaning force has achieved *perfect cleanliness,* the use of deodorants is all right for protection against temporary odors until the next cleaning.

Cone or block deodorants may be placed in the urinals, and a urinal strainer is available accommodating deodorant blocks on its under side—the block remains unseen. Urinal strainers, incidentally, should be porcelain; metal types tend to corrode.

Perfume sprays and disseminators should not be used to hide odors, but to enhance the impression of cleanliness. There are many fragrances, among them pine, which gives a clean, bracing smell suggestive of the woods.

PAPER SUPPLY

Toilet paper holders that restrict drawing more than two sheets at one time are entirely feasible in theatres. Holders for folded sheets are obtainable which match the stalls in color. The paper should be of at least 10-pound stock.

Incidentally, the practice of removing paper during afternoon shows largely patronized by children, is a serious mistake. All patrons are entitled to the convenience, and paper is a cheap "give-away."

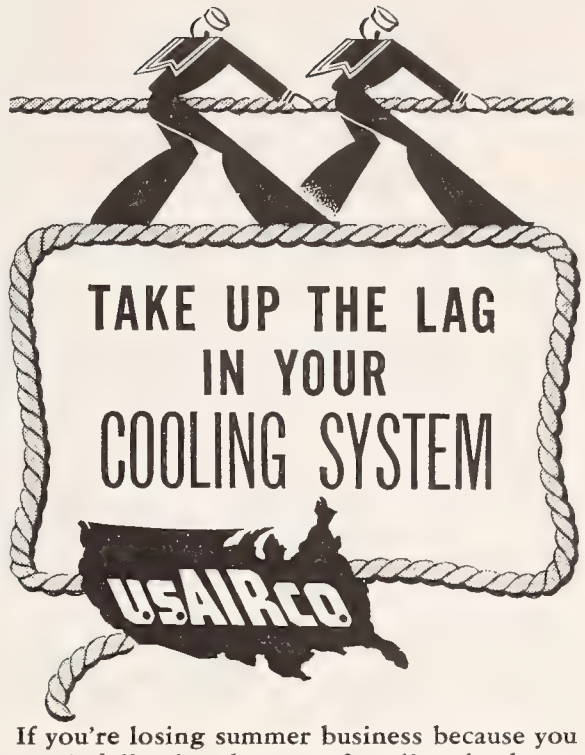
Paper towels also should be constantly supplied. The more absorbent they are, the better. They should be of at least 32-pound stock. Automatic towel dispensers are annoying, and cause delay and needless overcrowding between shows. Use the regular kind.

SOAP

Soap is cheap, and the cheapest kind is liquid or lather soap, which may be economically dispensed. Bar soap is messy and may be stolen. The dispensing system mounted *in* the wall, with only spigot projecting, is neatest; moreover, it cannot be damaged, nor can the dispenser be stolen.

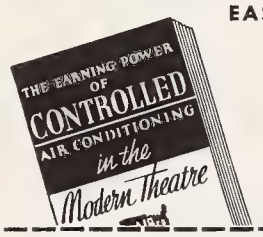
Sources of some small extra revenue in the toilet room worth considering include penny scales, and vending machines for sanitary napkins and handkerchiefs.

[*The author, formerly a manager of theatres for both circuits and independent operators, is now specializing in the maintenance of theatres and comparable buildings. He is head of the State Sanitary Products Company, New York.*]



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CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

Carpeting to Get Rid of that Lobby "No-Man's-Land"

● Noting recent efforts to "bring the interior forward," and how this may be simply achieved by carrying the carpeting up to the entrance doors

WHAT IS a theatre lobby? What function does it perform? Is it a room related to the front or one associated with the interior-proper (foyers, auditorium, etc.)? Or is it functionally a division all by itself, a kind of corridor connecting the entrance to the real interior of the theatre?

A lobby is more or less all of these things, depending upon the floor plan, which in turn is largely influenced by the ground plot.

Commonly, some considerable space is advisable between the front entrance doors and the auditorium, frequently with a second set of doors, so as to shut out both inclement weather and street noises. Such space is probably best identified by the term *lobby,* to distinguish it conveniently from the area immediately adjoining the sidewalk, which, whether open or not, may be properly called a vestibule. In general, the lobby shape and dimensions are determined by the presence or absence of shops in the building plan, and the distance that the auditorium must be located from the street. One therefore must allow for quite a range of conditions in dealing with its treatment. There is seldom any necessity, however, to treat the lobby as a kind of architectural orphan, recognized offspring neither of front and vestibule, nor of foyer and auditorium.

"Bringing Interior Forward"

How should the lobby be treated? The answer would seem to lie in what we ought to try to achieve in the whole plan of our entrance area. Certainly, we plan the front to attract attention and to sell the show. Then we should create as few barriers as possible between the ticket booth and the interior of the theatre. The patron should have as little physical experience and psychological impression as possible of barriers, of barren hallways, of distance before he can reach the atmosphere and the entertainment that he has paid to enjoy. The real interior of the theatre structure is its foyers, lounges, auditorium. Why not bring this real interior as close to the sidewalk as possible?

That there is today an increasing amount of thought along this line is indicated by recent theatre designs. There have not been enough of them to evidence a definite trend, but the idea, not altogether new, may at last be taking root.

The Effect of Carpeting

A simple means of *moving the real interior forward* is to carpet the lobby to the entrance doors. Wherever the lobby, because of plot and commercial requirements, cannot be eliminated entirely (one relatively spacious division, treated as a foyer or foyer-lounge, being placed between outer entrance and auditorium), one normally should use the walls for the exploitation of coming attractions. This advertising function, dictated by reasons of space economy,



The lobby of RKO Keith's 81st Street theatre in New York, as recently remodeled. As in the remodeling of several other RKO theatres, the lobby was carpeted (Alexander Smith Caracul is used in the lobby shown above) and Pittsburgh Herculite glass doors were used to effect intimacy and continuity between exterior and interior. Note extension and formation of the rubber mats.



For your next carpet job, follow the example of these three Bigelow-Carpeted---

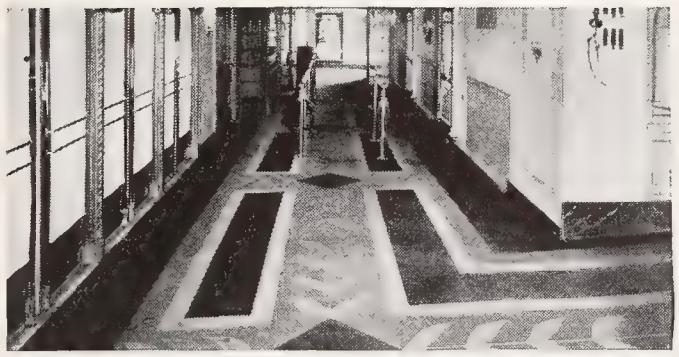
CHICAGO THEATRES

Roosevelt Theatre
State Lake Theatre
Chicago Theatre

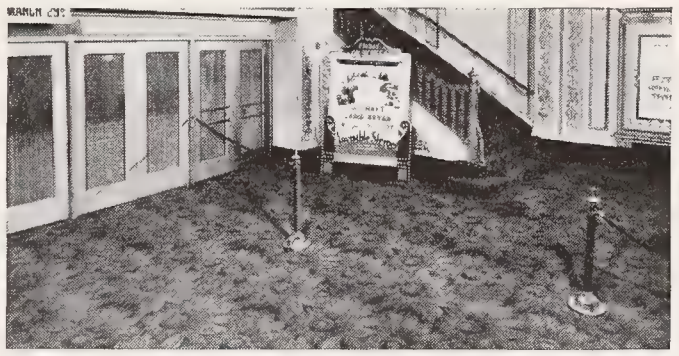
A lot of carpet yardage goes into modern theatres . . . and it gets gruelling wear. Keen theatre owners and managers have proved that Bigelow carpet is a wise investment . . . for beauty, for quality, for long wear, for suitability of grades and patterns, and for the services of Bigelow's Carpet Counsel.

Balaban & Katz, owners of these three handsome Chicago theatres, have chosen Bigelow Carpet. Bigelow's Carpet Counsel worked with them . . . offered advice and help in the selection of grades and designs. The pictures at the right show you high-lights of these notable installations.

Why don't *you* take advantage of Carpet Counsel? Consult your dealer, who will bring you to the contract specialists in Bigelow offices throughout the country . . . Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York, N. Y.



ROOSEVELT THEATRE, State Street, Chicago. See the clever "directional" design that has been made in Bigelow Varsity Lokweave broadloom for this lobby! This versatile carpet has limitless possibilities for individual designs. Bigelow "Hartford-Saxony" and Bigelow Delwood carpet are used in other spaces of this theatre.



STATE LAKE THEATRE, Chicago. Notice the effective and very decorative use of a large-scale, stylized flower, Bigelow's "Sunflower" pattern, in Bigelow Paramount Wilton carpet. In the rest of the theatre there are three special patterns in Bigelow Delwood Wilton carpet.



CHICAGO THEATRE, Chicago. This mezzanine lounge owes much of its beauty to the distinctive carpet design—a stylized arrangement of tropical blades of grass, in Bigelow's famous "Hartford-Saxony" carpet grade. Other designs in this grade are used elsewhere in the theatre.

BIGELOW WEAVERS

THINK OF CARPETS ... ...THINK OF BIGELOW

CARPET COUNSEL by BIGELOW WEAVERS

fundamentally influences wall treatment. Display elements, however, can be made decorative as well as interesting. Carpeting introduces the luxury which immediately identifies this area as the theatre interior itself, instead of a passageway which must be plodded through before the theatre-proper is reached.

Conditions throughout the theatre (lounges alone being occasionally excepted) generally advise carpeting relatively brilliant in color or bold in pattern. In the auditorium and related area, well defined designs are called for by the dim illumination. Lobby lighting normally should be quite to the contrary, but to disregard here certain local factors that may enter into the choice, lobby carpeting should be on the bright side.

Lobby Should Be Gay

The whole treatment of the lobby should be one of warm welcome. It is part of the *move-the-theatre-foward* scheme to bring the cheer and glamour of the theatre to the very entrance. This calls for a relatively high light level, and for colorfulness. Lighting of foyer or standee area beyond the lobby can be adequately adjusted to conditioning of the eyes to the auditorium light level. The lobby should be gay. And with walls subdued in treatment so that attraction displays are conspicuous, brilliantly figured carpeting, luxurious underfoot and extending through the full arc of vision, can effectively serve as the chief source of decoration. No decorative element of similar scale runs naturally to the fanciful as does carpeting, and fancifulness is of course the very mood of the theatre.



Inside the entrance of the Academy theatre in suburban Los Angeles, designed by S. Charles Lee. Here one broad, oval room serves as both lobby and foyer, with carpeting to the doors, and all visible from the vestibule. The carpeting here (it is Mohawk Saxony) is figured and of the same pattern used throughout the theatre.

In laying carpeting to the entrance doors, it is advisable to consider the merits of rubber mats just inside the doors. In general, rubber mats in this location reduce carpet wear, since the entering patron turns in passing through a doorway, creating more friction here than elsewhere. Additionally, it is not a bad idea to effect an "overlap" between the vestibule and the lobby, carrying mats of the type and pattern used in the vestibule a short distance into the lobby. A depth of about 3 feet for the matted area is sufficient for protection of the carpeting. The "overlap" just referred to may, however, indicate a somewhat greater depth.

Exterior-Interior Unity

In this carrying over of the mats we have a means of suggesting continuity from exterior to interior, of lessening the sense of an abrupt barrier created by doors. A directional pattern in the mats is of service in this purpose; morever, ending the matted area in a curve or at an angle, rather than in a straight line across the lobby, further aids the idea of exterior-interior unity by making the termination of one division and the beginning of the other less clear-cut and abrupt.

There are various methods of making the appeal of the theatre more obvious and intimate from the outside. Notable in recent remodeling by RKO Theatres is the use of all-glass entrance doors so that the lobby, which is given the atmosphere of a foyer essentially by being carpeted, may be seen from the sidewalk. Even here, however, the basic device for eliminating remoteness of the theatre-proper, is carpeting of the lobby. Carpet, practically alone, can thus change the average lobby space from a necessary evil of plot and plan conditions, from a kind of no-man's-land between the front and the interior, into an integral and more useful part of the entire theatre.

Building or Advertising Appeal?

(*Continued from page* 10)

portions of the facade more adaptable to modern theatrical display features. Lighting such as flooding, background light and silhouette lighting, helps considerably in modernizing traditional architecture.

Modern architecture comes under two distinctly separate headings—one, the ornamental modern; the other, the functional modern. The expression "streamlined" has become popular in referring to modern design. Actually, streamlining had its original use in the modern designing of boats, aeroplanes, trains and autos created to cut down air resistance in motion. Such designing led to smooth-flowing lines, and since good modern architectural design results in smooth directional lines, it too is referred to commonly as "streamlined."

Ornamental modern architecture has proved to be more or less faddish, and it is completely understandable why such architecture must depend on ephemeral novelty. It may be described as traditional architecture divested of all of its established forms of ornamentation, maintaining its basic forms, but adding new decorative devices.

There is a method of modernizing a traditional design in a satisfactory manner, and that is to leave the basic traditional form in stark simplicity, depending on the richness of the finish materials for interest and character. This latter approach is more adapted to the monumental structure and is therefore not satisfactory for small motion picture theatres.

Balancing the Forms

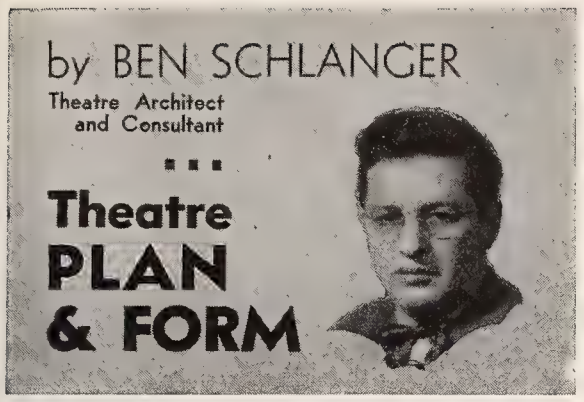
The basic difference between the modernized traditional design and the *functional* architecture, is discernible in the static balance of forms in the former, and the balance of directional lines in the latter.

Static balance is highly desirable in a monumental structure. It calls for absolute symmetry, with every form on one side of a center line repeated on the other side. When static balance is used for the fronts of smaller structures, measuring up to approximately 100 feet, it splits the area in two, thereby weakening the design. Such symmetry in fronts also hampers the free planning of the internal spaces behind the facade.

The functionally designed facade leaves complete freedom and choice in the placing of the various forms and elements without the need of repeating any particular form just for the sake of symmetry. Balance is desirable, but in this instance it is a balance of the horizontal and vertical "lines" in the design. A certain amount of vertical lines are needed to balance the horizontal lines introduced, but the position of these lines is controlled only by the need for placing them where they will be most forceful in appearance, and in most instances the result will not be a symmetrical pattern.

Another distinct identification of true functional architecture is the care taken in the design of the functional elements of the facade, these elements being the doors, windows, displays, signs, lighting, etc., leaving the actual wall surfaces as simple as possible. These elements, when well designed, become the ornamental note of the whole treatment. The opposite is true with the traditional, in a sense, because the walls are ornamental as well as functional elements, and anything added to them results in *over*-ornamentation.

[*Mr. Schlanger, well known to readers of* Better Theatres *as a regular contributor on theatre planning, is a New York architect who has specialized for many years in theatre design, to which he has brought an original point of view characterized notably by emphasis on the basic function of the theatre as part of the machinery of motion picture presentation. He is chairman of a subcommittee on theatre design of the Society of Motion Picture Engineers.*]



These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres* Service Department.



TWO-AISLE SEATING PLAN

WHEREVER THE shape and size of the plot will permit, it is desirable to use the two-aisle scheme of seating arrangement for capacities of 500 to 900. A great majority of the theatres recently constructed have been planned with this aisle scheme and it is interesting to note why this should prove desirable. The reasons are:

Advantages of Plan

1. With seven seats against each wall, and fourteen seats in the center bank, a maximum number of seats in the width is achieved for the amount of structure devoted to aisles—a saving in structural cubage.

2. The seating width is then approximately 55 feet, which width equals just about three times the width of the average desirable width for the projected picture. This ratio of 3-to-1 is desirable for controlling viewing angles. Any increase in this ratio would create seats in the front half of the house (near the screen) that would be too much to one side of the picture.

3. Desirable ratios of auditorium seating width to seating depth are possible up to capacities of approximately 900. Ratios from 1.6 to 2.3 for the depth, to 1.0 for the width, produce efficient seating plan shapes for the capacities here stated.

When Balcony Is Advised

When the capacity exceeds about 650, it is desirable to break the seating up into an upper and lower level. This split-up is very helpful in breaking the *apparent* length, and it assures that no one patron will see too many rows ahead of him.

The extra cost for the upper seating level construction is really not an additional cost because the alternate scheme would be to use a three- or four-aisle plan on one level for capacities over 650. The extra aisle space also adds to the cost and causes a seating plan shape with too many seats too far to the side of the picture.

An additional economy is effected in the upper level seating scheme, inasmuch as space under this upper tier becomes available for lounges, toilets, etc. The upper level of seats should not overhang more than a few rows of the seats below, or else occur only behind a point marked by the last row of main level seating.

Carpeting as an "Acoustic Material"

CAN carpet be used over the entire floor area as a substitute for acoustical materials? This question arises from time to time in connection with treatment of "deluxe" houses, where the utmost in luxurious appointments is desired.

The value of carpet for acoustics and noise control in aisles, standee and lounge areas has been discussed previously, and there are very few cases where its use within these areas is not acoustically important. At the same time, there are very few auditoriums, except perhaps some of those which are especially shaped for sound control, where complete carpeting will take the place of acoustical materials. (Actually, conditions have been improved in a number of theatres by removing carpet which was installed under the seats, and by substituting a small amount of acoustical material expertly located on the wall areas.

Carpet Under Seating

When carpet covers the entire floor there is usually an excessive amount of absorption over the seating area. This holds true even though the carpet under the seats is only about 50% efficient when the seats are occupied. If it happens that the walls are not acoustically treated and are of such nature and so arranged that they produce sound reflections readily, the effects of these reflections seem to be accentuated if the floor is fully carpeted.

This may be easily understood from the fact that with an excessive amount of absorption in the vertical plane—that is, ceiling to floor—the reflections traveling between these surfaces are absorbed very quickly, whereas the reflections between the walls travel back and forth many times before they are completely absorbed.

Seat Absorption Enough

Obviously the seats should be asborbent to compensate, at least in part, for the absorption of the audience. Aside from this, it appears that the additional absorption of carpet under the seats is not particularly desirable.

ACOUSTICS AND CUBAGE

MORE EFFICIENT and more economical theatre structures can be built when greater attention is given to cubic foot volume in design. It appears that the relationship of this factor to the acoustics of the motion picture auditorium is somewhat puzzling to many architects and exhibitors. The following example of one method of limiting cubic foot volume may prove helpful to those who do not fully understand this important phase of acoustical design.

Let us consider fundamentally that we want to plan an auditorium of average seating capacity. After determining sightline requirements, seat spacing, aisle widths, distance from the screen to the first row of seats, suitable standee area and other necessary facilities for the auditorium proper, within the limits of a fixed lot line, we arrive at a given set of dimensions for the floor plan. As the next step, a suitable ceiling height must be determined. *This must necessarily lie above the upper fringe of the light beam projected to the screen.* The question of *"how much above the beam"* rests with the architect.

More Height, More Material

If, in our example, a ceiling height of 25 *feet clears the beam by* 2 *feet, why should the ceiling be carried to* 30 *feet,* other than perhaps to gratify a preconceived notion that the structure looks more impressive with the extra 5 feet? If the ceiling were properly shaped at 25 feet, it might well give the architectural effect of a 30-foot ceiling. The extra ceiling height is not only costing the exhibitor more money from the standpoint of construction, *but in its relationship to acoustics it is also costing him more for corrective material.*

With each extra foot of ceiling height, the sound has that much more space through which to travel and be reflected, *and will reverberate that much longer.* Obviously this means that more acoustical material will be required to control the excess reverberation.

Height Restriction

If ceiling height can be held down to a desirable maximum limit above the light beam (2 feet should be ample in the average case) and the surface can be shaped for both architectural and acoustical effects, it will *benefit* the acoustical problem.

about People of the Theatre

news of their activities reported from all sections — and briefly told.

A. M. Bowles, manager of the Northern California Division of the Fox West Coast Theatres, has been elected a director of the Market Street Association of San Francisco.

Ramon Ruenes, owner and operator of houses in San Benito, Mission and Raymondville, Texas, is dead. Born in Asturias, Spain, 59 years ago, Mr. Ruenes lived in this country for 26 years.

Fox Midwest Theatres, Inc., is taking over the Cozy at Pittsburg, Kan., from Joe Lenski. Mr. Lenski is still operating his Cozy theatre at Girard, Kan., which is managed by his nephew, Walter Pannock.

The State theatre at Eureka, Calif., has been taken over from the Frank R. Sweasey Estate, by the Redwood Theatres.

Harry Hohlin, operator of the Cozy theatre at Bellevue, Ia., has secured from H. J. Hileman a five-year lease on the building.

H. G. Ernst has plans for an addition and alterations to his Grand theatre in Hayward, Wis.

Stanley Taylor has opened the Gloster in Gloster, Miss. The house has a seating capacity of 400.

L. A. Schelling has purchased the Liberty at St. Helena, Calif., from Jack Wilson, and will remodel the house at an estimated cost of $20,000.

B. J. Edwards has taken over the management of the Garza in Post, Tex. Mr. Edwards replaces Glenn Leonard, who has purchased an interest in a number of theatre properties located in Auburn, Nebr.

A. L. Royal of Lumberton, Miss., who operates motion picture theatres at Picayune, Purvis, Hattiesburg and Lumberton, Miss., was scheduled to open the Royal at Gulfport, Miss., in May. The new house accommodates 500.

The National Theatre Syndicate of California will enlarge the Liberty in Marysville, Calif.

James G. Thigpen is the new operator of the Roxy theatre at Lithonia, Ga.

The Lane Theatre Circuit of Carroll, Ia., has leased a building at Ashton, Ia., and has remodeled and equipped it as a theatre.

Lew Bray has succeeded George M. Watson as manager of the Texas Consolidated Theatres in Wichita Falls, Tex. Mr. Watson has been transferred to Harlington, Tex., as district manager for the organization.

Jerome M. Jackson has opened his new Lookout theatre in Cincinnati. Mr. Jackson also operates the Jackson theatre in Cincinnati.

■ ■ ■

G. R. Moore and James Law have reopened the Suisun theatre at Suisun, Calif., following rebuilding operations. The house was damaged by fire several weeks ago at a loss estimated to be in the vicinity of $8,000.

Ray Brown has redecorated and installed new seats, carpets and drapes in his Harlan theatre at Harlan, Ia.

Nic Johnson has reopened his newly renovated Butterfly theatre in Sheboygan, Wis. The house now carries the new name of State.

William Laurie has taken a lease on the Lake at Lakeport, Calif., from Walter Vernon.

Irving Dollinger has obtained a long term lease on the Liberty in Newark, N. J., from the F & M Amusement Corporation. Mr. Dollinger also operated the Plaza at Linden, N. J. The transaction was handled by David Berk and J. Grumgold, theatre real estate brokers.

John Matis, formerly manager of the Fox Shorewood theatre in Milwaukee, has been named manager of the circuit's Strand in Manitowoc, Wis. Mr. Matis succeeds Ed. Hiester.

Tri-States Theatre Corporation has closed a partnership deal with Lewis L. Lepowitz. The agreement involves the Iowa theatre at East Des Moines, giving the A. H. Blank circuit its ninth house and its first in the East Des Moines district. The newly acquired house will be modernized.

D. B. Levin, president of the People's Theatre Company, San Francisco, has taken charge of the new Grand theatre, which was recently opened in the Mission district of that city. The new house is located within a block of another theatre of the same name, which Mr. Levin operated in the days of silent pictures.

George Storms, operator of a theatre at Lovilla, Ia., has remodeled and modernized his theatre. New seats, sound equipment and projectors have been installed, and the stage rebuilt.

A. C. Berkoholtz plans to expend approximately $20,000 in the remodeling and modernization of his Rivoli at Two Rivers, Wis.

Harold J. Perlman has been named manager of the Granada in Racine, Wis.

Dick Kehrberg and his father, Frank Kehrberg, who operate the Iowa at Sheldon, have added a new marquee and new neon sign to their house. The Iowa is a 700-seat theatre.

Sam and Louis Sosna plan to open a 400-seat theatre at Mexico, Mo. They have leased a building there and are remodeling it. Sam Sosna operates a theatre in Manhattan, Kan., while Louis has a theatre at Moberly, Mo.

Bland Theatres in Chicago, Ill., have sold the Rogers theatre to the Isaac Brotman circuit.

Lester Anderson, manager of the Cozy theatre at Fayette, Ia., for the past year, has closed the house and moved to Rochester, Minn. The house in Fayette is to be closed for a short time only, it is understood.

Ray Goldstein, operator of the Olympia in Chicago, Ill., has acquired the Lake Shore in the same city from Ike Ettelson.

William Lee (Cleve) LaFoy, projectionist at the Rivoli theatre in Greenville, S. C., died recently at a hospital in that city. He was 50 years old. Mr. LaFoy

has been connected with the company operating the Rivoli for more than twenty years. He was a charter member of Local 697 of the IA. He is survived by his wife and three daughters.

Bartlett Brothers have erected a new neon sign at their Tyke theatre in Titonka, Iowa.

J. A. Becker, who operates the Associated theatre in Independence, Mo., plans to remodel the Granada theatre there. A new front and extension of the building to permit the addition of 400 seats is expected to cost $50,000.

Bob Malek, owner of the Uptown at Gladbook, Ia., has sold a half interest in the theatre to Ray Rowden, who will take over the management of the house. Mr. Malek will go to Independence, Ia., where he has purchased two theatres from E. W. Hageman. The newly acquired houses in Independence are the Grand, a 600-seater, and the Iowa, seating 360.

G. B. Odlum, who recently took over the management of the City theatre on 14th Street, New York City, is marking the 30th anniversary of the house, which, despite its modern appearance today, goes back to the time when 14th Street was a center of nickelodeons.

■ ■ ■

Hunt's New Casino theatre at Wildwood, N. J., replacing the house destroyed there by fire last year, has been opened. The new theatre makes the thirteenth house in William C. Hunt's group covering southern New Jersey and eastern Pennsylvania. Guy and Bill Hunt will jointly manage the house until the summer season, when a resident manager will be brought in.

The Carroll Virginia Theatre Company has been incorporated at Steubenville, Ohio, with $20,000 capital, by Edward L., William J. and Charles L. Biggio, and T. J. Sheppard. The company will continue operation of the 1,000-seat Grand theatre there.

A. A. Lacy is opening a 200-seat theatre at Carl Junction, Mo., to be called the Carl Junction theatre, and another house with a seating capacity of 200, the Jasper, at Jasper, Mo. Mr. Lacy formerly was engaged in theatre operation at Humansville, Mo.

Seventeen Detroit theatres, including the Madison and Birmingham theatres in Birmingham, Mich., of the United Detroit Theatres Corporation, will continue Altec sound service, under a renewal contract just negotiated by Altec district manager, F. C. Dickely.

RCA has negotiated sound service contracts with two motion picture circuits, according to an announcement made by W. L. Jones, RCA national service manager. William Goldman has taken service for his houses located in eastern Pennsylvania, the arrangement including parts and tube replacement. C. H. Taylor, district service manager for RCA, represented the company in the Goldman deal. The other circuit is the Interboro of New York, operating nine houses. Stanley Kolbert represented the Interboro circuit, and Mr. Jones and Bernard Sholtz, New York service and sales executive, negotiated for RCA.

Norman Samaha has been named manager of the Rex theatre in Hammond, La. The house seats 1,200.

J. S. Garrett has begun the remodeling of a building at West Plains, Mo., into a motion picture theatre. The house will seat 400.

Leo Peterson plans a circuit of from eight to twelve theatres in South Dakota.

The Bijou in New Orleans, La., which is owned by Milton Guidry, was damaged by fire recently with a loss of $10,000. The house was managed by Mrs. F. L. Guidry.

Mac S. Herbert, head of the Brandeis Theatre Corporation, has leased the President theatre in the Bronx, New York City, for fifteen years.

Benjamin Fey's Renton theatre at Renton, Wash., has been leased to New Enterprises, Inc. The new owners will turn the house over to Jensen-Von Herberg circuit for operation, effective June 1. Present plans call for the expenditure of about $20,000 on remodeling, and it is also understood that a new name will be given to the house.

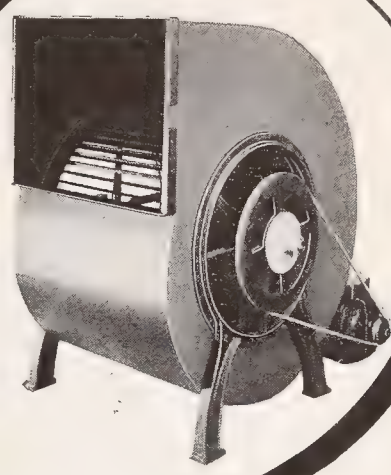
Carl Presley has completed reconstruction of the Madison theatre at Huntsville, Ark., at a cost of $5,000. The theatre was damaged by fire a short time ago.

Waters Theatre Company in Birmingham, Ala., has leased the Fox theatre at Andalusia, Ala., from the Prestwood Estate and will recondition it. James M. Prestwood, trustee for the estate, has announced that negotiations are under way for another site in Andalusia on which the Waters company will build a theatre to cost about $50,000.

Willar H. Johnson of Flint, Mich., has taken over the Family theatre from James M. Minter, circuit operator.

Leionel Delacroix has opened the Osage theatre at Placuemine, La. The house seats 1,000.

Homer Curran, owner and operator of the Curran theatre in San Francisco, has taken a lease on the Alcazar, which has been dark for several months. Mr. Curran will operate both theatres.



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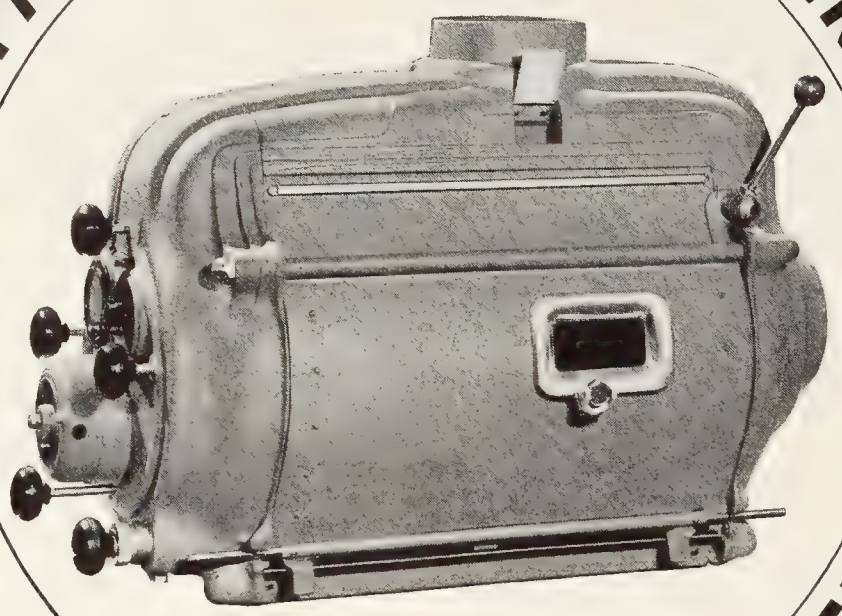
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WHO MAKES OUR ART A BUSINESS?

AT a recent gathering of theatre people, a man who holds one of the highest positions in the motion picture equipment field was asked by a member of the small group of people with whom he was chatting, how he had come to enter the theatre machinery business after having been associated with a distinctly different line of work. In the course of his reply he remarked:

"I'm not an engineer. I've never had anything to do with the actual designing of the equipment I am selling. But the hum of a fine piece of machinery has always been sweet to my ears."

Regardless of his earlier interests and non-technical character of his particular responsibilities, this man belongs to the best traditions of the motion picture industry. Ours is the industry it is primarily because of a long line of men for whom machinery has possessed a kind of glamour.

It is difficult for most of us to think of "glamour" in connection with cogs and gears and shafts and oil. Fortunately for all of us, there are some who do.

It has been truthfully said that the progress of the motion picture as an art has always followed the advance of its technology. And when we say "art," we of course mean that which has given the motion picture its wider appeal, its position as the Theatre of today. And that "art" is the merchandise of our business.

The technologist, whether he labors in the research laboratories of some of our big equipment companies, or in a little shop of his own, is one of the makers of that art—one of those who have contributed, and still do vitally contribute, to the support of the motion picture business.

Yet too often we dismiss him as having no intimate connection with our business. He is one of a multitude of workers behind the scenes; in many instances, he and the organization who employ him seem remote to the immediate interests of motion picture merchandising. The showman's attention is preferably on pictures. And true it is that he is selling pictures. But the glamour boys and gals who supply the greater part of what he is selling would be of little moment were it not for the motion picture's gadget fellows and their unglamourous machinery.

Projected light . . . mechanical sound . . . these are the substance of our merchandise. And we could go through the theatre making quite a list of things which do not fit into the movie fan's notions of "glamour," but which are nonetheless vital to the business of the motion picture theatre today.

"The motion picture," Terry Ramsaye has written, "is the newest and the most competent machine tool in the services of expression."

Machine tool it is. The whole art is mechanical. The machinery comes first. It made the art, developed it—and on occasion, when Hollywood seemed to have lost the glamourous touch, has saved it.

The story of the motion picture is substantially the history of its gears and wheels, and of the men who made them go around. Their connection with the affairs of the motion picture industry is indeed an immediate, intimate, integral one. Without them, what?

One here may pertinently note, that no fiddle player has ever achieved the status in musical annals of Stradivarius of Cremona. He made the fiddles.

—*G. S.*

Projection Room Planning for Extremely Small Theatres

• Theatres of extremely small seating capacity, and particularly those in the smallest towns, are often severely limited in space available for projection facilities. This article discusses their special problem

By JOHN J. SEFING and GEORGE SCHUTZ

IN ADVISING on the planning of the projection room, one familiar with the needs of theatres today, with the regulations of governmental authorities, and with the standards that the motion picture industry properly endeavors to enforce, is wary of suggesting anything short of the ideal. The reason for this attitude is that methods submitted as permissible under extreme conditions may be taken, if not as recommendations, then as a *sanction* of methods for *all* conditions.

Nothing of the sort is intended by the specifications submitted in this article. This discussion is concerned wholly with the practical situation confronting a specific group of theatre operators who find themselves interested in properties which can be adapted to modern motion picture exhibition only by an acceptance of minimum facilities. Extremely small theatres in extremely small towns, probably to be established in store buildings—it is the problem of this class of theatre that these suggestions are intended to meet.

All too often, the exigencies of this type of property lead to projection facilities that not only fall short of what is today considered standard, but that are hazardous in one way or another.

Every theatre, whether it has a small or large projection room, should have projection plans approved by its local, city or state authorities before any remodeling or new construction. The following data are intended to help the theatre owner *familiarize himself with the absolute minimum requirements* of the small theatre projection room, for facilities that could be considered safe and practical.

Room Dimensions

A projection room layout for two projectors can be confined to an area of 10 feet wide by 7 feet deep and 7 feet high. A projector suitable for the small theatre has an overall depth of 60 inches from the finished front wall to the adjusting knobs on the lamphouse, when projecting at an angle of 6°. This leaves a clear working space of 24 inches at the rear of the projector in a 7-foot deep projection room. The height of this projector from the floor to the upper magazine is 6 feet, 1 inch, leaving a clear space of 11 inches in a 7-foot high projection room.

In a 10-foot wide projection room, the



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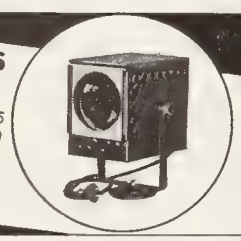
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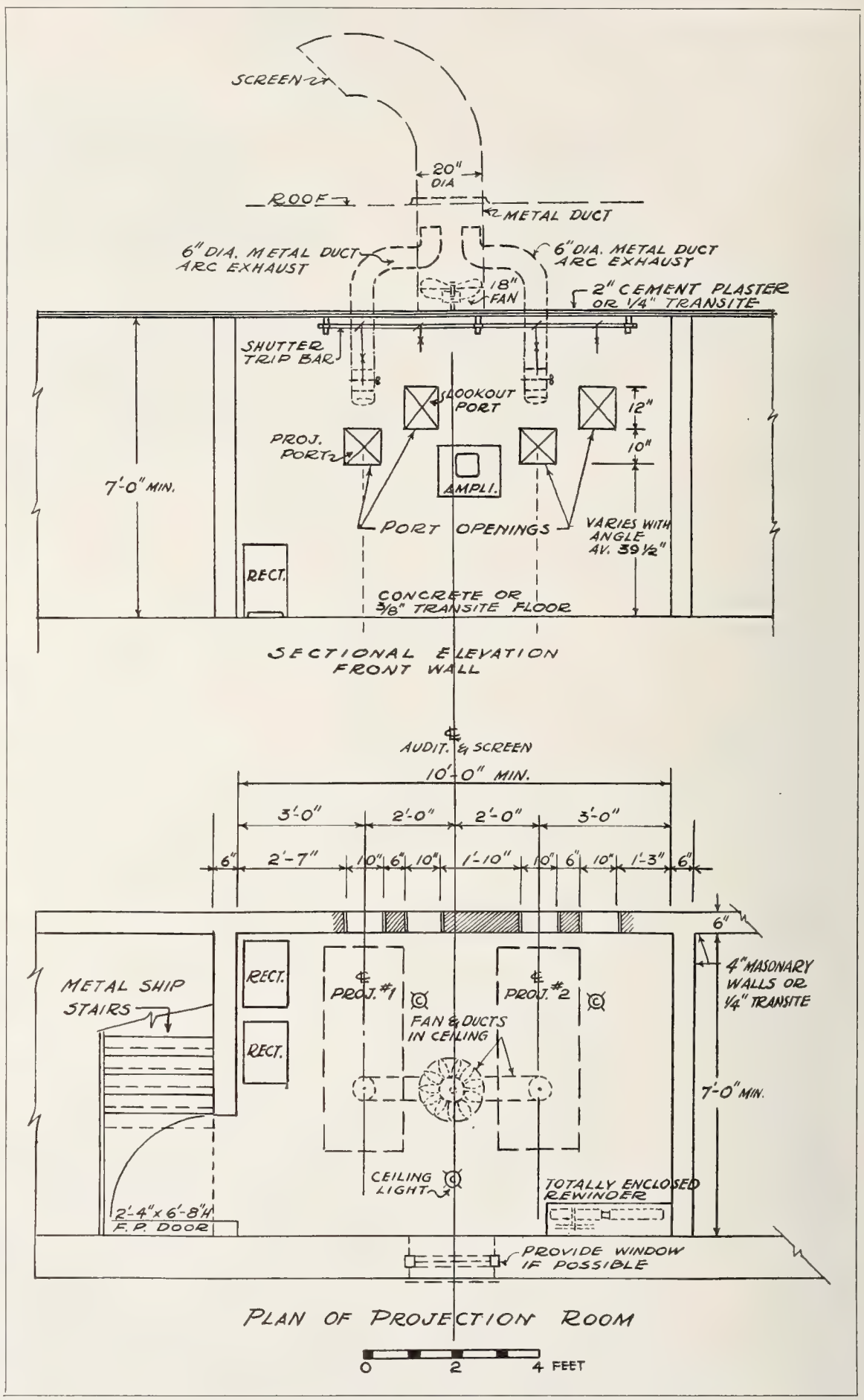
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two projectors can be installed on 4-foot centers (2 feet on each side of center line of screen and auditorium), the center line of the No. 1 projector 3 feet from the side wall, and the center line of the No. 2 projector also 3 feet from the finished side wall. The width of the projector at the widest point is 18 inches, leaving a clear working space of 27 inches between the side wall and projector and between the two projectors—a clear working space of 30 inches. However, when the No. 2 projector is being trimmed for carbons, the lamphouse door will be swung out momentarily 10 inches, which for a short interval of time will cut down the clear space of 27 inches between the side wall and projector to 17 inches. The two-tungar-bulb rectifiers (40 amperes, 27.5 volts, d.c. to arc lamp) can be installed at the left side wall adjacent to projector No. 1. These rectifiers generate very little heat, need a small amount of ventilation, and have no "open flame" to constitute a fire hazard.



The rewinding of film (if allowed by authorities) can be done on a small bench by *a totally-enclosed rewinder,* which is reasonably safe when handled with care.

This rewinder can be installed at the right rear corner of the projection room.

Ventilation Provisions

Proper ventilation should be provided in all projection rooms, small or large. Six-inch dia-metal ducts should be installed, with stove dampers, from each projector lamphouse, to run to a main metal duct of 20-inch diameter, which will go through the roof to the outside. *These 6-inch diameter ducts from the lamphouse are very important, as they exhaust the hot carbon gas, dust, etc., to the outside* (such gas, etc., is a health menace if discharged into the projection room proper).

The 20-inch diameter metal duct serves as an exhaust for the projection room, and in case of fire, draws out the smoke, gas, etc., which otherwise would leak into the auditorium or cause an explosion. To make this exhaust system positive at all times, an 18-inch dia-blade fan, with thrust-bearings and enclosed motor, should be installed inside the duct to ventilate the projection room and also create a draft on the carbon arc exhaust duct system. An 18-inch fan of this type using a short duct system will have a capacity of 2,000 cubic feet per minute, and in a room 10 feet wide by 7 feet deep by 7 feet high, will give a complete change of air every quarter of a minute. *However, if this condition is to be realized, a window should be provided in the projection room for fresh air intake.*

Amplifier Panel

The sound amplifier should be installed on the front wall of the projection room between the two projection port openings. The sound system in an extremely small theatre of the type here considered, requires little projection room space, and by installing the amplifier on the front wall, it takes minimum space and is more convenient than on the rear wall.

Port Size and Placement

The size of the lookout port openings should be 10 inches wide by 12 inches high, the bottom of the lookout port openings to be in a horizontal line with the top of the projection port openings. *This relation should hold true regardless of the projection angle, as it will permit better view of the screen by the projectionist.*

The projection port openings should be 10 inches by 10 inches, which will allow for any error in the determining of projection angles, movement of screen from position originally planned, and the average thickness of masonry wall.

The height of the projection port from the projection room floor to the bottom of the port will vary according to the angle of projection. The average height will be 39½ inches at an average angle of projection of 6°, using standard projectors. A workable rule-of-thumb method for determining the angle of projection is as follows: First, the lens pivot line should be laid out by drawing a horizontal line 48 inches off the projection room floor, and a



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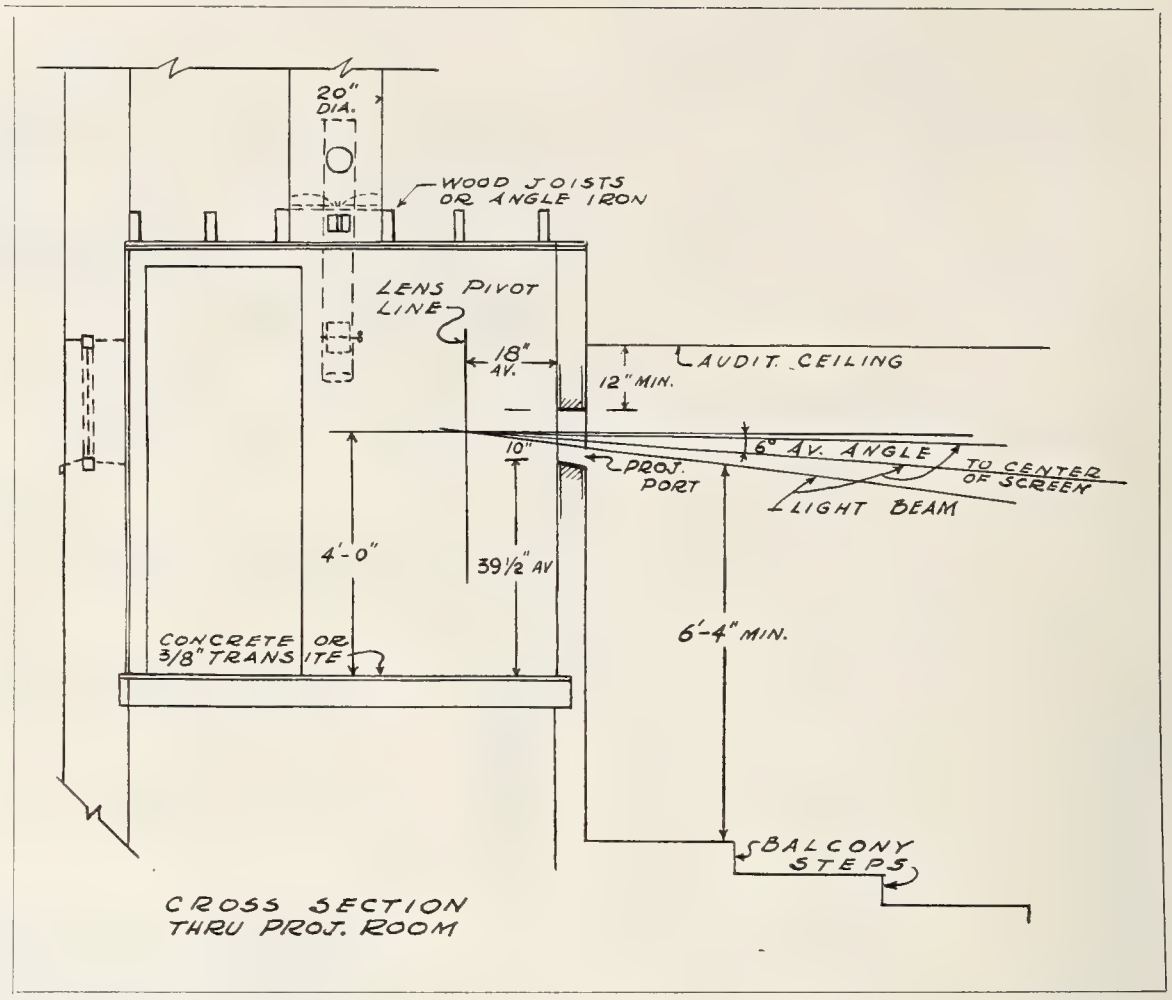
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vertical line 18 inches from the finished front wall of the projection room. This 18-inch vertical line holds good to a 12° angle of projection. *Beyond a 12° angle, the dimension increases one inch to every degree increase.*

Angle of Projection

For instance, on a 13° angle, the 18-inch dimension will increase to 19 inches, and so on. Where these two lines intersect will be the center of the pivot. Then three lines should be drawn from the front of the pivot to the screen in its proper position on the stage, one line going to the top of the screen, another to the center, and the third line to the bottom. *The space* between the center line going to the screen and the 18-inch horizontal line will indicate the angle of projection.

The top and bottom lines going to the screen will show the light beam area and will help to determine the clearances required at the auditorium ceiling and over the balcony (if there is one), which is very important so as not to have a person crossing the light beam, or to have a low ceiling casting an irritating and objectionable shadow on the screen.



Light Beam Clearance

The minimum clearance height between the lower projected light beam and any point on the balcony floor should be 6 feet, 4 inches. The minimum distance from the top of the projection port to the auditorium ceiling should be 12 inches in order to get the lookout ports at the proper viewing height in the projection room; otherwise the projectionist will have to bend over every time he frames his picture or views the screen. This inconvenience may mean the difference between a good show and

Another advantage in having 12 inches of space between the top of the projection port and the auditorium ceiling is that there is less chance of reflection from the projected light beam, especially if the ceiling is painted or finished in a glossy white surface. This additional clearance will also permit the installation of light fixtures, ceiling ventilating outlets, etc.

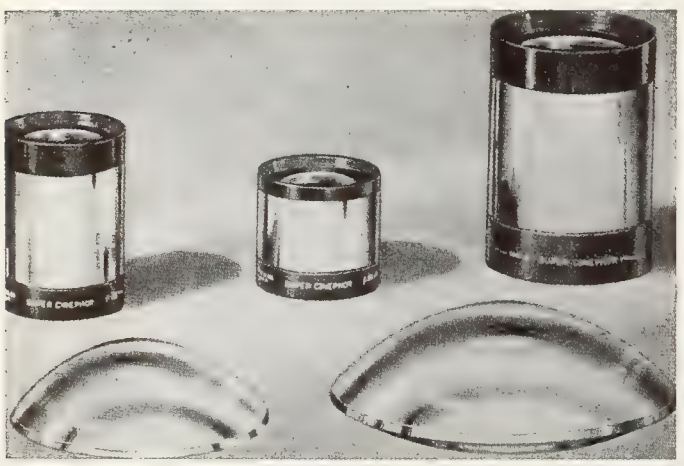
Room Construction

The construction of the walls, ceiling and floor of the projection room should be, *in all cases,* absolutely fireproof. The walls can be built of brick tile, transite plaster blocks, metal or all-concrete. The core of masonry should be at least 4 inches thick, with ¾-inch cement plaster; when plaster blocks, metal, concrete or transite is used, steel framework reinforcing should be used. The ceiling can be constructed of 4-inch concrete slabs; precast concrete; 3-inch plaster blocks supported by a steel structure, with ¾-inch cement plaster finish; 2-inch cement plaster with wire-lath and supported by angle irons or wood joints; or ¼-transite board supported by 1¼x-1¼x3/16-inch angle irons spaced at least every 30 inches.

Floor and Doors

The floor of the projection room should be sufficiently strong to carry the load it is to bear with a good factor of safety. A reinforced concrete floor slab can be used, about 4 inches thick, with a troweled cement finish of about 2 inches. A ⅜-inch transite board can be used over a double ⅞-inch rough wood floor, supported by substantial wood joints or iron beams. When a projection room is constructed entirely of transite board (1¼ inches by 1¼ inches by 3/16 inches) the metal angle iron reinforcings should be used throughout and the joints sealed with asbestos cement.

The door of the projection room should be entirely fire-proofed *and swing outward from the room.* In any case, a fire-proofed stair should be provided for entrance and exit to the projection room. When the space is very limited, a metal step stair (rather than a ladder) should be used, at least the same width as the door. A vertical *iron ladder, trap doors and scuttles*

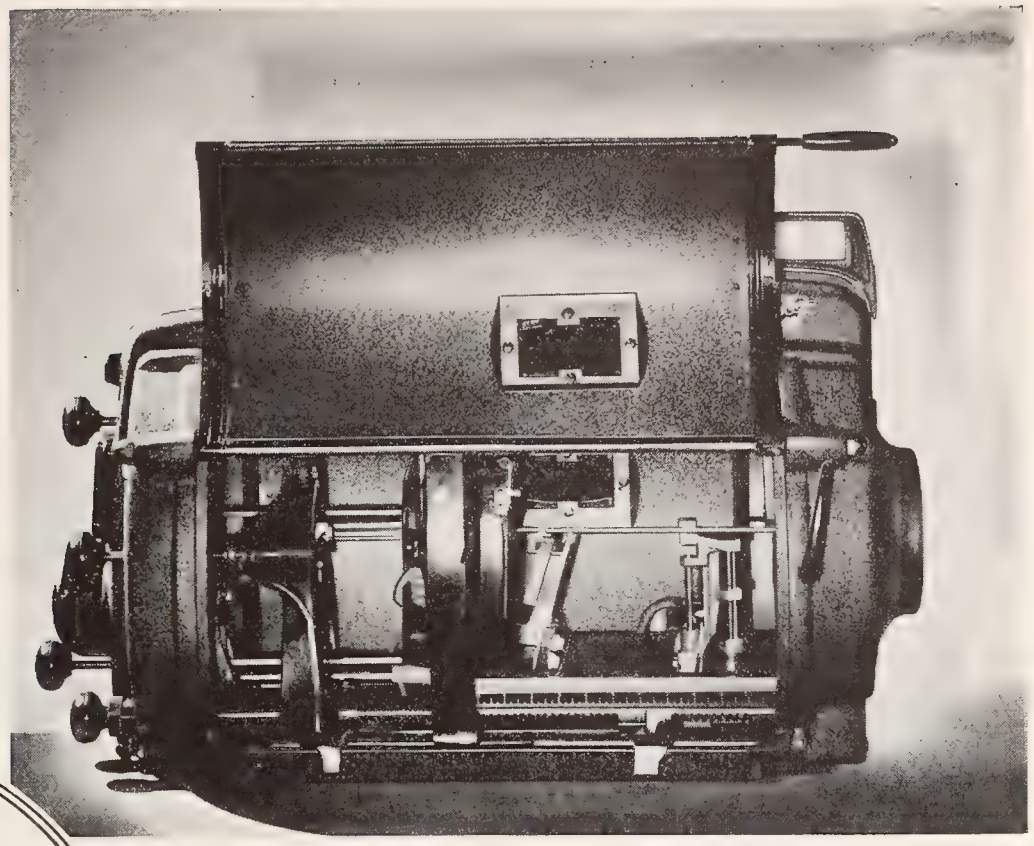


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This Simplex High projects the snow white light characteristic of the high intensity arc which is so necessary to the projection of colored pictures.

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should never be installed, as they constitute a menace, especially in the event of fire.

Fire Shutters

The port openings in the projection room must have a fire shutter apparatus that will close manually, or automatically by the melting of fusible links in the trip system. In some states light metal tracks of No. 18 gauge, and ¼-inch transite board shutters are allowed with 1-inch overlap of shutter on all sides of the opening. In other states, heavy metal tracks from No. 10 to No. 12 gauge are required with 3/16-inch to ¼-inch metal shutters, and with 2-inch overlap of shutter on all sides of the port opening.

There are various methods of arranging the shutter trip system. One method is to install a long 1-inch dia-pipe directly over all the port openings. All shutters are suspended by chains having a lead fuse as one of the links, and these chains are slipped over pins in the control pipe. At each end of this control pipe, extension arms are installed, through which the master trip chain passes. In this master trip line, fusible links (which let go at 160° F.) are installed directly over each upper magazine of the projector. This master trip line continues through several pulleys to a hook at the entrance door for manually tripping in case of fire.

Another method is to fasten the master trip line directly to the latch of each upper magazine, also inserting fusible links for automatic tripping in case of fire.

For preventing noise transmission to the auditorium, the lookout ports have ¼-inch plate glass in a separate track, and the projection ports have a ¼-inch thick transite board installed in a separate track, in which a hole is cut to receive 6x6-inch optical glass. Optical glass is used because it cuts down the intensity of the projected light only about 5%, as compared with about 20% for ordinary polished plate glass.

[*Mr. Sefing, who has collaborated with the editor of* BETTER THEATRES *in the preparation of the foregoing material, is a theatre engineer of broad experience in the planning of theatres for the accommodation of equipment. He is a member of the Society of Motion Picture Engineers and serves on two committees, one concerned with projection, the other with theatre planning. He has been professionally associated with theatre architects and contractors as well as with theatre equipment distributors.*]

Not What You Can Do Without But What You've Got to Have

& Other Articles . . . by F. H. RICHARDSON

FROM MONTREAL comes a letter from an exhibitor that expresses a condition brought to my attention. For rather obvious reasons the exhibitor requests that his name be withheld. In effect he says:

"I am operating a small theatre. Business is not what it should be and I am compelled to keep expenses shaved to the bone. Under the circumstances new equipment is out of the question, but I would like to improve what I now have, if possible.

"Screen illumination is unsatisfactory. Our light sources are low-intensity, using 25 amperes with 12-mm. positive and 8-mm. negative, cored carbons. Mirrors are 10¼-inch in diameter; projection lenses are 5¾ E.F. Can I improve the screen illumination without installing new equipment?"

Well, this appears to be the old tale of poor business coupled with poor results on the screen. My answer is just this: Poor or even mediocre screen and sound results are an invitation to poor business.

New equipment, says the letter, is out of the question. I doubt that. But let's see if anything can be done to improve results with the old. Assuming the light source to be a horizontal trim lamp, one might install 13-mm. positive and 9-mm. negative, either solid or cored, and raise the amperage to 30; or 14-mm. and 10-mm. trim, both cored, and raise the amperage to 35 (being careful not to exceed the amperage stated in each case).

One might carefully examine the equipment, making very sure the optical system is in exact line, the reflectors in good condition, and the lenses perfectly clean.

The principal possible source of gain, however, is the screen, the size of which is not stated. Provided the projector optical system be changed in accordance with the increased projection focal length, one can increase screen brilliancy very measurably by decreasing the size of the screen image. With a definite amount of light produced at the light source, one is illuminating a definite screen area. What is the condition of the screen surface? Is it suited to the theatre? Is it clean? Get a sheet of cardboard, about 2 feet square; paint it white, suspend it at about the center of the screen and project clean light. Comparison of the cardboard reflection with that of the surrounding screen will indicate whether a new screen, or at any rate surfacing, is necessary.

The projection system is a closely co-ordinated affair; every element more or less affects every other, from current source to screen. In a situation like this one, every part of the system should be carefully and competently checked.

But suppose the image is not brought up to a reasonable standard of effectiveness by anything one may do with the existing equipment. Then, clearly, replacement of the faulty elements of the system is the only course to pursue. There are no buts to this. One must do what one must do, and there usually is a way to do it. There are some things that we can do without, or have only second-rate, if we have to, without closing our theatres — but those things are not to be found in projection and sound reproduction. To have a salable show one simply *must* spend the money necessary to produce it—or else.

Device to Measure Circuit Load Accurately

JOHN L. MEYERS of St. Louis, writes, "I have been told there is an instrument by means of which the load on any circuit, switch, motor, fuse, etc., may be instantly and accurately measured. I have been unable to ascertain whether or not this is true. If it is, will you be good enough to advise me where it may be procured and what is its price and capacity; also, is it reliable?"

The tool referred to is the "tong test ammeter." It is in rather wide use among companies having a considerable amount of electrical equipment. It is accurate, reliable and safe to operate, and may be used to measure either a.c. or d.c. The weight is 3.75 pounds.

The instrument is held in one hand, and pressure by one finger of that hand upon a small lever causes a split metal circle at the end of the tool to open. The opened circle is placed around one wire of the circuit it is desired to measure, and the finger pressure relaxed, whereupon the circle closes and the load reading of the circuit appears on a conveniently located dial. The circle may be closed around a switch bar, a fuse or anything of which you may wish to measure the amperage load. Readings may be taken through any kind of insulation, even to armored cable.

Balancing Auditorium And Screen Factors

I RECENTLY had occasion to visit Loew's State theatre in Newark, N. J., managed by William S. Phillips. This theatre has a capacity of 2,500, and presumably it gives at least four shows daily. Newark has a population of around half a million, still the sale of 70,000 seats each week presents quite a task. To accomplish this requires good management, good advertising, good shows *and good presentation of those shows.* And at the State I found a well illuminated, snappy screen image, details of which were clearly visible from several feet back of the back row of seats. The definition (which is rather "sloppy" in far too many theatres) was acceptably sharp.

Watching the screen image, I was unable to observe any disproportion between the large auditorium and the picture size.

I walked down front, finding that from the front half of the auditorium the effect was good. The projection distance is 150 feet, screen image 18 feet, 6 inches wide. The auditorium and screen illumination were in approximately proper balance, which is an extremely important item. Projectionists work in two shifts: the staff is comprised of Harry Openheimer, Vincent Schauler, Albert Schultz and Arthur Whelpley.

Loew's State in Newark supplies ample proof that, provided other things be properly handled, a screen 18½ feet wide is large enough for the ordinary theatre seating layout accommodating 2,500 patrons. Nothing is subtracted from comfortable viewing by those having normal eyesight occupying the rear seats, whereas from the front half of the auditorium viewing conditions are immeasurably improved over those with a larger picture.

This statement is made under the assumption that the power of the light source be not reduced under that used for a somewhat larger picture; nor must the level of auditorium illumination be raised. Proper balance between screen and auditorium illumination, and absence of interference of auditorium light with screen reflection, are items of importance in any case, and doubly so when the size of the picture is relatively large.

Projection Has Big Day At SMPE Convention

PROJECTION received a full day at the spring meeting in April of the Society of Motion Picture Engineers. Only half a day had been set aside for projection matters, but so many projectionists were present and the interest was so keen that those present at the session in the morning resumed after lunch and continued through the entire afternoon, which had been set aside for sightseeing. Even then it was found necessary to omit one paper for lack of time.

"A Personal Safety Factor for Projection Practice" was the title of an interesting paper by T. P. Hover, a projectionist from Lima, Ohio, which set forth many items in projection practice which might well receive atention and improvement to the ultimate added safety and more healthful conditions in projection rooms. In "New Lenses for Motion Picture Projection," W. B. Rayton, head of the research department of Bausch & Lomb, gave a very understandable illustrated explanation of the new coated projection lenses.

"Projection Supervision, Its Problems and Its Importance" dealt with a subject I have endeavored for six years past to get some supervisor of projection to prepare a paper on, without success. Harry Rubin, who is chairman of the Projection Practice Committee, finally undertook the task, and I am very sure all those present received benefit from his excellent treatment of the matter.

How projection setups are related to au-

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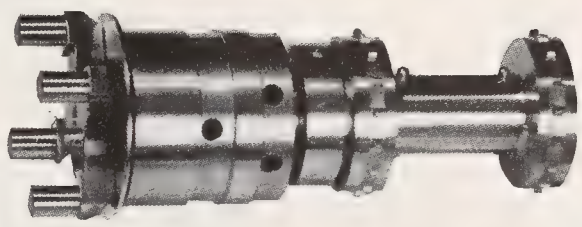
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ditorium conditions was discussed by the well known theatre architect, Ben Schlanger, in a paper that gave projectionists plenty of food for thought, and I don't mean maybe. Other highly interesting papers concerned with projection were "Products of Combustion of the Carbon Arc," by A. C. Downs, National Carbon Company; "A New Negative Carbon for Low-Amperage High-Intensity Arcs," by D. B. Joy, W. W. Lozier and R. W. Simon, also of the National Carbon Company; "The Cyclex System of Motion Picture Projection," by C. S. Ashcraft. "Progress in Projection Lighting," read



National Carbon's genial Bill Kunzmann, who presided over SMPE entertainment for the sixteenth year, and this was the 46th SMPE meeting he has attended. That's all there've been!

by W. C. Kalb of the National Carbon Company, was another excellent paper at the projection session, which was closed by a paper by J. R. Prater of Palouse, Wash., detailing the keeping of projection room records.

Among projection men present were:

Joseph Basson, president of Local 306, New York; Victor A. Welman, a leader in Local 160, Cleveland; William Reed, Colonial theatre, Atlantic City; Robert Burns, Chicago theatre, Chicago; Theodore P. Hover, president Local 349, Lima; A. J. Seeley, Local 376, Syracuse; Frank Johnson, Hunt's Theatres, Northfield, N. J.; H. B. Stockinger, Pleasantville, N. J.; J. W. Eagle, Rivoli, Hempstead, Long Island; F. M. Sutton, Norma theatre, Norfolk, Va.; Clarence Gleasen, Embassy, Waltham, Mass.; L. F. Rau, Rialto, Allentown, Pa.; Jack Sawyer, Shea Theatres, Buffalo; L. M. Edwards, Trenton, N. J.

Also C. E. Brunner, State, Altoona, Pa.; A. B. Freeman, Philadelphia; J. Jacobsen, Balaban & Katz, Chicago; Robert Ferner, Embassy, Johnstown, Pa.; H. Hollander, New York; W. A. Bolton, Savar theatre, Camden; R. F. Seigsett, Ventnor theatre, Atlantic City; L. Raparowitz, Portage Park theatre, Chicago, and C. A. Seubert, Philadelphia.

I also noted among those present Eric Schumacker, Noris Carbon Company; M. A. Bennett of Warner Theatres' sound department; M. J. Ullman, Altec Service Corporation office in Richmond, Va.; E. F. Rummel of the Hertner Electric Company, Cleveland; William C. Goodwin and E. O. Wilchke of the Altec Philadelphia office; and B. Blumberg and M. Lewis of the National Theatre Supply Company's Philadelphia branch.

Spring Arrives in Land o' Projection

IT HAS BEEN a late spring, but it is no different from the timely ones, apparently, in its effect upon poetic tendencies. And it seems to have drifted in through the projection ports, in a couple of places anyway. One from and by Ralph C. Blades, chief operator of the Star theatre in Sand Springs, Okla., runs to the tragic, but such, alas, is the influence of the Muse in Springtime. Here 'tis:

LIFE OF A PROJECTIONIST

Each day and night up the stairs I go
To my booth to project a show.
The films I unreel, one by one,
Trying to give the customers fun.

The first reel is good, the music is grand;
The audience laughs to beat the band.
But then the second—it's poor indeed;
They yell, "A new operator's what we need!"

Though the story is bad, projection is fine,
But the operator is to blame every time.
If the picture stops, they say it's his fault—
They'd like to see him in a film vault.

The film, of course, he didn't make;
Whatever is given him, he must take,
And though the film itself is to blame,
He catches hell just the same.

Poet Blades had a couple of other stanzas, but these will give you the general idea of what he had stored up in his system through the winter.

In a lighter vein (though I am sure it will be taken quite seriously by my good friend P. A. McGuire of International Projector) is the following stanza noted in the IA District Number One Quarterly Bulletin:

The Dreamer

The projector heads up in my booth
Are very quaint to see;
They clatter, bang; they jump and buck,
And keep me company.
To wipe up all the oil they leak, sure
Keeps a fellow busy.
While to keep the damn things running right
Would make a sane man dizzy.
How shocked I'd be if the boss would say
Like a thunder bolt from the Heavens,
"We'll pension those Jaloppies off, we're
Getting new E-Sevens."

Would a Firecracker Break Loudspeaker Cone?

FROM A Southern state comes this: "An argument has arisen in our theatre. We have an RCA Photophone sound system. The question under debate is this: The projectionist says a firecracker exploded in the auditorium could not possibly set up sufficient concussion to break the cone of the loudspeaker. The manager holds differently. Who is right?"

The projectionist!

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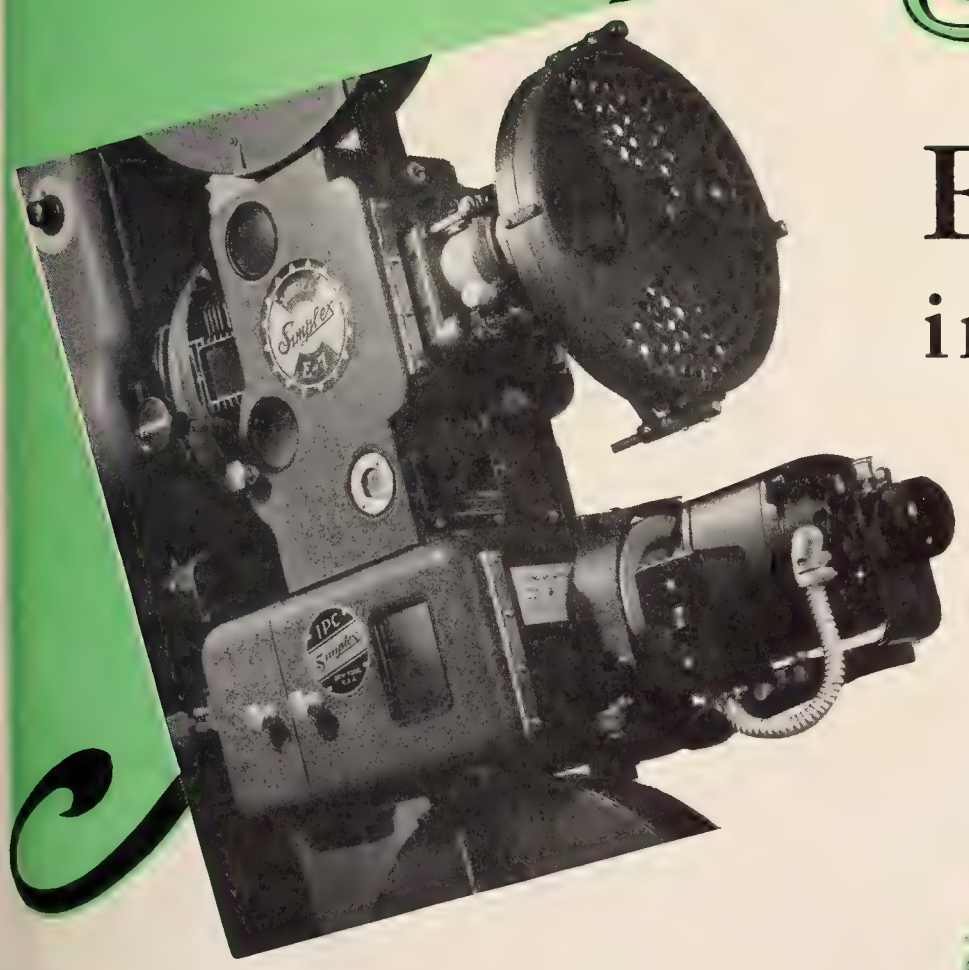
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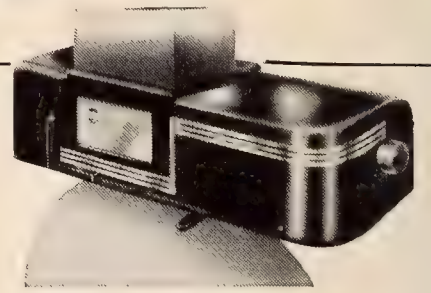
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Local Exhibitor Groups Turning To Own Trade Practice Programs

"U.S. Firing at an Industry Which Minds Own Business": Griffis

Thompson Agency Aims to "Crack Open" Ad-Film Theatre Business

RCA Shows Wide-Screen Television For Theatres to Its Stockholders

Both Sides Face Congress Monday In Battle Over Block Booking

Week's Anti-Trust Score: 4-to-1; One Suit Withdrawn, Four Filed

'Bioff Unions', Refusing to Return 10% Raise, Make Further Demands

FEATURES REVIEWED IN THIS ISSUE.

"I Can't Give You Anything But Love, Baby"
"Torrid Zone"
"Captain Moonlight"
"Flying Squad"
"West of Carson City"
"Ski Patrol"
"Charlie Chan's Murder Cruise"
"For Freedom"
"Song of the Road"
"Covered Wagon Trails"
"Flight Angels"
"Opened by Mistake"
"Cowboy from Sundown"
"Crooked Road"
"Covered Wagon Days"

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MEMORANDUM to:

TERRY RAMSAYE of M. P. Herald
RED KANN of Box-Office
CHESTER BAHN of Film Daily
SAM SHAIN of Motion Picture Daily
CHICK LEWIS of Showmen's Trade Review
ABEL GREEN of Variety
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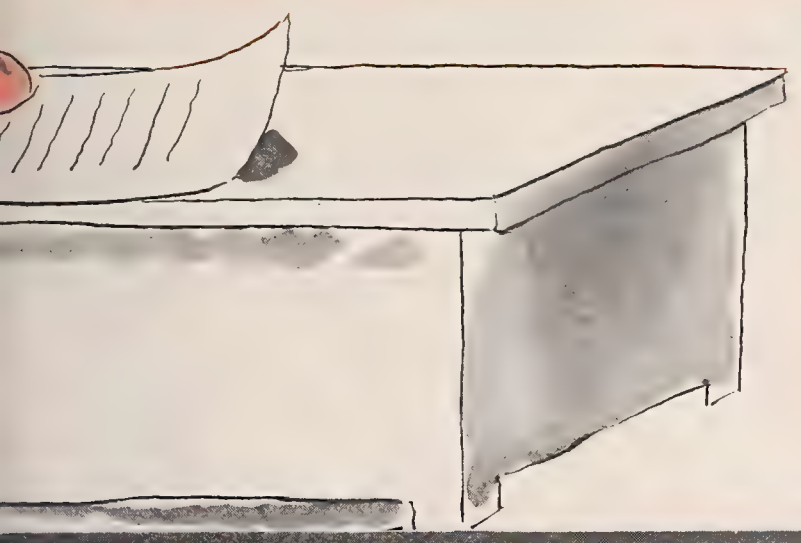
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ratory which Edison had at Menlo Park. This footage portrays the details of every spot in the laboratory and the operation of all of Edison's original inventions. Because of this film, studio technicians were able to recreate the laboratory and materials in detail. After building the set itself it was necessary to manufacture more separate articles which

ceased using in 1882. M-G-M also collected 11,000 feet of newsreel shots of Thomas Edison from 1925 up to his death in 1931. These were studied for make-up and surveyed by the cast and directors to capture the mannerisms of the man at that age when so many remember him today.

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139, No. 6 May 11, 1940

"INSIDE JOB"

THE week-end adventure with dry fly in white mountain water was over. Creel laden success came with the dainty ones, midge and blue dun, at bright mid-day, moth-millers as the half lights of late afternoon crossed the pools. The thin damp chill of spring twilight spread over the valley and the road down into the cross roads hamlet in the dark below, where the lights at Old Jake's tavern glowed with beckoning to the rendezvous, supper, pipe and bowl. It was two hundred miles from Broadway and this typewriter up in a dirt road countryside where the todays are all of a leisurely yesterday in tempo.

Nothing, you might fancy, in this comfortable expansive hour, could have been less on the mind of your correspondent than concerns of cinema. Then in rolled, a-roaring, our friend vociferous Bill-the-Exhibitor. Bill has a middling sized house in the little city around the other side of the mountain. He's had it a long time and modernized it three times, once silent and twice for sound. He has prospered, but not vastly, has contrived to stay considerably independent and escape entanglements. He belongs to his community which considers him quite a fellow. He's a director of the local bank, owns a piece of the lumberyard, a couple of store buildings and a farm. He has a Yankee's capacity for figuring.

It took two flagons of Old Jake's draft ale to lay the dust in Bill's throat and bring him to the repose of a seat at fireside and a mug for mere incidental sipping. He had something on his mind.

Bill had to have a look into the creel. "Pretty fair, pretty fair—that is, for a newspaper slicker from Broadway—seem to have a sample of everything in the river but a sucker—we've got them too."

"And, tell me what's new in the big city."

"WELL I had lunch the other day at the Plaza with a big producer from Hollywood," your editor responded, "and he told me that the American screen had just been saved by a certain very big picture. He says it is reviving, restoring, resuscitating and pulmotoring back to life the public high regard of the screen, etc., etc."

Bill snorted and set down his mug with a slam. "Yeah, and I'll name it for you—'Gone With the Wind'—and I hope to hell it has."

"You don't mean to say it didn't do business for you?"

"I mean to say," rejoined Bill, "that it did business, plenty of business, and how we played it. Say, that one was put on. The job ran me and my whole staff ragged, from ushers to extra operators, advertising, promotion and hoopla in general, Rotary, Lions, church groups, clubwomen, everything but rockets and a legal holiday, and today, just before I was taking off to drive over and gas with you my bookkeeper gave me the final figures. I put them down just to hand you in case you turned up full of art and argument. The whole thing is over now and the returns are in."

Bill drew a slip out of his long wallet, the gold trimmed one the Civic Association gave him on his twentieth anniversary, and laid down a figure. "You see, it's minus $16.82."

"BUT that's just dollars," Bill went on. "I haven't charged in wear and tear on me and the staff, or what we slugged out of the community in cooperative promotions and the spending of goodwill helps that you can only tap now and then. I haven't got a figure in there for what I did to the regular patronage by change in policy for the run, or the loss of the patronage that was drawn off to the big town first run shows. And I can't put in a figure that will cover what I've done to my booking schedule and the pictures that were sold away to make room. I can't set down figures to take care of the fact that advanced admission prices took away from pictures before and after, milked the movie money, and damn well took it out of town. I took in more money and I sent away a lot more money. We broke box office records for all time, stupendous, as they say in the ads, but there's no percentage in breaking records if you lose your pants in the process."

"You know," observed Bill after a lull, watching Jake put a chunk of aromatic apple wood in the fire," that old one about the producer's process of comforting himself with the announcement that even if the picture did lose money he has had 'an artistic success'—well, sir, they're found a way to slip that to the exhibitor now. I know how they feel because I've just put over an 'artistic success' in exhibition. While I'm taking off my hat to super-salesmanship with one hand, I'm clutching my pocketbook with the other."

"Remember," said Bill, with a light of something else in his eye, "that night way back yonder when you and I and Jim Quirk were making a survey of the situation in New York and walked into Tex Guinan's joint, and she yelled 'Hello sucker!' —well, that was me she was talking to, exclusively—I've just decided that."

"When you get back to town," Bill admonished, "you can call another meeting at the Plaza grill and tell our friend from Hollywood not to save the industry again soon. It's just too colossal, we can't use it. It's too good for us. I can handle most things. I can lay low when a Gypsy Smith comes to town, and I don't buck opening days in the baseball park or try to outfigure the circus when it comes along to take all the show money out of town—but this one, it was an inside job."

△ △ △

LAST week your editor was indignant about the statuary in stone and steel around here in Radio City. This week it is trees, sycamore trees.

With a fleet of compressor trucks, pavement breakers, jack hammers and enough men and tools to build a battleship, they are planting a row of saplings in Sixth Avenue, beginning in front of the RCA building. They will be "oriental plane trees" on the invoice, but to you and me they are just sycamores. They are elected because they will stand for New York, including the fumes of ethylated lead gasoline.

A sycamore is all right in its place, which is a swamp, but a thirty-foot sprout in front of an 850-foot office building is about as relevant as a prairie dog hole alongside the Grand Canyon of the Colorado. It represents a futile yearning, not the deep tangled wildwood.

One is not to be impressed until Rockefeller Center is planted with mature redwoods, and at least one of them with an eagle's nest in it.

—Terry Ramsaye

This Week in the News

Paramount Replies

Paramount Wednesday charged RCA with "an attempt to drag a red herring across the trail of a simple technical discussion" in its accusation that the Paramount-DuMont television company was attempting to sabotage the new industry.

The statement in reply to the RCA charges, which are detailed on page 41, quoted Paul Raibourn, treasurer of the DuMont company and an executive of Paramount Pictures, saying, "In reply to RCA's charge that Paramount has entered the television industry to be a 'Trojan Horse' we need only point to the record. . . . We are eagerly awaiting the granting of . . . licenses so that we can demonstrate once and for all the superiority of flexible television."

The statement said the RCA charges avoided the basic question of "whether or not the consumer is to be served with flexible standards and television sets which will not become obsolete too quickly," and concluded, "We feel certain that the final decisions will be made by the FCC on the basis of technical merit."

Nick Settlement

The affairs of "the Nick union" were finally settled late Wednesday.

Ernest F. Oakley, circuit judge in St. Louis, accepted the following stipulations in the case of Local 143 of the Motion Picture Operators Union:

The union agrees to waive the collection of $48,399 from John P. ("Big") Nick, ousted czar of the union, and Clyde Weston, its former business agent, for which judgment had been entered by Judge Oakley; Nick and Weston will drop their appeal to the state supreme court from the judge's order removing them from control of the union and making its receivership permanent; and Judge Oakley is to regain full authority over the receivers.

Thus ends restoration of autonomy to the "Nick union" in St. Louis.

Television to Politics

SOME 43,000 persons in southern New England, New York, New Jersey and Pennsylvania will be given an opportunity to see as well as hear the proceedings of the summer's first national presidential political convention—the Republicans', which opens in Philadelphia June 24, through television programs to be broadcast by the National Broadcasting Company and Philco Radio and Television Corporation.

Plans for television coverage of the convention were made public in Washington Wednesday by John Hamilton, chairman of the Republican National Committee, who said that NBC would have two units and Philco one.

The NBC coverage of the event, according to Alfred H. Morton, vice-president in charge of television, will be the most elaborate ever given to a single event.

Two complete units will be moved from New York to Philadelphia, and a newly developed television camera will be used on the convention hall floor while a second set-up will handle interviews in a studio just off the stage.

The relay from Philadelphia to New York, Mr. Morton said, will be made over a coaxial cable installed by the Bell laboratories and the telephone company.

The NBC and Philco cameras will be set up on special stands extending from the balcony level out over the hall floor some 40 feet from the speakers' stand, giving views of every activity on the stage plus scenes on the floor itself during demonstrations. Both companies plan to devote all the time necessary to convention activity, cancelling such other contemplated programs as have been scheduled.

NBC will have 25 engineers, announcers and program producers on the job, Philco about 15.

First Lady

MRS. FRANKLIN D. ROOSEVELT made her film debut last week at the Fox Movietone Studio on West 54th Street. She appeared in the final scene of the first of a series of shorts called "Dave Elman's Hobby Lobby," being produced by Leonard-Greene Productions.

Mrs. Roosevelt was made up with a paint described by the studio as "the same kind Joan Crawford or any other glamour girl might wear." After this, "with the patience and calm of a Hollywood veteran" she went through forty minutes of takes and retakes. Arthur Leonard, the producer and director, said Mrs. Roosevelt's screen performance was "grand" and "her blue eyes photographed very nicely."

During her appearance under the lights the First Lady gave a list of hobbies of her family: the President: "books, prints, letters and above all, his models of ships"; Son James: "historical books of all kinds"; Son Elliott: "his ranch"; Son Franklin, Jr.: "Arguing, He loves it."; Son Johnny, "riding," and Daughter Anna: "Her job with the newspaper."

After her debut as a screen actress Mrs. Roosevelt had to rush to make her regular radio appearance for Sweetheart Soap.

PCCITO Convenes

THE NEWLY FORMED Pacific Coast Conference of Independent Theatre Owners went into their first convention in Los Angeles Wednesday, and declined that day to indicate what the stand of that organization would be with reference to the Neely Bill and other programs of regulative legislation. Meanwhile, out at mid-week came "In-Dex," their magazine organ, previously a four-page leaflet, in this convention issue swelled to ninety-four pages by advertising from the majors, and messages from production and distribution to exhibitors. Convention story on page 13.

Nickel-Movie Stars

THE PHONOVISION of Sam Sax and Frank Orsatti, one of the half-dozen nickel-in-the-slot cafe lounge movie machines that is about to break forth in the new "multi-million-dollar" industry, is going to use the public's "favorite stars of screen, stage and radio."

While most or all of the other nickel-slot movie sponsors have either stated openly, or inferred, that they would not buy Hollywood star talent, in order to salve the troubled feelings of organized exhibitors, in several sectors, charging unfair competition, Phonovision came out Wednesday, in telegrams to the trade press from Iriving Hoffman, its New York press agent, with this:

"Phonovision, intended for installation in cafes, hotel lounges, railroad stations, department stores and wherever men and women congregate, on sea, land and sky, will bring you the favorite stars of screen, stage and radio by the simple expedient of dropping a nickel in a slot. You will be able to see as well as hear your favorite band or orchestra, vaudeville or concert star as selected by you."

All of which was by way of extending invitations to cocktails, Thursday, in Suite 7B of the Hotel Sherry Netherland, New York, where Mr. Sax and Mr. Orsatti had just arrived for demonstration and publicity for Phonovision.

The Songwriters Protective Association resolved, Tuesday in New York, to discipline members who write "obscene, lewd, or lascivious" songs. The action follows the warning of several weeks ago from the American Society of Composers, Authors, and Publishers, that "dirt doesn't pay" and that ASCAP members would be chastised for writing in the lewd idiom. It is directed primarily against the authorship of lewd songs for nickel phonograph machines.

Elektro's Sparko

"A MAN'S best friend is his dog," proclaimed Senator Vest classically many a year ago. Now Elektro, the mechanical man by Westinghouse, famed among New York World's Fair exhibits, has a mechanical, electrically motivated dog, named "Sparko." The electronic pup has a cam to wag his tail, and he can crouch, bark, growl and trot after his tin master. It is the solemn assertion of J. M. Barnet, builder, that "Sparko" is a Scotty. That remains to be proved. If "Sparko" proves to be deceitful, stubborn, given to chewing piano legs and burying objects in flower beds, then he will be indeed a terrier. That reminds one that it is a long time now since any animal has come to fame on the screen. Among the first was "Teddy," the Keystone cat, and considerably more recently assorted dogs, including "Strongheart" and "Rin-tin-tin." The first animal to become classic in film annals was Winsor McKay's dinosaur, "Gerty," just as synthetic as "Sparko," and, in a fashion, ancestor of such as "Mickey Mouse" and "Donald the Duck."

Reject "Wind" Terms

THE GENERAL COUNCIL of the Cinematograph Exhibitors Association, British theatremen's group, formally agreed Wednesday, in London, to instruct its theatre owning members not to accept MGM's 70 per cent rental terms for "Gone With the Wind," not to increase admission above normal, as demanded by MGM, and not to pay any rentals higher than 50 per cent. Harry P. E. Mears, president of the CEA, cabled Louis B. Mayer, in Culver City, appealing to him to release the film at "normal" rental and admissions. He criticized the amounts of the total high grosses claimed for the film. He pointed out that the British public, fighting for existence and already overtaxed, objects to paying high prices.

French Grosses

FRENCH PICTURES today appear to be the most successful non-English dialogue pictures in this country. The most successful French pictures have been "Mayerling" and "Grand Illusion." The production cost of each was said to be less than $100,000. The American gross on "Grand Illusion," according to Arthur A. Mayer, vice-president and sales-manager of World Pictures, "ran into six figures."

The present leading foreign film, "Harvest," may gross as much as $100,000 in the U. S. market, according to Andre Heymann, head of the French Cinema Center.

FIFTY "SERIES" features will comprise 10 per cent of Hollywood's offerings to box offices next season Page 12

LOCAL EXHIBITOR groups turn to own trade practice "reforms" Page 13

THOMPSON AGENCY sets out to "crack open" the advertising film field Page 14

"GOVERNMENT is firing at a film industry that minds its own business," says Stanton Griffis Page 15

AGREEMENTS within the industry cannot stop double featuring, is conviction of Edwin Silverman of Essaness Circuit Page 16

GOLDWYN urges admission price scales tuned to box-office values of productions Page 17

LOEW NET jumps to $6,789,828 in first six months of World War II Page 31

RKO, MGM and Twentieth Century-Fox introduce films with parades Page 38

FIVE distributors hold 1940 product conventions this week Page 39

RCA shows wide-screen television for theatres to its stockholders Page 41

WEEK'S trust suit score: 4 to 1; One withdrawn, four others filed Page 46

COAST labor refuses to return 10 per cent raise and makes new demands Page 51

BOTH sides face Congress Monday in battle over block booking bill Page 66

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Now Australia

WORD is expected in New York any hour telling that Australia has followed the example of Mother England, and imposed a 50 per cent export restriction on film revenues. The story arriving, that an agreement had been concluded, was said to be premature because the MPPDA in New York still was collecting information to support the distributors' claims that at least 75 per cent of Australian income should be allowed to leave the country.

On account of high taxation and a 25 per cent rejection right given to exhibitors in the New South Wales territory, the cost to U. S. distributors of doing business in Australia is said to be much greater than in England. The companies claim that a 75 per cent agreement with Australia, for this reason, would approximate England's 50 per cent proposition.

Foreign film departments in the United States do not know where a "blitzkrieg" of restrictions on money exports will break out next. There are rumblings of money trouble in Canada, certain South American countries, and elsewhere.

NBC's Proposition

USING motion picture "fan" publicity as furnished by the Hays organization in New York, for gratis short wave broadcasts, in six languages, to Latin America and Europe the National Broadcasting Company would now like to have motion picture companies pay for the time. Lunsford P. Yandell, director of international commercial broadcasting for NBC, an assistant treasurer of the parent Radio Corporation of America, and, incidentally, a board member of the new RKO, this week confirmed what had been a Broadway rumor.

The broadcasting company now uses material supplied by the Motion Picture Producers and Distributors of America for six 15-minute programs weekly, in six languages: English, Italian, German, Spanish, French and Portuguese. Mail response has been such, NBC claims, that a sponsor is certain of an audience.

Mr. Yandell said "negotiations" were on with the majors, separately and collectively, and with corporations in other industries.

While the following description of the type program which the NBC hopes to sell to the sponsors would of course be subject to decisions by sponsors and the NBC, Mr. Yandell said it represented a "nearly accurate" picture:

The NBC would offer a half hour program seven times weekly, over a period of a year.

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THIS WEEK IN PICTURES



By Staff Photographer

FOR CHARITY. The committee of the Motion Picture Section of the Greater New York Fund meets for lunch and lays plans for solicitation of independent exhibitors. Robert Wolff, RKO; B. S. Moss, Criterion theatre, chairman; Joseph Lee, Twentieth Century-Fox; Nat Beier, United Artists; Harry Buxbaum, Twentieth Century-Fox, and L. E. Burrell, director of the utilities and amusement division of the Fund.



By Cosmo-Sileo

WEBER AND FIELDS, the famous vaudeville team of a past era, reunited in Twentieth Century-Fox's "Lillian Russell", return to Broadway for the premiere.

POST-CONVENTION conferences are in progress at the Twentieth Century-Fox home office in New York following the arrival on Monday of Sol Wurtzel, William C. Goetz and Darryl Zanuck from Hollywood. They are shown at the station with Joseph Moskowitz, Sidney R. Kent and Spyros Skouras.



By Cosmo-Sileo



By Metropolitan

ON PREMIERE BUSINESS. RKO executives S. Barret McCormick, Ned Depinet, George Schaefer and William Mallard arrive in Louisville for the premiere of "My Favorite Wife" at the Rialto. Most members of both the Hollywood contingent of stars and publicity men and the home office delegation of executives remained for the Kentucky Derby in which the favorite lost to a 35-to-1 shot.

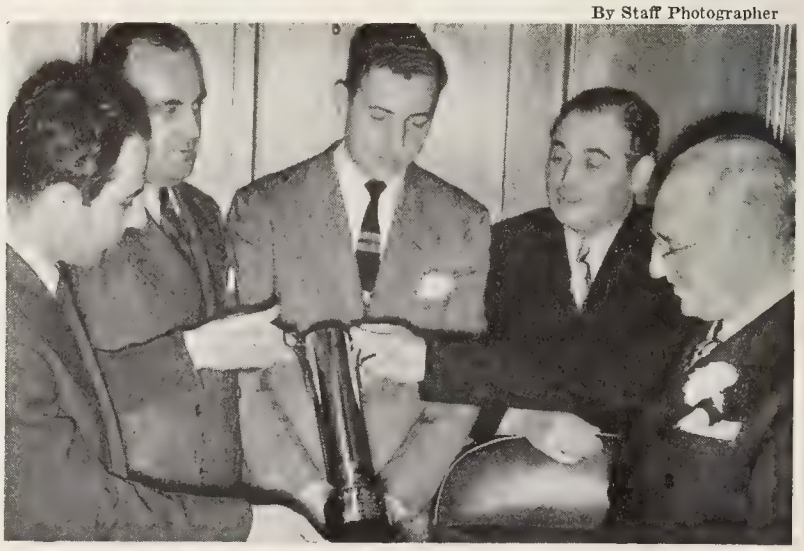


By Staff Photographer

LUNCHING at Dinty Moore's in New York, above, are Leon Netter, vice-president, Paramount Theatres Service Corporation; John Nolan, Comerford Theatres, Edward Schnitzer, Warner eastern manager.

CHAMPIONS, below. The Quigley Trophy is presented to the MGM home office basketball team by Bill Stern, sports commentator, and received by Charles C. Moskowitz, Loew theatre head. Sidney Salitzky, center, manager, is flanked by J. P. Cunningham, *Motion Picture Herald*, and Oscar Doob.

By Staff Photographer







Photos by Staff Photographer

PICTURE PIONEERS, INC., above, right and below, frolic at spring conferences in New York and Toronto. Above are Charles C. Moskowitz and Martin Quigley. At right are Louis W. and J. Myer Schine, initiates; Jack Cohn, House Manager, and Charles Hayman, Buffalo exhibitor, posed in front of the stalls erected in the Waldorf Astoria for the horses who raced as part of the entertainment.

In Toronto, right, the Canadian Picture Pioneers gathered at the Royal York hotel, where a reproduction of a nickelodeon provided atmosphere. At the head table in the background are D. J. Ongley, Hon. Earl Lawson, O. R. Hanson, J. J. Fitzgibbons, Clair Hague, president; Miss Ray Lewis, secretary; M. A. Schlesinger and Arthur Lee.





By Metropolitan

SPRING and the home offices put out the welcome mat for exhibitors in New York for the World's Fair, reopened this week with fanfare but without carnations. Above, Charles Perry of the Adams theatre, Detroit, meets Lee Garmes, producer, and Helen Vinson, star, of RKO's "Beyond Tomorrow" in that company's lounge. At right, Phil Bloomberg, president of Naumkeag Amusements, Salem, Mass., is first to register at the MGM booth.





REELECTED OFFICERS, left, of the Arkansas Independent Theatre Owners are K. K. King, secretary; W. E. Malin, vice-president, and O. G. Wren, president.

W. MARSH GOLLNER, below, of the Eastern Shore Theatres, Salisbury, Md., and his son meet Gale Page on the Warner set of "The Life of Knute Rockne" in Burbank.



50 "SERIES" FEATURES FOR BOX OFFICES IN '40-'41

Eight Large Studios Producing 18 Different Central Theme Groups, Ranging from "Family" Types to Mysteries

by WALTER SELDEN
in Hollywood

More than 10 per cent of Hollywood's 1940-41 product will consist of "series" pictures, a pre-selling season checkup of the studios reveals. According to plans already announced or now being formulated, the new season will account for at least as many such films, and probably more than have been produced, in the current film year, which, at its conclusion, will have numbered approximately 50 of the "series" type.

Currently, eight of the ten large studios are producing a total of eighteen different "series" themes, ranging from the "family" types of the "Hardy" and "Blondie" order to mystery stories such as the "Saint" and "Charlie Chan" groups. These, of course, are exclusive of the western product featuring one star or group of players, or based on a particularized character like "Hopalong Cassidy."

"Name" Writers Signed

Indicative of the increased importance being accorded series pictures is the recent signing by Metro-Goldwyn-Mayer of such "name" writers as Sinclair Lewis to write a "Hardy" picture, and of Lloyd C. Douglas for a "Dr. Kildare" feature.

Only Warner Brothers and United Artists are not represented among the producers of series films, although both have made sequels to pictures accorded favorable audience reaction, as have the other studios.

RKO Radio heads the list numerically with six separate groups of series pictures currently being made or forthcoming from its own production staff or from outside producers releasing through the RKO channel. The "Saint" series, with George Sanders the title character created by Leslie Charteris, has accounted for five films, with another six scheduled for 1940-41.

Just finished is the second of the "Dr. Christian" series, stemming from the radio program, with a third now in production. Starring Jean Hersholt, this group is produced by Stephens-Lang for RKO release.

After six years, a second in the series based on the L. M. Montgomery stories is being made, again with Anne Shirley in the title role. "Anne of Windy Poplars" will be made in this instance as a successor to "Anne of Green Gables," made in 1934.

Recently signed by RKO was a deal whereby Voco Productions would make three pictures a year for three years, starring radio's Lum 'n' Abner. Frank Craven, Bobs Watson and Frances Langford also will appear in the first, "Dreaming Out Loud."

Additionally, a series based on the Clarence Budington Kelland "Scattergood Baines" stories is to be made by Ford and Brandt Productions for RKO, and the company itself is now preparing a second in the "Little Orvie" group, with Johnny Sheffield as the character created by Booth Tarkington.

Metro-Goldwyn-Mayer's "Hardy," "Dr. Kildare" and "Nick Carter" series will account for some seven to ten of that company's 1940-41 lineup of approximately 50 pictures. In addition, the "Maisie" pictures, of which there already have been three, is set to continue. A screen play for the fourth, which also will star Ann Sothern, is being written by Betty Reinhardt.

Eight of the "Hardy" films have been released since the inception of the group with 1937's "You're Only Young Once," with Sinclair Lewis now writing the latest of these pictures, which casts Mickey Rooney in the title role.

The fifth of the "Dr. Kildare" films is now being written around the three principals portrayed by Lionel Barrymore, Lew Ayres and Laraine Day, by Lloyd C. Douglas, who wrote "Magnificent Obsession" and "Disputed Passage."

Spacing them some two years apart, MGM also has made sequels to its "Tarzan" and "Thin Man" pictures.

The Warners' Series

Similarly, Warner Brothers has made "Daughters Courageous" and "Four Wives" as sequels to its "Four Daughters," and "Four Mothers" is currently scheduled to be made. All save "Daughters Courageous" have screen plays by Julius and Philip Epstein. Hal Roach, for United Artists release, has made picturizations of three of the Thorne Smith novels, "Topper," "Topper Takes a Trip" and "Turnabout."

Oldest of the series pictures is Twentieth Century-Fox's "Charlie Chan" group developed from the Earl Derr Biggers character, the first of these having been made in 1931. Twenty-two have been produced in all. Two more are scheduled for the present season, although, according to announcement made at the company's Chicago sales convention, only one is set for 1940-41. Also, only one "Jones" family film is to be made for next season. To date, 17 of this series have been released since their inception in 1935.

The "Mr. Moto" series, starring Peter Lorre and based on the character created by J. P. Marquand in *The Saturday Evening Post*, was abandoned after eight of them had been completed by late 1938. The latest Twentieth-Fox series is the recently revived "Cisco Kid" group. The first of these pictures based on the O. Henry character was "In Old Arizona," made in 1931. The series was started again in 1939, with "The Return of the Cisco Kid," in which Warner Baxter starred, with Cesar Romero as his aid. This year three have been made, starring Romero, and the schedule calls for an additional four in 1940-41.

Paramount, which in the 1938-39 season released "Three Weeks with Pay," "Sweepstakes Millionaires" and "Night Work," all with Mary Boland and Charlie Ruggles, now is confining its series activities to the character of "Henry Aldrich," stemming from the Clifford Goldsmith stage play. Jackie Cooper had the principal part in "What a Life," and recently has been signed to a new contract by Paramount to insure the continuance of the series. Currently before the cameras is "The Aldrich Family in Life with Henry."

Paramount Considers Group

Paramount also is reported considering the inception of a series to follow its recent "Seventeen," based on the Booth Tarkington story.

Three separate series are being made at Columbia, and a fourth is planned. Already released have been two in the "Five Little Peppers" series, based on the books by Margaret Sidney Lathrop, and two more are in preparation. The title roles are played by Edith Fellows, Tommy Bond, Bobby Larson, Dorothy Ann Seece and Charles Peck.

The "Lone Wolf" series is taken from the detective stories by Louis Joseph Vance, with Warren William in the lead of the three latest. Five pictures have been released in the "Blondie" series, based on the Chic Young comic strip, and several more are now in preparation. Leading roles are taken by Penny Singleton, Arthur Lake, Larry Simms and "Daisy." Columbia also has purchased film rights recently to another comic strip, "Tillie the Toiler," by Russ Westover, and plans a series for this group.

Five in the "Higgins Family" series have been released by Republic since the start of the group in the spring of 1939, with a sixth now being prepared. The original stories feature James, Lucile and Russell Gleason, Harry Davenport, Tommy Ryan and Lois Ranson.

Monogram plans to continue its "Renfrew" series, based on the books by Laurie York Erskine, and starring James Newill. The first was released last August, and six have been made to date.

DEMPSEY, KOPLOVITZ RESIGN FROM FCC

William J. Dempsey and William C. Koplovitz, general counsel and assistant general counsel of the Federal Communications Commission, have resigned to engage in private law practice.

Mr. Dempsey, when informed of reports that the resignations were due to friction within the Commission concerning the "Pot o' Gold" radio program, said that "the report is absolutley untrue," and added that there were no strained relations within the FCC.

LOCAL EXHIBITOR GROUPS TURNING TO OWN TRADE PRACTICE 'REFORMS'

Independents Operating 1,250 Houses in Six Pacific States Hear Conciliation Plan Explained at Coast Convention

More than 200 exhibitors, representing approximately 1,250 independent theatres in six western states and Alaska, were in Los Angeles Wednesday to attend the first annual convention of the recently organized Pacific Coast Conference of Independent Theatre Owners, with trade practice "conciliation" described by Robert H. Poole, general chairman and executive secretary, as the "keynote and backbone of the organization." Sessions were to continue through Friday, May 10th, with a final meeting of trustees Saturday.

Plan in Effect Now

Following an all-day preconvention conference of trustees Tuesday, it was decided to make clarification of the organization's conciliation policy the first order of business Wednesday morning. Presiding in separate chambers, heads of the four member organizations composing the conference, two representing each, were to explain in detail to their memberships the methods and mechanism by which conciliation is to be carried on and individual exhibitors were to be invited to submit specific exhibitor or exhibitor-distributor problems for conciliation forthwith.

Member organizations of the conference are the ITO of Southern California and Arizona, similar groups in Northern California and Nevada, in Washington, Northern Idaho and Alaska and the ITO of Oregon.

The plan is a development and expansion of policy instituted by Mr. Poole as executive secretary of the ITO of Southern California and declared by him to have functioned successfully in effecting settlement of the 114 exhibitor problems in that territory within the past two years. All of these, according to Mr. Poole, were of a sort that might otherwise have been taken to court or the legislature. He said no issue accepted by the organization for conciliation failed of successful outcome.

Explains Plan

As a first step in availing himself of the organization's conciliation machinery, Mr. Poole explained Tuesday, a showman must make a written report of his grievance to the head of his own state unit. This report is examined for accuracy and fairness by a committee composed of the local organization head and two disinterested members of the state board of directors.

In the event that a satisfactory conclusion cannot be worked out, the local conciliation committee submits the case to a general conference committee composed of the executive secretary and two conference trustees who take it to the distributor's district manager concerned.

All convention sessions but one were open to the press and interested outsiders. No resolutions were prepared in advance nor were any to be submitted from the dais at any time, Mr. Poole said. The chairman refused to predict whether or not the Neely Bill would be among the matters brought up or whether a delegate would be sent to the Washington hearings on the bill.

Following Mr. Poole's keynote address on Wednesday afternoon the convention session heard Hugh Bruen of the ITO of Southern California, on "Organization," Joseph Pasternak on "Production" and L. O. Lukan of the ITO of Washington, Northern Idaho and Alaska on "Double Bills."

Thursday's schedule included addresses on "Distribution," by William F. Rodgers, Loew's Inc.; "Legislation," by H. M. Hone, attorney; "Advertising Accessories," by Arthur Aronson; "Government in Our Business," by William G. Ripley of the ITO of Washington, Northern Idaho, Alaska; "Sound Standardization," by John K. Hilliard, Paramount Studio; "Social Security," by Carl Hyde, and "MPTOA's Viewpoint," by Ed Kuykendall.

Welcomed warmly to Hollywood the conference delegates and their wives, totalling some 350, were guests of the Association of Motion Picture Producers at a dinner dance in the Fiesta Room of the Ambassador Hotel, convention headquarters, Wednesday night. Universal studio was luncheon host to the conventioneers for Thursday noon.

Buses were to transport them to the 20th Century-Fox Studio Friday afternoon for a cocktail party at which studio stars would stand in the receiving line. The official banquet of the convention was to be given at the Ambassador on Friday evening and the long arm of organization fellowship was to reach across the continent to punctuate this occasion with formal presentation of a silver trophy to Loretta Young as "Grand Young Lady of the Screen," by Harry Brandt's, ITO of New York.

HITS GOVERNMENT TRADE CONTROL

Opposing Government regulation of the motion picture industry, although adding the thought that no independent exhibitor needs to have it proved to him how much of the Government's brief in its suit in equity is true, Hugh Bruen, trustee of the ITO of Southern California, drew cheers at the Pacific Coast Conference, Wednesday, when he said, "When Government comes into business you soon have socialism in that business and when you have socialism you no longer have a business."

Film Reform Plan Proposed in Canada

A reorganized program covering various problems in the Canadian film business has been submitted to the Film Section of the Toronto Board of Trade for ratification. The plan was submitted by the Clearance Reform Committee, consisting of M. A. Milligan, general manager of Paramount Film Service; Louis Rosenfeld, Canadian general manager of Columbia and N. A. Taylor, vice-president of the Independent Theatres Association.

Details were not announced but it was reported that the proposal includes the establishment of a clearance control board in each of the six film exchange cities in Canada to deal with local condiitons and a national board to draft protective regulations and clearance schedules for urban zones and hear appeals from the local boards.

In Ontario and Nova Scotia conciliation committees are now operating. The Canadian Film Board of Trade has branches in the six key cities for arbitration purposes but the independents have demanded a central body to regulate clearance questions.

St. Johns' Exhibitors Form Local Trade Pact

Not only does an agreement on prices and bill changes prevail among the exhibitors of St. John, N. B., but it extends to the silencing of a cut-rate threat.

When a pact was reached by the St. John exhibitors for a minimum admission of 25 cents a former legitimate theatre, the Opera House, successively re-named the Rialto and Princess, threatened to cut its price from 15 cents to a nickel.

Famous Players, Spencer, St. John Amusement Company, and Franklin & Herschorn joined in the co-operative project to lease the Opera House, and keep it dark. Each participant is assessed a stipulated sum monthly for the rent.

Arkansas Officers Reelected

O. G. Wren was re-elected president of the Independent Theatre Owners of Arkansas at its annual convention in Little Rock, last week. Other officers re-elected are K. K. King, Searcy, secretary, and W. E. Malin, Augusta, vice-president.

Three new members were elected to the board of directors. They are H. E. Ruh, Berryville; C. C. Mundo, Little Rock, and W. L. Landers, Batesville. Other board members include L. F. Haven, Forrest City; C. F. Bonner, Pine Bluff; J. F. Norman, Little Rock, and D. E. Fitton, Harrison.

G. Carey, Paris, was chairman of the resolutions committee and also made the principal talk at the afternoon session Monday. Other speakers were Miss Emma Cox of Osceola; W. E. Malin, Augusta and J. F. Norman, Little Rock.

Governor Carl E. Bailey spoke at the banquet Monday night. Eli W. Collins, director of the state Unemployment Compensation Division and a former president of the MPTOA, was toastmaster.

Delegates from six states were present for the meeting.

Carolina Group Sets Date

Theatre Owners of North Carolina and South Carolina will hold their 1940 summer convention at the Ocean Forest Hotel in Myrtle Beach June 9, 10 and 11, it was announced by H. R. Berry, Hartsville, S. C., president of the association.

Mrs. Walter Griffith, Charlotte exhibitor and secretary, announced that a majority of exhibitors in the two states voted for Myrtle Beach.

Mr. Berry appointed a program committee to handle details to be headed by H. H. Everett, Charlotte, chairman, assisted by Roy Smart, Charlotte and Ben Strozier, Rock Hill, S. C.

It was announced that between 300 and 400 exhibitors and their wives have made tentative arrangements to attend the three-day convention. It is planned to have a Hollywood star as guest of honor.

Northwest Allied to Meet

Allied Theatres of the Northwest will hold its annual meeting in Minneapolis immediately following the national Allied convention in Chicago June 19th to 22nd, it has been announced by W. A. Steffes, president. The organization is conducting a drive for new members and has held one regional meeting, at Rochester, Minn., in connection with the campaign. Other meetings are planned.

THOMPSON AGENCY SETS OUT TO OPEN AD FILMS FIELD ON WIDE SCALE

Head of Company's Film Department Says Public Is the Best Censor, Claims 10,000 Theatres Will Accept Films

National advertisers are being asked to turn new attention to screen advertising by the J. Walter Thompson Company, one of the leading advertising agencies in the country. In *Fortune* magazine, a Thompson advertisement reproduced an exchange of letters between the Motion Picture Producers and Distributors of America and the advertising agency on the subject, but neither would comment additionally on the correspondence except to say that a round table discussion had been suggested by the Thompson agency to determine the attitude of the film industry.

For several years some of the leading advertising agencies have been giving attention to commercial films and have organized special departments to handle this type of work for their advertising clients. The agencies have been experimenting in what the J. Walter Thompson company called "this commercially unexplored medium." Though sponsored films have a long history and some six to eight thousand theatres use "minute movie ads," an intensive drive is being made to extend the medium to longer films in the field of the short subjects.

Calls Experiment Stage Over

The J. Walter Thompson announcement indicates that the company believes the experimental stage is past and it is ready to offer motion picture "circulation" as a regular feature to advertisers. The purpose of the company's work in this field is "to turn movie audiences into net paid circulation . . . to develop new techniques in advertising and public relations for the screen."

The Thompson agency has produced in the last 21 months 22 advertising films, 14 of them animated cartoons in color in the "minute movie" length. A "new theatrical circulation" of 5,000,000, previously unavailable for sponsored pictures, has been opened up, it is claimed.

Fred H. Fidler, head of J. Walter Thompson's film department, explained the company's position and activities in this medium. He said the reason for turning attention to the great motion picture audience is because "We feel that the screen, because of the combination of sight, sound, motion and often color, is one of the most powerful mediums for influencing public opinion."

Calls Public Best Censor

"The public is the best censor of screen entertainment," Mr. Fidler said. The experience of J. Walter Thompson has been, according to Mr. Fidler, that a combination of animated or life entertainment and a product message "in good taste" is accepted by the public and by the exhibitor. He asserted that their surveys had shown a "negligible adverse reaction" to their advertising films and in some cases the films had been applauded. Letters from both affiliated and independent exhibitors state, the agency's film executive continued, that both adults and children like the animated color cartoons produced by the advertising agency. As long as such films are acceptable to their audiences, exhibitors welcome the additional revenue, he said.

Sub-standard advertising or films not in good taste or not well produced, Mr. Fidler said, do not bring the results. He said their pictures were carefully made by "topflight" animators in Hollywood, and remarked, "Our animation excels or equals Hollywood product for workmanship, with the exception of the Disney cartoons."

No "Playlets" Withdrawn

Mr. Fidler reported that there was not a single instance of one of their "playlets" having been withdrawn. The fact that the cartoons are in color, in addition to high standards of production, helps achieve acceptance, according to Mr. Fidler. He explained, "The film market is not yet flooded with color so our films have a 'plus' value to the exhibitor and to the audience."

J. Walter Thompson prepares the script and supervises production. Distribution is handled through one of the companies regularly specializing in advertising pictures, but even here the advertising agency watches operations and selects the theatres.

Says Use Is Spreading

The use of films as an advertising medium is growing, Mr. Fidler said, claiming that 10,000 theatres will accept minute movies. He also said non-theatrical audiences for sponsored films were growing from year to year and that if the motion picture industry could develop acceptable methods for bringing superior sponsored films to audiences through regular theatres the box office competition of non-theatrical audiences would automatically be reduced.

Although J. Walter Thompson's principal motion picture operations are at present in the field of short colored animated cartoons, longer advertising films have been produced principally for non-theatrical distribution. Minute movies with live talent find a ready acceptance if well done, the agency reported.

In stating the case for theatrical distribution of sponsored films Mr. Fidler said, "Hollywood has demonstrated that education and information are compatible with such recent pictures as 'Dr. Ehrlich's Magic Bullet,' 'Grapes of Wrath,' 'Mr. Smith Goes to Washington' and 'Gone With the Wind.'" He also said, "If it were not for the advertising of business and industry, magazines and newspapers could not have been brought to their present state of public service, and business and industry can also help the motion picture industry to widen the application of its medium."

Advertising films are "not a substitute but a complement" to entertainment pictures, according to Mr. Fidler. He claimed that the interests of advertising agencies in sponsored films and the interests of the entertainment motion picture industry could be reconciled.

Cites Trailers as Example

Mr. Fidler compared sponsored pictures with trailers. He pointed out that the patron paid to see a picture and might find himself subjected to from one to four trailers on coming attractions in which he might have no interest whatsoever. Mr. Fidler claimed that just as the public accepted trailers it would accept entertainment minute movies made for reputable companies.

Mr. Fidler also pointed out that television most probably would use motion pictures for a substantial part of its programs and someone would have to make those pictures, which would have to be sponsored films. He claimed that the major companies were missing an opportunity to spread out the overhead and large salaries and good preparatory experience in television by not interesting themselves in advertising pictures now.

Newspapers Had Protested

When it was recalled that newspapers had protested the action of some of the large companies back in 1932 when they produced and distributed advertising films, Mr. Fidler said, "Progressive newspapers will not oppose screen advertising when it is established on a proper basis and would accept it just as soon as they recognized it as an established expression of industry. Many newspapers themselves use screen advertising." It was pointed out that as yet the advertising agencies "had no part" in any question between newspaper publishers and motion picture interests over the use of screen advertising.

Code Seal Required

Over a year ago the MPPDA announced that a code seal had to be obtained from its Advertising Advisory Board and affixed to all sponsored films over 200 feet in length that could be shown in any theatre owned or controlled by members of the Hays organization. The rule also requires that in addition to the seal any sponsored film over 200 feet approved by the Board must carry in its main title the words "This is an advertisement."

Although newspapers and magazines must print the word "advertisement" on any ad that looks like regular textual matter and the Hays office advertising rule serves a similar purpose, it is reported that this requirement is one of the matters the advertising agencies and others interested in sponsored motion pictures wish to discuss with the MPPDA. However, the whole attitude of the organized industry towards sponsored pictures would come up in any discussion by representatives of agencies and the MPPDA.

Meanwhile the Newell-Emmett advertising agencies has not made any distribution arrangements for the "March of Time"-made "Tobaccoland, U.S.A.," which the agency handled for Liggett & Myers (Chesterfield). The "Tobaccoland" film, which was a year in production, has been shown only at its two day premiere (admission free) in Chesterfield's home town, Durham, N. C., before the company's radio broadcasts, and once over television.

ANOTHER NEW YORK NEWSREEL THEATRE

A newsreel theatre, The Airlines, will be included in the new Airline Terminal Building, opposite Grand Central Station, New York, when it is opened about Labor Day. The cornerstone of the building was laid this week. The house will be operated by the present operators of the Grand Central Terminal newsreel theatre.

David Durbin, now managing the Grand Central, will be general manager of both theatres. The new building will contain the ticket and sales offices for American, Transcontinental and Western, United, Eastern and Pan American airlines.

"U. S. FIRING AT FILM INDUSTRY THAT MINDS ITS OWN BUSINESS": GRIFFIS

Motion Picture Never Has Exerted Its Vast Potential Influence on the Government, Says Paramount Executive Chairman

In its present attack on the motion picture industry, the United States Government is pointing its heaviest guns at an industry which consistently has refrained from exerting its own vast potential influence on the Government, Stanton Griffis, chairman of the Paramount executive committee, told the weekly meeting of the Los Angeles Town Hall, in Los Angeles, Monday.

Addressing a luncheon club composed of leading Los Angeles business men, Mr. Griffis declared that the U. S. attack was made just at the moment when the foreign war situation had made the position of the film industry the most difficult in its history, and he made a plea for the continued independence of "the nation's most widely patronized art."

Charges Harassment

"A great combination of Art and Business (motion pictures) finds itself today beset on every side by attacks of local, state and federal agencies, in the courts and the Legislature," Mr. Griffis said, "harassed by such Congressional bills as the Neely Bill . . . harassed and tormented by suits of the Department of Justice aimed toward forcing the major companies to separate theatre ownership from production; worn down by taxes of every conceivable nature; inhibited and limited by almost a hundred censor boards which have sprung up around the country; all at a time when an unprecedented collapse of foreign income is upon us due to the breakdown of foreign currencies and the War." The industry finds its foreign income has abruptly decreased 25 per cent below a year ago, he said.

Contrasting the attack on the film industry with Hollywood's conspicuous aloofness from partisan politics and propaganda, Mr. Griffis said, "This is an industry, too, that consistently, even if not quietly, sticks to its knitting of furnishing amusement, laughter, entertainment and escape; spends its far-flung energy in making the world a happier place to live in; resolutely endeavors to keep out of the field of politics and propaganda, although I sincerely believe that if the motion picture companies should so desire, and would for the moment stray from this principle, within a very short time could so influence public opinion as to elect a Congress and a President; and probably has more influence on the lives of the younger generation —and this is a broad statement—than most of our schools and colleges put together."

Opposes Government Regulation

Mr. Griffis took sharp issue with those who claim that Government regulation is the way to improve the quality of pictures and asked that the industry be allowed to solve its own problems in the future as it has in the past. The movies, he pointed out, are not only a business but a form of art, and even in a country as totalitarian as Soviet Russia there is a strong movement to free the arts from state interference and domination.

"The industry's willingness and desire to cure its own evils," Mr. Griffis said, "is being continually shown by the revision of its trade agreements and practices and by the ceaseless development of many years of its own censorship of its own productions as affecting public relations, public morals, business relations, types of advertising and its activities in every branch."

To show what the industry has done to improve its product, the Paramount executive stressed the higher cultural level attained by films in the last few seasons.

"It is a remarkable truth," Mr. Griffis said, "that perhaps this development is followed by the fact that as pictures become better they invite more intellectual and intelligent criticism and tend to create, not obscure, the growth of perfectionism."

Most of the film industry's past troubles, Mr. Griffis pointed out, emanated from the failure of the public, Government and sometimes producers themselves to realize that since the days of the "Peep Show" the movies have become "Big Business."

Keep Selling Old Films

"As I said before, these attacks come at a time when, after years of struggling with currency evaporation in many countries, the industry finds itself with its foreign income suddenly decreased somewhere around 25 per cent as against a year ago, though surprisingly of this decrease only a small amount of the falling-off is unity business and the remainder due to the terrific drop in exchange rates in England and the more important European countries. Not many years ago my company took about a million dollars a year out of Spain. And now I might tell you surprisingly enough that while we have not sent a picture into Spain for several years, we have kept our organization intact, paid them out of local profits, and more than doubled our bank balances in pesetas. This has come about by the simple expedient of merely sending around and 'round to the theatres the old pictures which are there and which they are glad to see over and over again. If any of you gentlemen are in the market for a few pesetas or an apartment house in Madrid, we will be glad to accommodate you. We will gladly offer you an additional choice assortment of yen in Japan, marks in Germany and, in fact, substantially all currencies from kopeks to Hungarian leis.

"In England, however, we have had the most astonishing cooperation from the British Government and the Board of Trade by whom we are currently allowed to take out at the official sterling rate approximately half of our sterling intake. This at least until next October, though after that no one can predict."

In the light of the unfavorable conditions which he outlined, Mr. Griffis said, "The trend of picture-making is towards the creation of a certain domestic self containment, that is, the manufacturing of pictures which might make the laborer worthy of his hire even should the entire outside world market collapse. This becomes a challenge to artist, producer, technician, theatre operator and banker alike. It is being brilliantly met."

To the Los Angeles business leaders, Mr. Griffis referred to the movies as the "industry which spends in your little suburb of Hollywood alone some $150,000,000 annually in production; carries an investment of many hundreds of millions of dollars in theatres in every city, village and hamlet in the country; gives active employment to some 300,000 people annually; pays some $125,000,000 in taxes, and entertains and educates in the United States within the walls of its theatres more than 80,000,000 people weekly and approximately 150,000,000 people weekly abroad."

"Factories" for Films

Citing Paramount as an example, Mr. Griffis said that in its essentials a film company is no different from any of the great manufacturing enterprises of the country. "Our factory," he said, "is in Hollywood where we make feature pictures and some shorts. In New York we have another factory for news reels and other shorts. It is highly departmentalized, including distribution, both domestic and foreign, theatre management, and many other departments, legal, insurance, public relations, even banking."

Mr. Griffis compared Paramount to Armour & Co., as a developer of by-products, taking for his example the fact that Paramount's net profit out of the candy business in its theatres is in excess of the interest on its indebtedness.

"During the past four years Paramount has reduced its consolidated debt almost $20,000,000, paid approximately $8,000,000 in dividends and converted about $11,000,000 of its preferred shares into common, all without public financing."

Speaking as a New York financier and business man to his California counterparts, Mr. Griffis defined his own position in the film industry as an organizer of art. He quoted a prominent Paramount theatre partner as saying that "the greatest art in the world is art of the organization of Art" and described his job as just that. Mr. Griffis is partner of Hemphill, Noyes & Company, besides chairman of the Paramount executive committee.

Art and Business

"During the past three or four years Paramount and subsidiaries have done upward of $50,000,000 in financing," Mr. Griffis said, "and though as investment banker I am ashamed to confess it, not a dollar of this has been public financing. And not a dollar has been paid to any broker or middle-man.

"It has been done almost entirely through exchanges offered to its own security holders, through banks and insurance companies, and in the process its average interest rates have been reduced from about five and one-half per cent to about three and one-half per cent, with a saving to the company of about $1,500,000 a year."

Consolidated Earnings

Consolidated earnings of Paramount Pictures, Inc., for the year ended Dec. 30, 1939, after all charges, including interest, federal taxes, depreciation and reserves, amounted to $2,737,533, and profit on the purchase of the company's debentures totalled $20,411, a total of $2,757,944, the company's annual report issued by President Barney Balaban, disclosed (page 29, Motion Picture Herald, May 4th).

LOEW CENTRE ON FAIR REOPENING

The Loew-Metro-Goldwyn-Mayer World's Fair Information Centre, which last year supplied information about New York City and the Fair to more than a million persons, was formally reopened Monday, five days before the Fair starts its second season. The Centre is located at Broadway and Seventh Avenue at 46th Street.

A supplementary service continued from last year will be a visitors' registry and index filing system.

INDUSTRY PACTS CAN'T HALT DUALS: SILVERMAN

Only Federal Control Would Eliminate Double Features, Says President of Essaness

Fifty motion picture theatres in Chicago are showing programs that run almost twice the length of time required to fly there from New York, according to Edwin Silverman, president of the Essaness Theatres Corporation. In New York this week, Mr. Silverman emphasized the consistency of the fight which Essaness had made against double and triple features in a city where Balaban and Katz largely control the theatre situation.

In a period when faulty marketing is causing the industry to decline, said Mr. Silverman, only federal control of program length would eliminate multiple feature shows, because "there will always be 'chiselers' in industry agreements."

Mr. Silverman termed indecisive and unfair a recent experiment in Chicago in which a number of Balaban and Katz houses and some independents, 17 in all, tried single feature shows.

"Things in this business have a way of being exaggerated," he said. "This happened at the time "Mr. Smith Goes to Washington" was released, and here is the story:

"Someone thought of single featuring the picture, and we were consulted. While we are strongly anti-double feature, we didn't want to go single for only one week. This is a reform you can't make unless you all are in unison, and unless you all try it for a period of time, and begin on a specific date."

Says Trial Was Not Fair

Of the 17 theatres which made the experiment, no more than four, all operated by Balaban and Katz, had "Mr. Smith," and, Mr. Silverman added, "the others had inferior pictures which had been double featured in all the previous runs."

Reports in Chicago newspapers that the experiment had failed came, Mr. Silverman asserted, out of a Hollywood conversation of an executive of Balaban and Katz with a syndicated columnist, with the resultant Chicago headline, "Double Features Are Here to Stay."

Mr. Silverman recalled a bill, placed before the Illinois legislature last year, to limit motion picture shows to two hours and 45 minutes. Governor Horner vetoed it.

Paramount at the time retained as counsel Leo Spitz, former RKO president, Mr. Silverman added.

"We wanted that bill; we still want such a bill," he said. "If it had been sustained, the independent theatre owner would have had the only possible cure for what the majority of them consider is the motion picture industry's most vicious evil."

Cites Falling Attendance

Mr. Silverman said attendance had fallen off the last 10 years for these reasons: poor marketing; control of the industry by affiliated circuit owners; reactionary minds in the industry; the increased leisure time and the many forms of entertainment now available to the public, and the inability of the industry to adapt itself to these changes.

"The problem is not insufficient leisure time or purchasing power," he said. "The average American has almost twice as much spare time, and as much, if not more, money. It is just that he now can do more with the time and money.

He noted that entertainment forms quick to take advantage of this were roller skating, ice skating, softball, bowling and night baseball.



EDWIN SILVERMAN

"Why, since the introduction of night baseball," he continued, "the game has drawn larger crowds than on average Sundays and Saturdays all over the country.

"The motion picture policy, it seems to me, has been not to make it easy for them to see the picture they want, when they want to. We say to the customer, 'If you want to see a motion picture, you can't do anything else the same afternoon or evening.' It takes only three hours and 45 minutes to fly from Chicago to New York, but there are quite a number of theatres in Chicago which have programs lasting six hours. We would cut them out tomorrow if Balaban and Katz would, and we've tried to get them to cut them out."

Urges Survey

Mr. Silverman claimed that, whereas many industries in the country have increased their business by good merchandising, in spite of higher taxes and payrolls—he cited the mail order houses, the auto industry, the Du Pont company—yet the picture industry is doing less business.

"The picture industry, in 1930, had a weekly attendance of 110,000,000, out of a total population of about 122,000,000—or 92 per cent of the total," he asserted. "But last year we had 85,000,000 and this year we have 83,000,000. If the same ratio obtained, as in 1930, we would be having a weekly attendance of 120,000,000 persons. We have lost the remaining millions."

The Chicago circuit president suggested that the industry hire a survey organization such as Dr. George Gallup's.

"The pictures are better now than they ever were; so, if we're losing money and audiences gradually, we ought to know definitely why. In my own opinion, it's all in the marketing."

"A handful of people, literally, control the theatre policies of the industry," he charged, "because one fellow has to do what the fellow ahead of him did, and the hands of the distribution sales managers are tied by the circuit owners."

"Streamlined distribution can overcome many of the causes of all these lawsuits. After all, competition, and the fostering of it, has certainly developed all of our present industries to their present peak."

Pulitzer Award Goes to Steinbeck

John Steinbeck's novel, "The Grapes of Wrath," produced in film by 20th Century-Fox, and William Saroyan's play, "The Time of Your Life," led the list of winners of the 1939 Pulitzer awards in letters and journalism, Columbia University trustees announced Monday. Mr. Saroyan, whose play also was adjudged the best of the season by the New York Drama Critics Circle on Friday, May 3rd, said he did not want the award, though he knew his play to be "a good and perhaps great theatrical work."

The awards amount to $1,000 each, as do the other awards in literature under the terms of the will of the late Joseph Pulitzer. Also announced were the winners in journalism, which amount to $500 each.

Other awards were made to Carl Sandburg, in history, for his four-volume "Abraham Lincoln: The War Years," published by Harcourt, Brace & Co.

Ray Stannard Baker, in biography, for his "Woodrow Wilson, Life and Letters," published by Doubleday, Doran & Co.

Mark Van Doren, in poetry, for his "Collected Poems," published by Henry Holt & Company.

Journalism awards were: Waterbury (Conn.) *Republican and American,* for the most disinterested and meritorious public service of an American newspaper, for its campaign exposing municipal graft and corruption.

Otto D. Tolischus, of the New York *Times,* for the most distinguished service as a Washington or foreign correspondent in 1939. His winning dispatches were filed from Berlin.

Bart Howard, of the St. Louis *Post-Dispatch,* for distinguished editorial writing.

S. Burton Heath, of the New York *World-Telegram,* for a distinguished example of a reporter's work, based on his articles exposing misdeeds leading to the conviction of Martin T. Manton, former senior judge of the United States circuit court of appeals.

Edmund Duffy, of the Baltimore *Sun,* for a distingnished example of a cartoonist's work.

Photographer's Elect

Joseph Heppner, of Metropolitan Photos, and James Sileo, of Cosmo-Sileo, photographers to the motion picture industry in New York, were elected first vice-president and chairman of the board of directors, respectively, of the Press Photographers Association, at the organization's meeting Tuesday evening at the Hotel Lexington, New York. Mr. Heppner was presented with a traveling bag by the association for his recent work as co-chairman of the dance committee.

Garrison District Manager

Joseph Garrison, former branch manager in St. Louis for Universal, has been appointed district manager for the company's Omaha, Kansas City, Des Moines, and St. Louis territories. Pete Dana, whom he replaces, has been transferred to the home office in New York, for special assignments. Mr. Garrison's St. Louis post is being filled by Harry Hines, a former salesman there.

GOLDWYN URGES PRICE SCALES TUNED TO BOX OFFICE VALUES

Says Hollywood Can Not Make More Than Two Hundred a Year and Deliver Quality; Proclaims Industry at Crisis

Samuel Goldwyn has come to New York and established his aerie in the Waldorf-Astoria Tower, to stay a spell and deal with three situations.

First, Mr. Goldwyn finds himself at the cross-roads in his controversy with United Artists, and with negotiations elsewhere for releasing arrangements.

Second, he will direct some attention to UA's 1940 sales convention, which opens Monday at the Waldorf-Astoria. See page 39.

Third, he sees and proclaims the motion picture industry at a crisis—40 per cent of the world market lost in wars, a waning attendance at American theatres, off perhaps 25 millions a week in a decade—and rising costs in Hollywood production.

Says Block Booking Must Go

What's to be done?

The answer would be, if Mr. Goldwyn could order events, in classification of pictures sharply on the basis of entertainment value, with admission prices to match.

"If the exhibitor is to have a sliding scale of admission prices keyed to quality, then do you agree that he must also buy on a scale adjusted to quality?" he was asked.

"Yes, emphatically so," he responded quickly—all Goldwyn responses are quick—"and all Hollywood knows, too, even if it does not admit it, that block booking is out—must go."

Brains for 200 Good Films

Important in Mr. Goldwyn's prescription of program is his insistence on reduction of output in Hollywood to the point where quality considerations can prevail.

"Hollywood has been turning out about 600 pictures a year and experience proves that only about 200 of them have the merit and value to win public support, to be, in other words, really worth making.

"Hollywood does not have the brains and talent to turn out more than 200 good ones a year. But it goes on making a flood of pictures, at the rate in some studios of 50 a year, one a week, because the schedule calls for it. That means that they are making pictures with their eye on, not the important public with the buying power to support the industry, but that served by the little theatre in the sticks or the backstreets where they want to run seven changes a week."

Daring and Payrolls

"It would appear that that would be up to Hollywood's decision," Mr. Goldwyn's one-man audience responded. "But do you think that a production community that has 'only enough brains and talent to make 200 pictures a year,' while it makes three times that, has meanwhile enough decision, brains and daring to restrict itself to what it can do well?"

"There are a lot of smart people in Hollywood," Mr. Goldwyn asserted.

"Enough?"

"One of them told me the other day," said Mr. Goldwyn, trying to look irrelevant, "after I had made a talk about the situation, that they would not pay any attention to what I had had to say until the day when they missed their first payroll."

Mr. Goldwyn views as devastatingly destructive double and triple bills, giveaways and lottery schemes. He considers that the weak product is dragging down the standing of the motion picture as a whole, that picture merchandising is too generally dominated by a box office policy which sells the good, bad and indifferent all at the same price.

Aggressive Mr. Goldwyn sees no other tenable course for the picture makers. "You can be sure," he said, "that production costs, where quality is maintained, will not go down. The competition for talent and the labor conditions make that certain. You can be sure that labor is not going to take less."

"What about executives?"

"There are not enough executives to matter," he replied. "Also in the main where

(*Continued on following page, column* 1)



For a long time Alexander Korda, left, and Samuel Goldwyn, right, have not been positively chummy. Incidentally Mr. Korda and his assorted operations here and abroad, in relation to United Artists Corporation, constituted a major element of Mr. Goldwyn's contention in a lawsuit that his contract with the corporation had been breached.

Here they are, New York bound from Hollywood, in the intimacy of a chartered plane, and, if the camera is to be believed, smiling.

Broadway speculated that the mood denoted a bearing on negotiations being had this week in New York for an end of the Goldwyn-UA controversy, with some manner of cash settlement pertaining to stock interests and a probable freeing of Mr. Goldwyn for the distribution of his product elsewhere.

The grapevine telegraph was laden with renewed conjectures about the possibility that Goldwyn product might ultimately be found in Warners', or maybe Paramount's, release schedules. From Hollywood came report on the fact that of late Y. Frank Freeman had been out to Mr. Goldwyn's house, also that there were indications of renewed conversations between Mr. Goldwyn and Harry Warner.

Mr. Goldwyn's first week in New York, starting an indefinite sojourn, was filled with conferences and a vigorous attention to press expression. It was to be deemed probable he would be in New York until a final adjustment had been reached.

Goldwyn for Ban On Block Sales But Not for Neely Bill

(Continued from preceding page)

those factors are out of line they tend in time to fall of their own weight."

Mr. Goldwyn, with his experience as long as the feature era of the screen, is entirely aware that his projected general policy would leave unserved the lesser theatres. He views that as unavoidable and a consequence of what he thinks must be the development of the business in pursuit of its survival. He has the opinion that those lesser theatres can find and buy product attuned to their policies and the buying power of their audiences.

While affirming his opinion that block booking must go as a trade practice, Mr. Goldwyn in one of his several press audiences insisted that he continued opposed to the Neely bill, because of such onerous provisions as those embodied in the synopsis clause.

The contemporary Goldwyn production, "The Westerner," is to have its premiere at Fort Worth, Texas, June 25th, at the Hollywood and Worth theatres, along with a three-day celebration with civic and state participations in the hoopla manner, parades, and a charity ball.

"'The Westerner,'" says Mr. Goldwyn, "is to be given trade shows before selling."

Court Upholds Mohawk Grand National Offer

Federal Judge Vincent Leibell, in New York on Tuesday, affirmed the sale of Grand National Pictures' film rights to Mohawk Pictures Corporation, after competitive bidding. The acceptance of the Mohawk bid of $17,500 and 30 per cent of the first $100,000 grossed, and 50 per cent of all sums over that amount, was upheld by the court.

Gustave A. De Lemas has applied to the judge for an order setting aside the sale and compelling the GN trustee to accept his own bid of a flat $37,500.

Judge Leibell's decision rejected this application.

Columbia Wins Point

Columbia Pictures management, defendant in a suit by five stockholders, in New York Supreme Court, won a point on Tuesday when N. Y. Supreme Court Justice Phillip J. McCook dismissed two causes of action in the suit, ruling that attempts to recover alleged excess salary and bonuses were barred by time limitations. However, the judge denied Columbia's application to dismiss the other causes of action.

Boston Projectionists Celebrate

The 30th anniversary celebration of the Boston Motion Picture Projectionists, Local 182, was held in the grand ball room of the Copley-Plaza hotel there late last week. Boston theatres closed from a half to three-quarters of an hour earlier to enable the Local members to attend. The banquet was $5 a plate and 800 tickets were sold.

Appoints Kansas Censor; New "Strange Cargo" Ban

Mrs. Mary Numbers, wife of a dentist at Paola, Kan., has been named, by Governor Payne Ratner, chairman of the Kansas State Board of Review. Mrs. Numbers succeeds Mae Claussen of Emporia, whose three year term expired April 1st. Other members of the board are Mrs. J. M. Meek, Democrat, and Mrs. J. R. Stowers, Republican.

Following the lead of political censorship in Providence, Harry F. Curvin, director of public safety, has banned "Strange Cargo" in Pawtucket, R. I.

Eureka Productions, New York, on Monday filed a proceeding in the New York Supreme court for a mandamus to compel the New York State censor to examine the film, "Ecstasy," for the issuance of a license.

Oklahoma University Plans Short Projection Course

The University of Oklahoma College of Engineering is considering a "short course" on factors in exhibition and projection, for May 20th and 21st. Unions and exhibitors in the territory around Norman, Okla., in which the college is situated, are to cooperate. Authorities on projection, sound and electrical engineering, from companies and from other colleges, have been invited.

Dean Carson, of the university, will deliver the welcoming address.

The College of Engineering instructor in electrical engineering, Ansel P. Challenner, hopes to have representatives of the International Projector Corporation, Bell and Howell, Altec, National Carbon Company, Motiograph, Strong Electric Company, RCA Manufacturing Company, and Bausch and Lomb.

16mm Rights Purchased For Goetz-Small Films

Non-Theatrical Pictures Corporation has acquired for unrestricted release outside of theatres 16 mm rights to the eight Harry Goetz-Edward Small productions released through United Artists, according to an announcement of Herbert Edwards, president of the company.

The pictures acquired included "Count of Monte Cristo," Robert Donat and Elissa Landi; "Last of the Mohicans," "Let 'Em Have It," Virginia Bruce and Richard Arlen; "The Melody Lingers On," "Transatlantic Merry-Go-Round," Jack Benny, Gene Raymond and Nancy Carroll; "Joe Palooka," Jimmy Durante, Lupe Velez and Stuart Erwin; "I Cover the Waterfront," Claudette Colbert and Ben Lyon, and "Red Salute."

Barney Pitkin Honored At New Haven Dinner

More than 100 film and other friends from the Connecticut territory, Boston and New York attended the testimonial dinner at the Racebrook Country Club, New Haven, given in honor of Barney Pitkin, RKO manager in New Haven, for his 20th anniversary in the industry, on Tuesday. Morris Joseph, "dean" of the exchanges, presented Mr. Pitkin with a gift on behalf of those assembled, and Harry F. Shaw, Loew's-Poli division manager, was toastmaster. Thomas Donaldson, Metro-Goldwyn-Mayer manager, was chairman of the event. Hugh Maguire, RKO manager, was treasurer.

Gold and Schlaifer Retain Posts; New Greenthal Duties

United Artists personnel adjustments this week included disclosure Tuesday by Maurice Silverstone, company chief, that Harry Gold and L. J. Schlaifer will continue in their posts of vice-president and eastern sales manager and vice-president and western sales manager, respectively. Mr. Silverstone also announced that Monroe Greenthal, in addition to his duties as exploitation manager at the home office, will become advertising and exploitation manager of a new "pre-selling" bureau.

Kelly Stays for Convention

The first of the two United Artists regional conventions opens Monday in New York. Story on page 39.

Arthur Kelly, vice-president in charge of foreign distribution, has postponed departure for Europe for another week or 10 days in order to attend the New York sales meeting.

Mr. Silverstone said at a special press conference at his home in New York, where he is confined by illness, that both Mr. Gold and Mr. Schlaifer are giving the maximum satisfaction to the company and to all its owners and producers. Broadway had heard in recent weeks that Mr. Gold was to be appointed general sales manager.

The new "pre-selling" bureau, to be headed by Mr. Greenthal, has been organized to increase domestic revenues. Mr. Silverstone said that the company's study of outstanding exploitation on recent pictures of outstanding quality convinced it that box-office values of worthwhile productions could be augmented by millions of dollars through successful pre-selling campaigns.

Mr. Greenthal will spend time in Hollywood conferring with producers and also will supervise activities of the new staff in the field. The new selling system includes an exploitation and advertising program centered in a large part on trade publications. Mr. Greenthal will begin individual picture campaigns from the time of the purchase of the story and continued through the release of the production.

Starts Operations in June

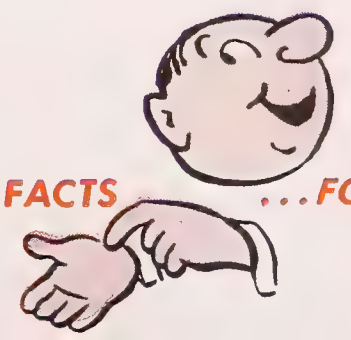
The individual campaigns will be handled by 15 field men in key cities working under Mr. Greenthal. The men will be appointed in the near future and the bureau is expected to begin operations about June 1st. The new bureau will work in cooperation with the home office advertising and publicity department, headed by Lynn Farnol.

The plan for the new "pre-selling" bureau was approved at the meeting of the United Artists board of directors held in New York about two weeks ago. At that time David O. Selznick contributed many suggestions for the work of the bureau, based on the methods used by his company before and during the production of "Gone With the Wind."

Patrons Absorb Tax

The Shea Theatre Corporation's Bexley and State in Dover, Ohio, and the Union, at New Philadelphia, Ohio, has passed along the one cent amusement tax to patrons. The tax had previously been included in the regular admissions of 25, 30 and 35 cents. A circuit announcement said that for years the circuit has absorbed the tax, paying three per cent of receipts, but that with the rising cost of product an adjustment was necessary.

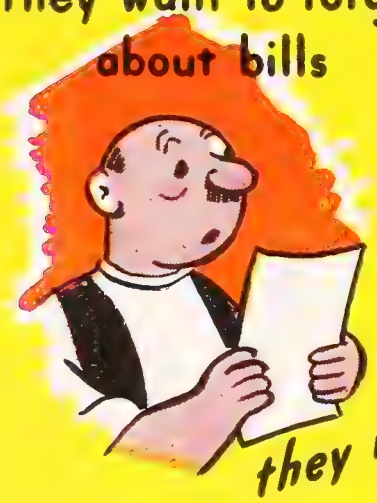




IT'S ALL A MATTER OF FACTS ...FOLLOW ME

What Mr. and Mrs. John Q. Public want is to RELAX!

They want to forget about bills



they want to LAUGH!

They want to forget about squabbles!



they want ROMANCE!

They want to forget the lines in their face



they want YOUTH!

They want to forget their humdrum life



they want THRILLS

They want to forget about BANG! BANG!



they want ACTION!

they want MUSIC!

in other words...

THEY WANT ENTERTAINMENT

...and that's where PARAMOUNT SHINES



DID I hear you say you WANT PROOF? Just lift this page and there it is!..



LIFT PAG



THEY GOT THAT YOUNG FEELING



N Y Paramount gets biggest week-end grass in 7 years! Memphis runs even with "Beau Geste" Houston ahead of Jamaica Inn Phoenix ahead of Remember the Night it's the young love and laughter hit of the Spring!

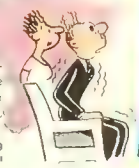


THEY GOT BELLY LAUGHS

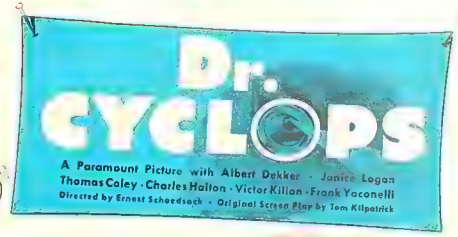


Exhibitors got the hold-over hit of the year. N Y Paramount— 4 weeks, Los Angeles—3 weeks, San Francisco—3 weeks, Newark—3 weeks, Oakland—3 weeks, Kansas City—3 weeks, Minneapolis—3 weeks...in every key city, the story's the same: they can't get enough of "Road to Singapore"!

THEY GOT THRILLS



Showmen got the greatest exploitation show that ever hit the screen. Ballyhoo booms box office grosses in Kansas City, Altoona, Hartford, Providence Nashville, and Denver, coming close to equalling "Beau Geste"!





THEY SHOOK OFF THEIR YEARS



Watch the box office shake off those old winter blues. In its first 22 openings in Georgia "The Biscuit Eater" shoots way out in front of such money-makers as "Beau Geste" "Man About Town" "Honeymoon in Bali" and "The Cat and the Canary"!



THEY GOT A ROUND-UP OF FAVORITE FUNMAKERS



Showmen will round up their biggest crowds in many a moon. World Premiere at New York Paramount gives house its biggest opening in the history of the theatre!



"SELLING ANGLES? A MILLION OF 'EM!"

"SEVENTEEN"

Best teen age picture the screen has had in years . . . Betty Field is the screen's most-in-demand actress, currently appearing in "Of Mice and Men" and the Broadway stage hit "Two on an Island" . . . the team that scored so solidly in "What a Life" are back to cash in on the wave of popularity . . . 17 "seventeeners" from 17 cities win national breaks with radio stunts that attract millions . . . trade and newspaper reviews give big send-off!

"DR. CYCLOPS"

in Technicolor

No picture this year has had the publicity build up of this Paramount Technicolor thriller. Spreads and lead stories in papers from coast to coast breaks in color and rotogravure fever front page breaks! Why? Because "Dr. Cyclops" is NEWS . . . a new kind of picture, new kind of entertainment the kind of entertainment that pays off in gold at the box office and don't forget the sock ads, the sock exploitation Paramount has given to make this one of the big pay off pictures

"ROAD TO SINGAPORE"

Solid smash that has clicked heavily wherever played . . . and no wonder. South Seas locale . . . a story loaded with belly laughs . . . five songs that everyone's singing . . . and three top-money stars, Bing Crosby, Dorothy Lamour and Bob Hope. "Singapore" gets best radio exploitation any picture ever received . . . Crosby show . . . Hope program (assisted by Jerry Colonna, who is also in the picture) . . . and guest appearances by Lamour . . . every star a Paramount salesman . . . and they're working for you!

"BUCK BENNY RIDES AGAIN"

The hottest phrase in America today is the title for the hottest show on the screen . . . Plugged week after week by Jack Benny and Fred Allen on their radio programs. Personalities that everyone wants to see. They've been sold to the public via Benny, Allen and Kate Smith programs . . . tell everyone you've got 'em on the screen . . . including Rochester and Carmichael, Jack's famous bear. Four terrific song hits. World premiere in N. Y. has received national publicity in press and radio!

"THE BISCUIT EATER"

Hollywood Reporter keynotes critics comments with "One of the prize entertainments of the year. Mr. Exhibitor can issue a written guarantee to his customers for enjoyment!" Huge premiere in Albany, Georgia, gives terrific send-off to the surprise hit of 1940 . . . press association breaks . . . radio broadcasts . . . newsreels . . . magazine feature stories in Life, Liberty. And business in the first 22 cities proves that here is a real "sleeper" that'll wake up the box office a-plenty!

THE FLOWERS THAT BLOOM IN THE SPRING, TRA-LA!

Two orchids in a row from Walter Winchell



"Take a bow, Buck!"



"Take a bow-wow,

"Orchids to 'The Biscuit Eater'...man's best flicker about man's best friend!"

"Orchids to Jack Benny's 'Buck Benny Rides Again'!"

Life is just a bed of roses with these Paramount posies!

"ADVENTURE IN DIAMONDS"

"FRENCH WITHOUT TEARS"

"The FARMERS DAUGHTER"

"THOSE WERE THE DAYS"

"THE WAY OF ALL FLESH"

"SAFARI"

"TYPHOON"

Cecil B. DeMille's "NORTHWEST MOUNTED POLICE"

"UNTAMED"

"NIGHT AT EARL CARROLL'S"

THE FLOWERS THAT BLOOM IN THE SPRING, TRA-LA!

Two orchids in a row from Walter Winchell



"Orchids to 'The Biscuit Eater'...man's best flicker about man's best friend!"

"Orchids to Jack Benny's 'Buck Benny Rides Again'!"

Just look at these Paramount Daisies for Spring and Summer!

Down-on-the-farm, down-to-earth laugh hit!

"THE FARMER'S DAUGHTER"

with

Martha RAYE • Charlie RUGGLES
Richard Denning • William Frawley
Gertrude Michael • Betty McLaughlin

Screen Play by Lewis R. Foster
Directed by JAMES HOGAN

Heart drama of the romantic diamond country!

GEORGE BRENT • ISA MIRANDA

in

"ADVENTURE IN DIAMONDS"

with John Loder • Nigel Bruce
Elizabeth Patterson • Cecil Kellaway

Screen Play by Leonard Lee and Franz Schultz
Based on a story by Frank O'Connor
Directed by GEORGE FITZMAURICE

Gay, exciting Springtime romance!

RAY MILLAND • ELLEN DREW

in

"FRENCH WITHOUT TEARS"

From the Stage Play by Terrence Rattigan
Produced by MARIO ZAMPI
Directed by ANTHONY ASQUITH

A tornado of tropic love!

"TYPHOON"

in Technicolor!

with

DOROTHY LAMOUR • ROBERT PRESTON
LYNNE OVERMAN • J. CARROL NAISH

Screen Play by Allen Rivkin • Based on a story by Steve Fisher • Directed by LOUIS KING

Another and bigger "Seventeen"!

"THOSE WERE THE DAYS"

(At Good Old Siwash) with

WILLIAM HOLDEN • BONITA GRANVILLE • EZRA STONE
(Courtesy George Abbott)
Judith Barrett • Vaughan Glaser

Screen Play by Don Hartman
Produced and Directed by J. THEODORE REED

Adventure . . . Romance . . . Spectacle!

RAY MILLAND • PATRICIA MORISON • AKIM TAMIROFF

in

"UNTAMED"

with William Frawley • Jane Darwell

IN TECHNICOLOR

Screen Play by Frederick Hazlitt Brennan and Frank Butler • Based on the Story "Mantrap" by Sinclair Lewis • Directed by GEORGE ARCHAINBAUD

Daring drama of a man who sells his pride for love!

"THE WAY OF ALL FLESH"

AKIM TAMIROFF • GLADYS GEORGE
WILLIAM HENRY • MURIEL ANGELUS

Screen Play by Lenore Coffee • Based on a Story by Lajos Biro and Jules Furthman
Directed by LOUIS KING

Jungle . . . Adventure . . . Romance!

DOUGLAS FAIRBANKS Jr. • MADELEINE CARROLL

in

"SAFARI"

with

Tullio Carminati • Muriel Angelus
Lynne Overman • Billy Gilbert

Screen Play by Delmer Daves • Based on a Story by Paul Hervey Fox • Directed by Edward H. Griffith

Another "Cat and Canary"!

BOB HOPE • PAULETTE GODDARD

in

"THE GHOST BREAKERS"

with Richard Carlson • Paul Lukas
Anthony Quinn • Willie Best

Screen Play by Walter De Leon • Based on a Play by Paul Dickey and Charles W. Goddard
Directed by GEORGE MARSHALL

A TECHNICOLOR TRIUMPH of love and adventure!

GARY COOPER and MADELEINE CARROLL

in CECIL B. De MILLE'S

"NORTH WEST MOUNTED POLICE"

with Paulette Goddard • Robert Preston

Produced and Directed by CECIL B. DeMILLE

The best picture of the year!

"DOWN WENT McGINTY"

with

BRIAN DONLEVY • MURIEL ANGELUS • AKIM TAMIROFF

Written and Directed by PRESTON STURGES

Sweet mountain music!

BOB BURNS

in

"COMIN' ROUND THE MOUNTAIN"

with Pat Barrett (Uncle Ezra) • Bill Thompson and Harold Peary (of the Fibber McGee program) • Don Wilson (famous announcer) • Jerry Colonna (comic on Bob Hope's program)

"A NIGHT AT EARL CARROLL'S"

The most glamorous title you ever flashed on your marquee. The world's most gorgeous gals brought to the screen by show world's most famous producer . . . in a story packed with more romance, laughs and OOMPH than you've ever seen in one show!



Paramount qives 'em to you hot off the fire ... not out of the refriqerator for 1940-41!

LOOK

In Technicolor

"SHEPHERD OF THE HILLS"

Directed by HENRY ("Trail of the Lonesome Pine") HATHAWAY

Another Big "BING" Musical

"GHOST MUSIC"

with BING CROSBY · MARY MARTIN

Basil Rathbone and Oscar (Information Please) Levant

Directed by VICTOR ("Road to Singapore") SCHERTZINGER

CLAUDETTE COLBERT and JOEL McCREA in "Arise My Love"

Directed by MITCHELL ("Midnight") LEISEN

Madeleine Carroll
Franchot Tone and Ray Milland
in "VIRGINIA"
with Akim Tamiroff · Lynne Overman
Directed by E. H. ("Honeymoon in Bali") GRIFFITH

"A Date with Destiny"

with Basil Rathbone, John Howard, Ellen Drew, Ralph Morgan and radio's Vera Vague.

A blood-chilling drama

Directed by TIM WHELAN

FREDRIC MARCH and BETTY FIELD

in Joseph Conrad's

"VICTORY"

Directed by JOHN CROMWELL

WHAT'S COOKIN'

BING CROSBY
DOROTHY LAMOUR
BOB HOPE
in
"ROAD TO RIO"
Another "Road to Singapore"
with the same all-star trio!

JACK BENNY
FRED ALLEN
in
"LOVE THY NEIGHBOR"
(TENTATIVE TITLE)
with MARY MARTIN and,
of course, ROCHESTER!
Produced and Directed by
MARK SANDRICH

A great Paramount western epic!
"RANGERS of FORTUNE"
with
FRED MacMURRAY
Patricia Morison • Gilbert Roland
Albert ("Dr. Cyclops") Dekker
Directed by SAM WOOD

MARY MARTIN
in Broadway's Immortal Stage Hit
"Kiss the Boys Goodbye"

CLAUDETTE COLBERT
in
"THE STREAMLINED HEART"
m current Broadway stage hit "Skylark"
Directed by
RK ("Buck Benny Rides Again") SANDRICH

Oh, boy,
Paramount sure is
my meal ticket.



IT'S ONLY THE BEGINNING, MR. EXHIBITOR!

There'll be another DeMille production, and other big Paramount properties, and a lot more to shout about — so watch for the Paramount 1940-'41 product announcement in the trade papers!



Paramount gives 'em to you hot off the fire ... not out of the refriqerator for 1940-41!

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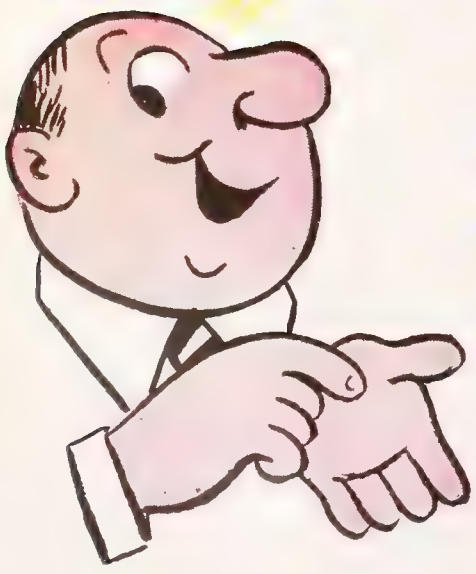
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The Sunny Side's got that GOLDEN GLOW...





...So get on the SUNNY side with PARAMOUNT!

LOEW NET JUMPS TO $6,789,828 IN FIRST SIX MONTHS OF WORLD WAR II

Amortization Costs Reallocated on Basis of 30% Foreign Instead of 35%; RKO Would Buy Meehan Stock

Despite all the pessimistic predictions of immediate financial repercussions of World War II upon the ledgers of American motion picture companies, from experts and estimators, the net profits of Loew's, Inc., one of the biggest among the big, jumped $420,981, to $6,789,828, in the six months ending March 14th, the first full six months report to be made by any of the large picture companies since the war started. Not that the war, with all its marketing, shipping and monetary restrictions hasn't been felt in certain motion picture quarters, nor that it won't be felt in the future in others, as all are agreed.

Loew's on Tuesday in New York reported that the company's earnings, before depreciation, taxes and reserves, including its share of profits of affiliated companies, after deduction of preferred dividends of subsidiaries, amounted to $11,101,356 for the 28 weeks ended March 14th, as compared with $10,516,538 for the same period ended in 1939.

Amortizations Revised

Due mainly to war conditions abroad, said the management, Loew's has revised its table of amortization of film costs, applicable to all pictures released subsequent to Aug. 31, 1939, by reallocating such costs in the proportion of 70 per cent to domestic and 30 per cent to foreign, instead of the previous respective allocations of 65 per cent and 35 per cent.

In addition, the company has accelerated the amortization rates on such pictures. As a result of such revision and reallocation approximately $865,000 more has been charged off to amortization expense in the 28 weeks ended March 14, 1940 than would have been deducted had the company's amortization procedure not been revised.

The company's share of net profits for the 28 weeks ended March 14, 1940, after depreciation and taxes and reserves for contingencies, was $6,789,828, as against $6,368,847 for the like period of 1939. Such net earnings were equivalent, after preferred dividends, to $3.79 per share on the common stock outstanding in the hands of the public on March 14, 1940, as against $3.68 per share on the average number of common shares outstanding for the comparable 28 weeks in 1939.

Comparative Earnings Statement of Loew's, Inc., For 28 Weeks Period

Following is the comparative earnings statement of Loew's, Inc., including subsidiaries, for the 28 weeks ended March 14, 1940, subject to year-end audit:

	28 Weeks Ended Mar. 14, 1940	28 Weeks Ended Mar. 16, 1939
Company's Share Operating Profit After Subsidiaries' Preferred Dividends	$11,101,356	$10,516,538
Depreciation and Taxes	3,411,528	3,247,691
	$ 7,689,828	$ 7,268,847
Reserve for Contingencies	900,000	900,000
Company's Share Net Profit	$ 6,789,828	$ 6,368,847
Per Share—Preferred Stock	$49.66	$46.58
Per Share—Average Common Stock	$ 3.79	$ 3.68

RKO Seeks Finances To Buy Meehan Stock

RKO is understood to be seeking a loan in order to buy out the M. J. Meehan interest in Keith-Albee-Orpheum. Of the $6,500,000 KOA preferred issue, Mr. Meehan's holdings are valued at about $3,500,000 and RKO's at $2,500,000. RKO has consulted with the Equitable Life Assurance Society regarding the necessary loan of between $3,000,000 and $4,000,000.

Mr. Meehan's price is reported to be $110 a share for the approximately 31,000 shares which he holds. This is equivalent to the call price of the stock but does not include past due dividends amounting to about $21 per share.

Little progress on the financing negotiations has been made, however, and RKO is still studying several plans of internal financing for the stock purchase, which would eliminate the necessity of making a large outside loan.

Negotiations Continue

It was emphasized, however, that this does not mean that the negotiations have been or will be dropped, even for the time being. The objective of consolidating KAO with RKO by means of the purchase of Mr. Meehan's holdings is as desirable now as ever, it was said. The current negotiations were initiated by Atlas Corp. about three years ago. At no time since their inception were the negotiations abandoned and later revived. The general purpose of effecting a consolidation of KAO with RKO has been and remains a continuing one.

The proceedings in conclusion of the RKO reorganization eclipsed the KAO negotiations for a time, but at the first opportunity thereafter they were resumed with the only difference being that the reorganized RKO company became a principal to the negotiations in the place of Atlas Corp.

Consolidation of KAO would make available to RKO about $3,500,000 in cash held by the theatre company and its subsidiaries, exclusive of the earnings of those companies, which have averaged approximately $1,000,000 annually in recent years.

Federal Judge William Bondy has postponed the hearings on applications for final allowances in the RKO reorganization proceedings from May 14th until May 28th at the request of the trustee, the Irving Trust Company. The petition stated that the trustee had retained a new attorney and needed time for additional preparation.

RCA Quarter Net Profit—$2,312,893

At the annual stockholders' meeting David Sarnoff, president, announced the quarter earnings of the Radio Corporation of America which controls RCA Victor, RCA Photophone, NBC and has a substantial interest in RKO.

Net profit for the quarter amounted to $2,312,893, compared to $1,448,110 in the first quarter of last year—an increase of $864,783 or 60%. These earnings cover the preferred dividend requirements, and leave 10.8c for each share of the outstanding Common stock. This compares with 4.6c earned for the Common stock in the first quarter of last year.

The gross volume of the business for the first quarter of this year amounted to $28,310,407 compared to $25,004,989 in the same quarter of last year—an increase of 13%.

Mr. Sarnoff said, "The annual report of the corporation for the year ended Dec. 31, 1939, sent to all stockholders, showed that all operations of the company were on a profitable basis. Compared to the previous year, there was an increase in gross income of 10 per cent, an increase in net profit of 9 per cent, and an increase in employment of 15 per cent."

The consolidated statement of income for RCA and subsidiary companies for the quarter ending March 31, 1940 was as follows:

	1940	1939
Gross Income:		
From Operations	$28,167,786.79	$24,870,975.80
Other Income, including Interest and Dividends from Investments	142,620.31	134,012.72
Total Gross Income from all Sources	$28,310,407.10	$25,004,988.52
Less: Cost of Goods Sold, General Operating, Development, Selling and Administrative Expenses	$24,506,122.01	$22,178,675.96
Net Income for the Quarter (before Interest, Depreciation, Amortization of Patents and Federal Income Taxes)	$ 3,804,285.09	$ 2,826,312.56
Deduct:		
Interest	$ 24,503.97	$ 36,602.21
Depreciation	791,087.68	891,400.31
Amortization of Patents	150,000.00	150,000.00
Provision for Federal Income Taxes	525,800.00	300,200.00
Total Deductions	$ 1,491,391.65	$ 1,378,202.52
Net Profit for the quarter	$ 2,312,893.44	$ 1,448,110.04
Preferred Dividends	804,926.68	805,309.43
Balance for Common Stock	$ 1,507,966.76	$ 642,800.61
Earnings per share on Common (13,881,016 Shares)	.108	.046

A quarterly dividend on the corporation's $3.50 cumulative convertible first preferred stock and on the "B" preferred stock were declared for the period from April 1st to June 30th and will be paid July 1st to stockholders of record of June 7th.

The Board of Tax Appeals has approved

(*Continued on following page*)

'U' OFFICERS INCREASE HOLDINGS

(Continued from preceding page)

the agreement between the RCA and the Internal Revenue Bureau which put the 1929 income tax deficiency at $18,310.81 instead of the $886,729 originally demanded. The corporation claimed that the Bureau had failed to allow for obsolescence and unsalable items.

Universal Officers Increase Holdings in the Company

Heavy additions to their holdings of Universal Corporation securities in March were reported for three officers of the company this week in the semi-monthly summary of the Securities and Exchange Commission.

The SEC disclosed the acquisition of 9,500 common voting trust certificates by Nathan J. Blumberg, New York, giving him a total of 13,500; 500 by Peyton Gibson, New York, bringing his total to 1300 direct and 26,500 through Standard Capital Company, and 3,500 by Charles D. Prutzman, New York, giving him a total of 4,400, together with 3,000 voting trust certificate warrants received from the corporation without charge.

Additions of Universal holdings by Blumberg, Prutzman and Gibson derive from the acquisition during March of 70,400 shares from R. H. Cochrane, former Universal president, by a syndicate of eight Universal officials.

Other transactions reported included the acquisition by Loew's, Inc., of 25 shares of Loew's Boston Theatres common stock, giving it a total of 100,339 shares; acquisition of 300 shares of Loew's, Inc., common stock by Charles C. Moskowitz, New York, director, making his interest 900 shares; and acquisition of 11 shares of Pathe Film common by Robert M. McKinney, Jersey City, N. J., director, representing his entire interest.

Selznick Company Owns 16% of Technicolor

Selznick-International has exercised a final option on 35,000 shares of Technicolor, Inc. stock which brings the company's holdings up to 16 per cent and completes the option rights made available to certain producer customers some time ago.

Pathe Film Corp. Net Is $29,632

Pathe Film Corporation has reported a net profit of $29,632 for the quarter ending March 31st. The profit before provision for federal income taxes was $30,492.89. The dividend received from the DuPont Film Manufacturing Corporation of which Pathe owns 35 per cent of the common stock was $35,000 for the quarter. Pathe expenses were $4,507.11. The DuPont profit was $452,939 against $395,751 for the same period in 1939.

$105,135 Profit Reported By American Seating Co.

A net profit for the quarter ending March 31st of $105,135 has been reported by the American Seating Company. This is equal to 47 cents per share on 221,062 shares of common stock. In the same quarter last year the company had a net loss of $33,688.

Roxy Theatre, Inc., Preferred Dividend

The board of directors of Roxy Theatre, Inc., at its meeting Friday, May 3rd, declared a quarterly dividend of 37½ cents per share on the outstanding preferred stock of the corporation, payable June 1, 1940, to stockholders of record at the close of business on May 18, 1940.

ONE PROMOTION EACH YEAR IS THE AVERAGE

The appointment of Charles Kurtzman, manager of Loew's Penn, Pittsburgh, circuit district manager in Boston, recalls that in the last 10 years an average of one theatre or film man in Pittsburgh has been promoted every year.

The list includes Louis K. Sidney, Metro-Goldwyn-Mayer producer; Reeves Espy, vice-president of Goldwyn Productions; M. J. Cullen, Loew's midwest district manager; Charles Raymond, Loew's district manager; John Maloney, Metro-Goldwyn-Mayer district manager; Bert Stearn, United Artists district manager; Harry Goldstein, Paramount district manager; Ben Kalmenson and Roy Haines, Warner Brothers division managers, and Joseph Skirball, who left an exchange post to become Frank Lloyd's business manager and who now is in exhibition with his brother, William.

20th-Fox Wins Copyright Action

A copyright decision of great importance was won by Twentieth Century-Fox, April 29th, when Justice Jennings Bailey in federal court in Washington directed Clement Bouve, register of copyright, to accept application for collected installments of "In Old Chicago." The decision, requiring the Copyright Office to extend protection to serialized versions of film scenarios prepared for newspaper publication, represents potential savings of large sums to motion picture companies.

The suit was filed in 1938 after the Register had refused registration of the story in book form from serial installments in newspapers. The case was heard three weeks ago with the Department of Justice representing the Register and Fulton Brylawski representing the Twentieth Century-Fox company.

Mr. Brylawski said the decision was important in that it was the first time a mandamus had ever been sought against the Register of Copyrights, who had refused the copyright on the grounds that he had discretion to do so. Mr. Brylawski argued that the Register had no discretion in the matter, being bound by law to issue registration to all applicants and leaving it to the courts to decide conflicts between authors and so on.

Edwin P. Kilroe, Twentieth Century-Fox, authority on copyright, took the view that the Register of Copyrights is in reality a glorified file clerk and has no judicial powers under Section 10 of the Copyright Act. Judge Bailey upheld this contention.

Theatres Decide Not to Exploit Fair This Year

The New York World's Fair, opening its second year on Saturday, is expected to offer greater competition to theatres in the metropolitan area than was the case last year due to an increase in popular amusements, lower prices and giveaways at the Fair.

Broadway theatres which purchased the Fair's banners last year for display on marquees and in lobbies have decided not to exploit the Fair this year. Special stage shows on the Fair theme, which were presented by the Radio City Music Hall and the Roxy last year will not be repeated. Exhibitors are also considering the elimination of newsreel scenes on Fair subjects.

Many Sponsored Films

Sponsored motion pictures, 16 and 35 mm, black-white and color, on myriad subjects, will be featured again, of the various exhibits at the New York World's Fair, the second year of which begins on Saturday.

Most of the films will be screened free in special projection rooms seating 100 to 150.

The longest of the free films will be "Land of Liberty," a two-hour sound film adapted from 125 different features and shorts, by the motion picture industry, as a contribution to the Fair. It will be shown in a 350-seat room in the Federal Building.

In the same place, the Federal Works Agency is to screen three federal productions, "The Plow That Broke the Plains," "The River" and "The Fight for Life." Another documentary film, "The City," will be exhibited at the Science and Education building.

In the French, British, Czechoslovakian and Finnish exhibits there will be films depicting items in the current war. Three-dimensional polaroid films will be screened at the Chrysler Motors Building; and, in the amusement section, the concession, "Gay New Orleans," will feature showings of old films, every night.

Forty-two exhibitors will present films regularly.

Shore-to-Ship Telecast

A part of the opening day ceremonies will be telecast to the United States liner President Roosevelt from 3:30 to 5 p.m., soon after the ship leaves for Bermuda from its New York dock. The National Broadcasting Company and the Radio Corporation of America will transmit the program which will be the first shore-to-ship telecast ever attempted.

The rule that only Fair exhibitors could broadcast commerical programs from the Fair grounds has been abolished and special facilities, including an outdoor bandstand and an indoor auditorium, will be made available to any radio sponsor who wishes to broadcast.

TWO IN A ROW FROM RKO!

LOUISVILLE
OVER "MY FAV

WHAS
Page 15—Section 5

The Courier-Jo

VOL. CLXXI. NEW SERIES NO. 26,056. LOUISVILLE, FRIDAY MORNING, MAY 3, 1

Wage Act

Stupendous and Colossal Describe Irene Dunne Visit

Huge Crowds Storm Rialto

(Pictures on Picture Page.)
By MARION PORTER.

Now we know why stupendous and colossal are Hollywood's favorite words.

They are necessary to describe such showings as the world premiere of "My Favorite Wife" at the Rialto Theater Thursday night with Irene Dunne, Louisville-born star of the RKO-Radio picture, appearing in person.

Boyd Martin's review of the film is on page 6, section 2.

Stupendous, colossal and terrifying were the crowds that surged in front of the theater in hopes of a glimpse of the famous actress. Thousands were unable to get seats inside.

Group Arrives By Plane.

Miss Dunne, together with Randolph Scott, also in the production, the director, and other movie moguls arrived by plane earlier in the day at Bowman Field.

The big events of the Kentucky visit for Miss Dunne are her appearance at the Stephen Collins Foster stamp issue celebration at Bardstown at 10:30 a.m. Friday and the Kentucky Derby Saturday, when she will sing "My Old Kentucky Home."

Upon the advice of other members of her party who told her it would be "dangerous" to enter The Rialto through the crowded front entrance, Miss Dunne reluctantly consented to abandon the traditional premiere "entrance" with lights and a word of greeting for the populace, and agreed to slip in the rear door.

Star Wears Light Blue.

Dressed in a light blue long-sleeved dinner dress and matching turban and wearing a shoulder bouquet of orchids, Miss Dunne, seated backstage with Mr. Scott, smiled at the dialogue of their picture which came from the sound box behind the screen.

Meanwhile photographers scurried about taking pictures of the stars and the director, Leo McCarey; Boyd Martin, The Courier-Journal dramatic critic, who was master of ceremonies, membled over his lines of introductions for [illegible] visitors; the crew of WAVE, D. Scholtz and Mrs. Scholtz were introduced all around and the stage hands patiently assembled a drawing room set while walking around numerous ladies in evening dress, furs and flowers and gentlemen in dinner coats.

When Miss Dunne was presented to the audience the applause was deafening and elicited pleased head-noddings among the backstage contingent. She spoke briefly in her pleasant voice and consented to sing a song—"Wishing Will Make It So."

Ticket "Scalper" Nabbed.

Mr. Martin was introduced by Burt Blackwell of WAVE. The dramatic critic presented in succession Bella and Sam Spewack, authors of the production; Walter Connolly, who played in a stock company here and who recently appeared in "The Great Victor Herbert;" Mr. McCarey, David Butler, director of "Kentucky;" Mrs. Connolly, Mr. Scott, the Mayor and Miss Dunne. Mr. Mar[illegible] thanked the Fourth Avenue Pictures and Johnson Musselman, manager of The Rialto, for bringing Miss Dunne and her party to Louisville. Mr. Martin, Fred J. Dolle and Dennis H. Long were hosts at a dinner party for the star preceding the premiere.

Evidence that Irene Dunne's Louisville homecoming reached the ultimate in public success was offered by the Police Department Friday night when they charged a Detroit youth, here for the Derby, with scalping tickets in connection with the premiere of Miss Dunne's picture.

The youth is Fred Karam, 20, who was charged also with disorderly conduct and vagrancy. He said he purchased eight tickets for the premiere at 45 cents each, but admitted he had to sell them, good only for standing room, at that price. He had sold six when arrested.

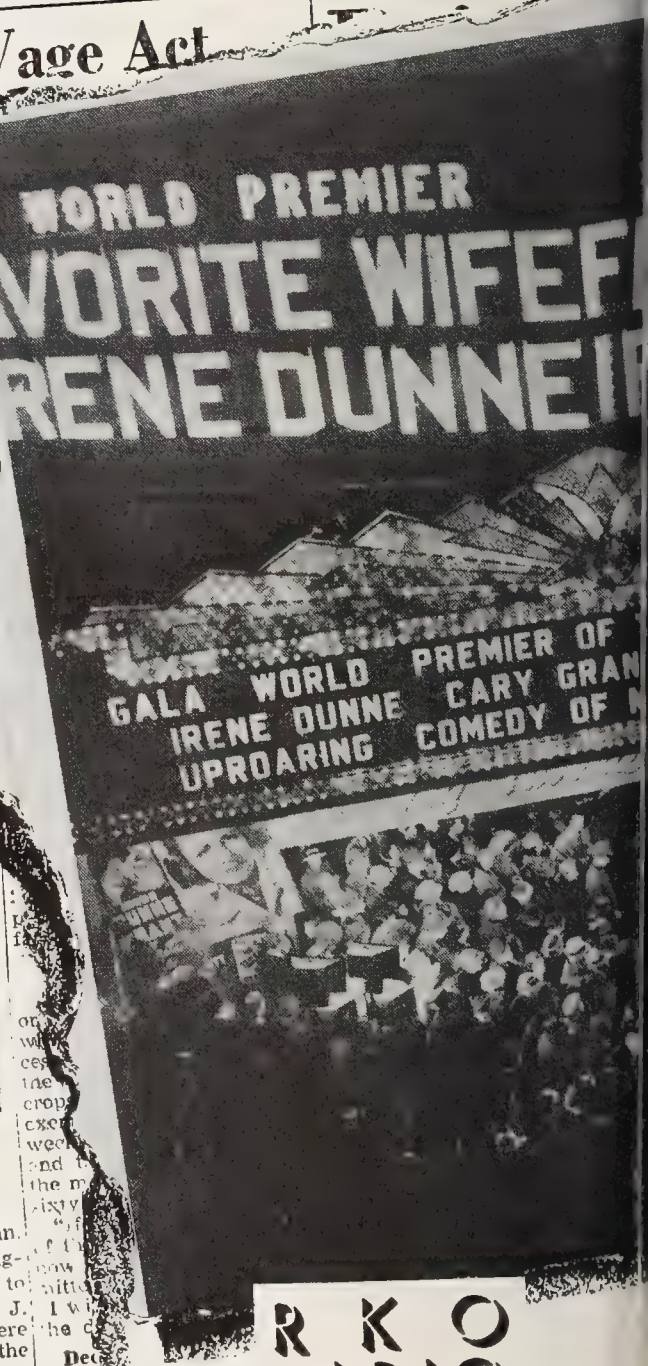
A real, true tear that was not a movie product came to the eye of Irene when she heard and saw the extent of the ovation that

(Continued on Page 8, Column 2.)



—(C.-J. Photo.

Irene Dunne and Randolph Scott
Backstage at The Rialto



RKO RADIO PICTURES

DIRECTED BY
GARSON KANIN

Screen play by
Bella & Samuel Spewack

GOES WILD
ORITE WIFE"!



RIALTO DOES BIGGEST BUSINESS IN 3 YEARS!

Coast Preview Critics Say—

VARIETY—
"Sure-fire . . . made to order for the top first runs."

FILM DAILY—
"One laugh after another...should do land-office business."

MOTION PICTURE DAILY—
"One of the funniest pictures of the year."

MOTION PICTURE HERALD—
"The audience was swept with laughter."

BOX OFFICE—
"All hands hit the jackpot for comedy."

HOLLYWOOD REPORTER—
"RKO has a solid hit . . . Should take the kinks out of a lot of box-offices."

HOLLYWOOD VARIETY—
"Sure-fire prescription for a hit show of most prosperous dimensions."

LOUELLA PARSONS, L. A. Examiner—
"A rogue of a picture...Sophisticated, sparkling, gay and so hilarious it will make the worst grouch forget he is mad."

EDWIN SCHALLERT, L. A. Times—
"Will yield enjoyment and laughter in largest measure."

VIRGINIA WRIGHT, L. A. Daily News—
"Rapid-fire nonsense, played in broad comedy style...Great antidote for the news of the day."

JAMES STARR, L. A. Herald-Express—
"If it is not the comedy favorite of 1940 I will eat the film reel by reel."

IRENE DUNNE CARY GRANT

"My Favorite Wife"

with RANDOLPH SCOTT GAIL PATRICK

A LEO McCAREY PRODUCTION

MORE BIG OPENINGS REPORT





New Orleans, Kansas City, Montreal, Vancouver, Buffalo, Sioux Falls – six out of six – flashing word of sensational success . . . with Seattle and Portland holding over to terrific business!

ash!

FOR

ANNA NEAGLE
RAY MILLAND

IRENE

with

ROLAND YOUNG · ALAN MARSHAL
MAY ROBSON
BILLIE BURKE
ARTHUR TREACHER · MARSHA HUNT
ISABEL JEWELL · DORIS NOLAN

RKO RADIO PICTURES

PRODUCED AND DIRECTED BY
HERBERT WILCOX

Screen Play by Alice Duer Miller • From the Musical Comedy—"IRENE" • Book by James H. Montgomery • Music and Lyrics by Harry Tierney and Joseph McCarthy

RKO, MGM, FOX OPEN FILMS WITH PARADES

Irene Dunne Shares Interest with Derby; "Edison" in Four Theatres, "Lillian Russell" at Three

World premieres of the large companies' new pictures this week brought forth a new crop of local celebrations, parades and arc light openings.

RKO's "My Favorite Wife" started last Thursday, May 2nd, at the Rialto theatre, Louisville, in conjunction with the blare leading up to the running of the Derby last Saturday

MGM's "Edison, the Man," opens next Thursday in four of the five towns in the New Jersey "Oranges," climaxing a three-day celebration.

Twentieth Century-Fox is to have a double premiere of "Lillian Russell," at Pittsburgh, Pa., and Clinton, Ia., next Wednesday and Thursday.

by E. H. MORRIS
in Louisville, Ky.

Competing with the Kentucky Derby, the Honorable Order of Kentucky Colonels, the Stephen Collins Foster celebration at Bardstown, Ky., and many other Hollywood celebrities in Louisville for the annual sports classic, Irene Dunne, Randolph Scott, Walter Connolly and others took some of the spotlight at the Rialto theatre Thursday, May 2nd, at the world premiere of Miss Dunne's newest picture, "My Favorite Wife."

Miss Dunne and her party, which included her husband, Dr. Francis Griffin; Sam and Bella Spewack, screen writers; Leo McCarey, producer, and Garson Kanin, director; Mrs. Walter Connolly; Gene Fowler, scenarist; Hal Roach, David Butler, Miss Margaret Ettinger and Perry Lieber, RKO publicity chief, arrived at noon at Bowman Field airport.

Gov. Keen Johnson, Mrs. Sam Connors, Democratic National Committeewoman from Kentucky; Sam H. McMeekin, director of safety; a delegation of fifty Louisville club women, the entire student body of Loretto Academy, of which Miss Dunne is a graduate; six bands and a police escort greeted the party.

Next day Miss Dunne joined other Hollywood luminaries and Postmaster James J. Farley at "My Old Kentucky Home" in Bardstown, where a one-cent postage stamp honoring Stephen Collins Foster was issued at special ceremonies.

At the invitation of Governor Johnson, Miss Dunne sang "My Old Kentucky Home," and "Jeannie With the Light Brown Hair," and other Foster melodies during a coast-to-coast broadcast of the celebration over a nationwide Mutual network.

Returning to Louisville, Miss Dunne Friday night was guest at the annual banquet of the Honorable Order of Kentucky Colonels, held at The Kentucky Hotel. Among those who attended were these members of the Governor's Staff: Bing Crosby, the Postmaster General, William A. Quigley, Joseph Schenck, Howard Chandler Christy, Bryan Field and George E. Allen; from the General Staff of 1940: Jack S. Connolly, J. J. Pelley, C. C. Pettijohn, Sidney R. Baer and Jack Alicoate, all ranking as Generals; and Don Ameche, Clark Gable, Clem McCarthy, George L. Schein, Harry Switow, Credo Fitch Harris, Bill Corum, Bernard Dickmann, Samuel Fuson, Dick Andrade, Charles F. Gannon, Joseph Hartfield and Howard Hawks, all ranking as Colonels.

GOLDWYN DATES "WESTERNER"

Samuel Goldwyn's new "The Westerner" will have its world premiere at Fort Worth, Texas, on June 25th, simultaneously at the Hollywood and Worth theatres. There will be a three-day celebration sponsored by local authorities. Principal features will be a charity ball to be held June 24th and community parades. Visitors to Fort Worth from Hollywood will include Samuel Goldwyn and the cast of "The Westerner," headed by Gary Cooper, Walter Brennan and Doris Davenport. Following the Fort Worth premiere, "The Westerner" will open in theatres throughout Texas on June 26th.

The RKO coast delegation was augmented by the following from the New York home office: George J. Schaefer, president; Ned E. Depinet, vice-president in charge of sales; S. Barret McCormick, director of advertising and publicity; and Terry Turner, director of exploitation.

"Edison, the Man" in Four Theatres May 16th

MGM's "Edison, the Man," starring Spencer Tracy, will be shown for the first time, and for one night only, at 9 P.M., next Thursday, at the Hollywood theatre, East Orange; the Palace, in Orange; the Windsor, in West Orange; and the Cameo, South Orange; all theatres in New Jersey.

The openings will be preceded by an Edison "Pageant of Progress" in these four towns and Maplewood, nearby, from May 14th to 16th, next Tuesday to Thursday.

Next Wednesday, in the evening, an "Edison Premiere Ball" will be held at the Orange Armory, the proceeds going to local charities. Local dignitaries, friends of the late Mr. Edison, and motion picture stars are expected.

The following afternoon there will be an "Edison Pageant of Progress" through the streets of the four Oranges.

Governor A. Harry Moore of New Jersey on Friday, May 3rd, proclaimed May 16th "Edison Day."

Twin Premieres for "Lillian Russell"

In the recreated atmosphere of the nineties Twentieth Century-Fox will open Darryl Zanuck's musical production of "Lillian Russell," next Wesdnesday, at dual world premieres in Pittsburgh, and Clinton, Iowa, and at a press preview in Hollywood.

Critics from 40 key cities will be guests at the three showings. The celebration in Pittsburgh will be a two-day affair and in Clinton it will last three days. Mayor Scully of Pittsburgh will welcome Alice Faye and Edward Arnold, stars of the picture, and Governor Wilson of Iowa and Mayor Pape of Clinton will head the reception committee for Don Ameche, Binnie Barnes, Cesar Romero, Mary Healy and the newspapermen who will attend the middle western showing.

Eastman Opens New York Exhibit

The Eastman collection of historic photographic apparatus and mementos, called one of the most comprehensive ever assembled, was opened to the New York public on Tuesday morning, at the New York Museum of Science and Industry, the RCA Building, Rockefeller Center, after a preview on Monday evening, to an invited audience of approximately 300 persons, among them the city's most noted photographers.

In the collection are apparatus belonging to the private Cromer collection, of Paris, acquired by Eastman about a year ago, and containing devices used and pictures made by Daguerre, Niepce, Fox-Talbot, and other "fathers of photography"; and the Eastman company's own collection, comprising apparatus of the past 60 years, used by photographers such as Brady, Cameron, Eastman, Edison, and others.

The preview on Monday evening was opened in the museum's auditorium by Robert Shaw, director of the museum; Dr. Frank Jewett, its president; and Dr. Walter Clark, assistant to Kenneth Mees, director of Kodak Research Laboratories.

History of Art Given

Dr. Shaw introduced Dr. Jewett. The latter, noting that the museum had attempted to make a feature of temporary exhibits, expressed pleasure at the cooperation of Eastman, and for its present exhibition. He then introduced Dr. Clark.

The Eastman executive illustrating his talk with colored slides, traced photography's development from the experiments of Daguerre, Fox-Talbot, Niepce and others, to the modern camera.

Photography, he noted, "got off to a false start," in actuality, with Daguerre. Photography of the present, he indicated may be said to have begun with Fox-Talbot and his prints on paper; and with the development of flexible, transparent roll-film, by George Eastman.

Edison Film Included

Noting that the collection displayed a copy of the first successful film, made by Thomas Alva Edison for his Kinetoscope, Mr. Clark pointed out that the motion picture industry would not have been possible without the Eastman development.

Dr. Clark credited the late Mr. Eastman with the invention of the roll film holder, for waxed paper film, in 1883-84; the strip film, on a paper base, in 1885; the first Kodak, with strip film sufficient for 100 pictures, in 1888; and the first flexible transparent roll film, in 1889.

Though displaying historic devices, pictures, and personal mementos, mostly, the exhibition also includes modern large and miniature cameras of Eastman and other companies; in some show cases, these are placed with the older models for comparison.

There is also a section on color photography.

In the motion picture section are copies of Edison's first film; and Lumiere's camera.

Among the curios are "detective cameras," these being miniature "candid" cameras, some in necktie stickpins, others in briefcases; some in opera glasses, others in watchcases.

FIVE DISTRIBUTORS HOLDING 1940 PRODUCT CONVENTIONS THIS WEEK

Universal Stands On Flexible Program and Budget; Hal Roach Sets $6,000,000 for Six Films; New Korda Co.

Pre-seasonal sales conventions are going full blast, five of them running this week: Universal in Atlantic City, United Artists in New York, one Metro-Goldwyn-Mayer regional in San Francisco and another in Chicago, and Monogram's second regional in San Francisco.

Warner Brothers on Tuesday announced two regional conventions: June 10-12, in Pittsburgh, June 17-19, in Chicago.

Columbia Pictures is the latest of the 10 companies to be heard from, the company still being undecided as to date and place, or whether to hold regionals or a national.

Twentieth Century-Fox met April 12-14 in Chicago. Republic will hold regionals in June, probably in New York, Chicago and Denver or San Francisco. RKO meets May 27-31 in New York, and Paramount May 24-26, in Los Angeles.

New season product highlights of the week included Universal's pre-convention announcement of "absolute flexibility" in the quantity and budgeting of product; the formation of a new Alexander Korda company for United Artists production; the budgeting of $6,000,000 by UA producer Hal Roach for six pictures, and the formation of an RKO producing unit by William B. Hawks, to star Ronald Colman in 10 United Producers Corporation features over three years.

Universal Convention Opens Saturday

"Flexibility" will again be the keynote of Universal's message to its salesmen and to exhibitor customers when the annual three-day convention opens in Atlantic City Saturday, according to William A. Scully, general sales manager. "Every opportunity that Universal will get to deliver more features than it will announce at the convention Saturday will be taken," he said.

Mr. Scully also said in a pre-convention statement that no set budget was planned. He added: "While Universal joins with the other companies in the belief that exhibitors must help in the fight to retain and improve the level of production values which must now look almost exclusively to the domestic field for profitable distribution, the company nevertheless holds to the conviction that such cooperation on the part of exhibitors should not be forced upon the basis of production costs alone. The resulting product must be box-office."

More than 125 home office executives and salesmen from the eastern territory will attend. In addition to President N. J. Blumberg, Cliff Work, head of the studio, will participate in the sessions.

Although a separate convention will be held for his exchanges a week later in Chicago, W. J. Heineman, western sales manager, also will attend. In turn, F. J. A. McCarthy, eastern sales head, will take in the Chicago meeting. Mr. Scully will preside at both regionals.

The complete list of those who will attend in addition at Atlantic City, includes the following: From the home office: Joseph H. Seidelman, vice-president in charge of foreign affairs; Leo Abrams, short subjects sales manager; Morris Alin, O. Binder, J. Jordan, John E. Joseph, Charles Kirby, Hank Linet, C. Margon, James Miller, F. T. Murray, Louis Pollock, Adolph Schimel, Andy Sharick and Herman Stern.

District managers attending will be Harry Graham, A. J. Herman and Dave Miller.

Exchange managers, salesmen and bookers to attend are as follows:

From Albany: Manager Jerrie Spandau and I. Shiffman and C. Weill.
Atlanta: Manager John Ezell and L. Brauer, E. Cox, R. Gann, C. Jordan and T. Miller, Jr.
Boston: Manager W. P. Kelly and J. Callahan, F. P. Dervin, H. J. Martin, J. H. Murphy, W. Murphy, E. Warren and J. R. Wilson.
Buffalo: Manager J. J. Scully and W. F. Bork, J. Fater, C. Heerdt and L. J. Leiser.
Charlotte: Manager Paul Baron and J. W. Bishop, R. Good, J. W. Greenleaf and R. Masterman.
Cincinnati: Manager Peter Rosian and G. B. Gomersall, Nate Le Vene, Jr., J. Marks, F. Schreiber and H. W. Young.
Cleveland: Manager J. R. Kauffman and J. Frew, J. Krenitz, G. Rosenbaum and A. W. Young.
Dallas: Manager E. S. Olsmith and E. Green, J. M. Lutzer, L. D. Lutzer, C. M. Miller, J. E. Mitchell and W. Pittinger.
Memphis: Manager J. A. Prichard and L. H. Andrews, B. Jordan, H. Mansfield.
New Haven: Manager M. Joseph and J. Pavone.
New Orleans: Manager W. M. Richardson and N. Lamantia, C. McMillan and E. O'Neill.
New York: Manager D. A. Levy and W. Benson, M. Cohen, H. Furst, N. Goldberg, J. Liggett, B. Price, L. Simon and P. Winnick.
Oklahoma City: Manager James Hobbs and M. Holstein, H. H. Martin and White Cliff, Jr.
Philadelphia: Manager G. F. Schwartz and W. J. Doyle, Jack Engel, F. Fortunate, M. Kopplemen, J. Leon and S. Perlsweig.
Pittsburgh: Manager J. Lapidus and D. Barnholtz, S. Feld, F. Guehl, L. Hess and W. Satori.
Washington: Manager B. Kreisler and O. Blumenthail, W. E. Davis, B. Frank, S. Tabor and L. J. Young.
Canada: Clair Hague, Paul Nathanson and M. Perry.
Also Joe Engle, special representative.

Immediately following the main meeting, there will be a series of district and branch meetings.

Universal will make a feature based on "The Leather Pushers," its former short subject series. Andy Devine and Richard Arlen will be featured and Larry Rhine and Ben Chapman will write the story. The company also plans a remake of "Love Insurance," as a musical with a score by Jerome Kerns and lyrics by Dorothy Fields. Allan Jones will head the cast.

JAPAN'S GOVERNMENT INDORSES U. S. FILM

An American motion picture has been given an indorsement by the Japanese Government Board of Education. The film is Warner Brothers' "The Adventures of Robin Hood" and the indorsement in part follows:

"Although this ["Robin Hood"] is a so-called amusement picture, the superb directing and excellent color technique give this picutre an artistic dignity and successfully captures an atmosphere of a fairy tale which is so difficult to achieve and which has never been secured in Japanese pictures.

"Therefore, realizing that this picture will exert a tremendous influence on our Japanese motion picture industry, we recommend this picture for general patronage."

UA Eastern Meeting Monday in New York

The eastern sales meeting of United Artists opens Monday and will run through Wednesday at the Waldorf-Astoria hotel in New York City. Representatives from 20 cities in the eastern part of the United States and Canada will attend the session. Harry Gold will preside.

U.A. pre-convention business this week included some personnel adjustments and some observations by a U.A.-partner on the state of the motion picture business—both matters being reported on page 17.

On next Friday the western session opens at the Congress Hotel in Chicago, running through Monday. L. J. Schlaifer will preside.

Among the United Artists executives who will attend are: Murray Silverstone, chief of world-wide operations; Mr. Schlaifer; Harry D. Buckley, vice-president in charge of corporate affairs; Arthur W. Kelly, vice-president in charge of foreign distribution; Paul N. Lazarus, contract manager; Charles Stern, eastern district manager; Bert M. Stearn, middle-western district manager; David Prince, southern district manager; Haskell M. Masters, Canadian district manager, and Moe Streimer.

Also Lynn Farnol, Monroe W. Greenthal, Albert Margolies, Sam Cohen, Arthur Silverstone, H. J. Muller, Charles M. Steele, N. A. Thompson, Walter Gould, T. P. Mulrooney, Len Daly, Phil Dow, Seymour Poe, S. W. McGrath, Jack Wrege, George Roth, Abe Dickstein, Robert Hilton, Earl J. Denison, Robert Goldfarb and R. G. Sidley.

Among the producers' representatives who will be present at the convention are: James A. Mulvey, vice-president and eastern representative for Samuel Goldwyn; Emanuel Silverstone, Alexander Korda representative; Lowell V. Calvert, eastern representative for David O. Selznick; Harry Kosiner, eastern representative for Walter Wanger; J. J. Milstein, eastern representative for Edward Small; Thomas Walker, vice-president and eastern representative for Hal Roach.

United Artists men in the field who will attend the New York convention are as follows (the first name with each city is that of the branch manager):

Atlanta: T. L. Davis, R. J. Barnes, L. E. Dunn and William Shiell.
Boston: John Dervin, George Hager, Joseph Cronan, Herb Schaefer and Nate Ross.
Buffalo: Syd Lehman, Mat Sullivan and Joe Kaliski.
Charlotte: Jay Schrader, R. M. Boovy and H. D. Hearn.
Cincinnati: H. Dudelson, J. Hendel, I. Sochin and J. Finberg.
Cleveland: Mat Goodman, Lou Geiger, Nat Levine and Dick Miller.
Dallas: Hugh Owen, T. L. Barber, B. C. Gibson, A. J. DelCambre and T. E. Laird.
Indianapolis: Dick Frank, E. V. Donnelly, M. M. Krueger and E. R. Golden.
New Haven: Lou C. Wechsler and Lew Ginsburg.
New Orleans: C. E. Peppiatt, E. P. Murphy and Milton Dureau.
New York: Clarence Eiseman, Nat Beier, Dave Burkan, Sam Rifkin, Sam Stern, Lawrence Brown, Harold Sugarman, Arthur Weinberger, Ed Mullen, Herb Richek, Ben Levine and Tony Agoglia.
Philadelphia: Harry Bodkin, Morton Magill, Saul Krugman and Horace Wright.
Pittsburgh: Abe Weiner, Harry Rees, William Scott and James Nash.
Washington: Fred Rohrs, Mark Silver, Fred Sandy and Dick Harrity.
Toronto: Sam Glazer, Dave Axler and Pete Myers.
Calgary: A. Feinstein.
Montreal: A. J. Jeffery.
St. John: Charles Chaplin.
Vancouver: Sam Negler.
Winnipeg: Dave Griesdorf and Victor Rackow.

Samuel Goldwyn, David O. Selznick, James

(*Continued on following page*)

WARNERS' TWO REGIONALS IN JUNE

(*Continued from preceding page*)

Roosevelt, Hal Roach and Sol Lesser also are expected to attend the New York convention.

Alexander Korda, already a United Artists producer, has formed a new company, to be known as Alexander Korda Films. The company plans two high-budgeted films to be made in Hollywood this year. Mr. Korda will also make two films at the studio in Denham, England.

The Korda Films organization includes Zoltan Korda, director; Emanuel Silverstone, business representative; Morris Helprin, assistant in production; Basil Bleck, legal counsel; Jack Okey, production manager, and William Hornbeck, film editor.

Offices will be at the United Artists studio and the first operation will be to complete "The Thief of Bagdad," a color film which was begun in England.

The Hal Roach budget for the new season will be $6,000,000 for six pictures to be released through United Artists. The Bankers Trust Company of New York and the Security First National Bank of Los Angeles are underwriting a large share of the budget.

Hugh Huber, vice-president in charge of production, said that $500,000 of the budget would be used for advertising. Of this sum $400,000 will be used for "exhibitor-cooperative campaigns" in newspapers.

The first of the new productions will be "Road Show," from the novel by Eric Hatch. Others are "Broadway Limited," starring Victor McLaglen and Victor Mature; "Niagara Falls"; "Topper Returns"; "The Unholy Horde," starring Lon Chaney, Jr. Richard Wallace directing from the screen play by Grover Jones; and "Fiesta," a Wallace-Jones production.

Mr. Roach is in New York and plans to be East about a week. He attended the preview of "Turnabout," his latest production, in New Rochelle on Tuesday night.

Warners Sets Two Regionals, in June

Gradwell L. Sears, general sales manager, has announced that two regional meetings will be held, one in Pittsburgh from June 10th to 12th at the William Penn Hotel, and the other in Chicago from June 17th to 19th at the Blackstone.

The Pittsburgh meeting will be attended by district, branch and zone managers from the Eastern and Canadian territories, while the Chicago conclave will be for the West and South.

Plans for a convention in Washington have been abandoned, it was announced, for reasons of practicality and economy.

Roy Haines, eastern and Canadian sales manager, will be in charge of the regional meeting at Pittsburgh. Ben Kalmenson, western and southern sales manager, will preside at Chicago. Mr. Sears and other top executives of Warners and its affiliated companies will address both meetings.

MGM Holds First and Second Regionals

On Monday and Tuesday at the St. Francis hotel in San Francisco, the first of MGM's regional sales meetings was held. Official announcement to the trade of the company's 1940-41 lineup was not made in San Francisco.

Executives attending included William F. Rodgers, general sales manager; Edward M. Saunders, western sales manager; Howard Dietz, director of advertising and publicity; Edwin Aaron, assistant to Mr. Rodgers, and Joel Bezahler.

The sales staffs of five MGM western exchanges, headed by George A. Hickey of Los Angeles, attended the San Francisco sessions. Others present and their cities were:

Los Angeles: Clayton T. Lynch, manager; William A. Calihan, salesman; Sam S. Davis, salesman; Reuben L. Harris, salesman.

Portland: Louis Amacher, manager; Joseph T. Warren, salesman.

Salt Lake City: Samuel Gardner, manager; Clarence W. Boulet, salesman; Carl E. Lind, salesman; David T. McElhinney, salesman.

San Francisco: Langdon C. Wingham, manager; Leland S. Hulling, salesman; Edward C. Mix, salesman; Sidney Schuster, salesman; N. Edward Beck, exploitation man.

Seattle: Maurice D. Saffle, manager; Mac Rubenfeld, salesman; B. Wallace Rucker, salesman.

Other conferences were scheduled for May 13th-14th, at the Drake hotel, Chicago; May 17th-18th, Astor hotel, New York City, and May 20th-21st, Hotel Shoreham, Washington, D. C.

E. J. Mannix and Irving Asher, studio executives, are to leave for England on the *Clipper* as soon as accommodations are available. The trip is being made to consider expansion of production activity abroad.

RKO Officials West to Prepare for Convention

George J. Schaefer, president; Ned E. Depinet, vice-president, and S. Barret McCormick, director of advertising and publicity for RKO Radio, are in Hollywood conferring with Joe Nolan, in charge of the studio, and Harry Edington, executive producer, and other executives on the production schedule for 1940-41. Details of the program will be presented at the annual convention, May 27th to 30th in New York.

A. A. Schubart, chairman of the convention committee on travel, said that about 250 were expected at the meeting. The reception committee includes Bob Wolff, Frank Drumm, Phil Hodes, Jack Ellis, Lou Kutinsky, Harry Zeitels, Ed Carroll and John Dacey.

Jack Votion and Sam Coslow of Voco Productions have signed Lum and Abner, radio team, for three films a year for the next three years, after viewing rushes of "Dreaming Out Loud." RKO will release the pictures.

William Sistrom is going back to England within a month to produce RKO quota pictures, despite the war conditions. In January he made a survey in London. He said there were plenty of studio facilities available. Decision on the number of pictures which RKO will make in England, their casts and directors will be made by Mr. Schaefer in Hollywood this week.

Ronald Colman has been signed to star in five of the first 10 pictures to be made by United Producers Corporation, headed by William B. Hawks, and to be released by RKO. Mr. Hawks, a former agent, is a brother of Howard Hawks. It is reported that Ronald Colman has concluded a profit-sharing arrangement. The 10 pictures are to be made over a three-year period. Mr. Colman is now working at RKO in "Lucky Partners," co-starring with Ginger Rogers.

RKO signed Leon Errol to a contract calling for his appearance in six features and six two-reel comedies.

In the next to the last week of the 15-week Ned Depinet Drive the Buffalo exchange, Charles Boasberg, is first. A. N. Schmitz's Milwaukee staff has pulled into the second position and New Haven, Barney Pitkin, manager, is in third place.

The eastern division still is leading the western division, and the northeastern district, headed by Herb MacIntyre, captain of the drive, is leading the districts.

HOLLYWOOD BECKONS SENATE PAGE BOYS

Columbia, having decided to make a picture about Senate page boys, has arranged for all 21 of the Senate pages to go to Hollywood to take parts in the film, according to an Associated Press dispatch from Washington this week. The boys will leave Washington four or five days after the present session of Congress adjourns, go in special railroad cars to California, return to Washington after two or three weeks in the film capital.

Monogram Holds Second Regional on Coast

Monogram held a western regional meeting Saturday and Sunday, May 4th and 5th, at the Empire hotel in San Francisco. The first meeting was in Dallas on April 21st-22nd when the new season's schedule of 50 pictures, 26 features and 24 westerns was announced.

The San Francisco meeting was attended by W. Ray Johnston, president; Scott R. Dunlap, production head; Edward Golden, sales manager; Howard Stubbins, president of Monogram Pictures of California; Marty Soloman, Los Angeles exchange manager; M. J. McCarthy, Dud Forrey, Al Goldstein, William Duggan, Al Harris, Walter Wessing, Mel Hulling, Gorden Allen and Clint Metchen.

In the fourth standing of teams in Monogram's "Spirit of Independence" Drive, the American league leads the National by a margin of 2.21 per cent, according to Mr. Golden. The American league is led by the Tigers, and lists Cincinnati, Cleveland, Detroit and Los Angeles. First place in the National league is held by the Seals. The cities are Salt Lake City, Indianapolis, Omaha and Kansas City.

Producers Releasing Corp. Plans Thirty-eight

The Producers Releasing Corporation, headed by Harry Rathner, announced that the production schedule of Sigmund Neufeld Productions, whose films he releases, had been increased from 15 to 36 films for next season. Eighteen of the productions will be westerns, six starring Tim McCoy and six Bob Steele, and the other westerns featuring an as yet unannounced radio-singer. The first picture on the new schedule is "I Take This Oath," the second "Frontier Crusader."

Officers of the organization, in addition to Mr. Rathner, are Harry Asher, Boston, first vice-president; George Gill, Washington, second vice-president; Louis Rutstein, Los Angeles, third vice-president, and Bert Kulick, New York, secretary treasurer.

Atlas Executive Salaries Reported

In 1939, a salary of $200,662 was paid by Atlas to Floyd B. Odlum, president and diector of the corporation, which owns a large block of stock in the new RKO, the Atlas Corporation's annual report to the Securities Exchange Commission revealed, on Wednesday, in New York.

The report also stated that L. Boyd Hatch, executive vice-president and director of the Atlas Corporation, received a salary of $56,231 in the same period.

RCA SHOWS WIDE-SCREEN TELEVISION FOR THEATRES TO ITS STOCKHOLDERS

American Long Distance Telecast Record Is Set When New York Program Is Received in Chicago

Large screen television (4½ by 6 feet), designed especially for use in theatres and developed by the Radio Corporation of America, was given its first official showing at the annual stockholders' meeting on Tuesday in NBC telecast studio, 3-A, Rockefeller Center, New York. The only other group demonstration known was the private showing at Camden, N. J., for the members of the Federal Communications Commission which was reported in the February 10th issue of MOTION PICTURE HERALD.

The state of RCA financially, was also made known Tuesday. See page 31.

Long Distance Record Set

The American long distance television record was set last week when a program originating in New York City was received in Chicago. Television usually is limited to about 90 miles from the Empire State sending station. Long-distance reception is a phenomenon not completely understood and occurs only at rare intervals.

Last June the British Baird large screen television system was demonstrated, using a 9 x 12 foot screen. The apparatus was said to be capable of projecting a picture 15 x 20 feet. The Baird system was to be adapted to American standards but so far no showings have been given since the summer. At that time the reaction of theatre interests was not enthusiastic. Another British television company, Scophony, had "large screen" television equipment in use in England before the war. Other American companies are reported to be working on television projection devices so that the new medium can be brought to theatre audiences. However, RCA is the first company to announce an American "large screen" television projection equipment.

Called Intermediate Stage

David Sarnoff, president of RCA, in presenting the large screen television to the stockholders said the present equipment was the intermediate stage between the home receiver and a theatre projector giving a picture 9 x 12 feet. Mr. Sarnoff said the larger machine is being refined in the laboratory and will be ready for public demonstration within the next three months.

The equipment used Tuesday was described as a laboratory model and the company has no immediate plans for marketing the device. It was reported that from 12 to 18 months would be necessary for its commercial development.

On Ordinary Beaded Screen

The images were projected on an ordinary beaded motion picture screen. RCA believes that even though the present device was built as an intermediate step in the development of units for the projection of much larger pictures that the 4½ x 6 images have "interesting possibilities for use in clubs, schools, and other similar places where the viewing group numbers from 100 to 150 persons."

A varied program including news telecasts by Lowell Thomas, musical numbers and the second installment of the first television "serial."

The apparatus consists of three parts. One contains the newly developed kinescope projection tube and the optical system. Another contains the high voltage power supply, and the third houses the electrical circuits, amplifiers and controls. All three are assembled on a single mobile platform. The overall dimensions are: length, 6 feet; width, 2 feet, and height, 5½ feet.

The new system is based on projection optics of extremely wide aperture, a kinescope capable of high voltage operation, and apparatus suited to these conditions. Most essential elements are the new kinescope projection tube and the optical system. These provide more light and utilize it more effectively than ever before, RCA claims.

56,000 Volts Used

The new kinescope uses 56,000 volts as compared with the 6,000 or 7,000 volts used by the kinescope in the ordinary home-type television receiver. The actual size of the image on the face of the kinescope projection tube is 2.4 by 3.2 inches. The television signals are brought to the kinescope by either an antenna system, which takes them off the air, or by a direct wire line from the source of the program. In the public demonstration, the signals were taken off the air as broadcast by the National Broadcasting Company's transmitter, W2XBS, atop the Empire State Building.

The optical system of the unit has an effective numerical aperture of F:0.7, or more than four times the speed of the best available projection

(Continued on following page, column 3)

RCA'S "LARGE SCREEN" TELEVISION SHOW

The Radio Corporation of America picked a favorable time and a well-disposed audience for its first public demonstration of its 4½ by 6 feet television. The stockholders had just been told that all the company's operations were showing a profit. And they knew that successful television developments would help the company, so the "large screen" television show was viewed as a sample of efforts toward future profits.

However the television demonstration seemed remarkably fine even for those who came to see it and not to attend a stockholders' meeting. The size and brightness of the images were satisfactory from an entertainment standpoint for an audience up to about 200 persons. The program used for the demonstration was of sufficient quality to indicate possibilities of television entertainment.

No attempt was made to show long shots. The light had a slight tinge and the projection was not as steady as it is in 35mm. motion picture projection.

The illusion of reality in "large screen" television appears to be even greater than in the case of motion pictures.—MQ, Jr.

Motion Picture Industry Accused by RCA of Trying to Hamstring Television by Delaying Commercial Operation

The motion picture industry, fearful of competition, is attempting to hamstring television by raising issues designed to delay commercial operation, it was charged, in effect, last week by Radio Corporation of America.

This action was the second attack by RCA against motion picture interests in general and Paramount-DuMont in particular. The first was during the Senate Interstate Commerce Committee hearing on the Lundeen resolution asking for an investigation of the Federal Communications Commission's television actions. At that time RCA asserted that Paramount controlled DuMont.

Stanton Griffis in Hollwood Tuesday declined to comment on the attacks.

Brief Submitted to FCC

Radio Corporation's charges were made in a brief submitted to the FCC just prior to the expiration of the time for filing briefs on the television hearings of a month ago on the question whether limited commercial operation, scheduled to begin September 1st, should be postponed.

The brief was one of three filed with the commission, the others having been submitted by the Farnsworth Radio and Television Corporation and Radio Pictures, Inc.

All three companies agreed that public participation was essential to the development of television; that the promotional activities of RCA, which led the commission to reopen the issue, had not handicapped progress; and that television technique had reached the point where satisfactory program service could be afforded.

Blast at DuMont

RCA's blast at the film industry was directed at the Allen B. DuMont Laboratories, which had urged that "flexible" standards be provided so that any receiving set could be used on the transmissions of any television station.

The recent interest of the motion picture companies in television, the RCA brief asserted, "is primarily for the purpose of 'protecting' their larger interest in the movie and theatre industry and not to develop the new art of television."

"Therefore," it was declared, "they desire the adoption of systems and methods that would make television inferior . . . to motion pictures.

Cites Paramount Interest

"The interest in television on the part of DuMont Laboratories must be to serve those who furnish the working capital—Paramount Pictures, Inc. Regardless of any interest which Allen B. DuMont has personally, as a radio engineer, in the development of television, it is impossible to ignore the interest of Paramount Pictures, Inc., in the DuMont Laboratories. . . . The interest in DuMont Laboratories held by Paramount's bankers cannot be ignored in considering the actual control exercised by Paramount."

The brief denied that RCA ever has advocated the "freezing" of standards and charged that DuMont, in advocating "flexibility," really talks about 15 frames and 625 lines which, it was charged, would in itself freeze development at a low level and within narrow limits.

"There will never be a time—as long as there

(Continued on following page, column 1)

SET STANDARDS, FARNSWORTH URGES

(Continued from preceding page, column 3)

are research engineers working on television—when television, or any other radio service, will not be threatened with changes because of new laboratory developments," the commission was told.

Promotional activities, rather than being harmful, benefit both the public and the industry, RCA contended, declaring that "if the industry is ever to be established, a start must be made some time, by somebody—with some kind of transmission characteristics.

"Television service has been developed to a point where public participation is essential," the company held.

"All that is needed for television to go forward as a public service is for the commission to permit transmission of television programs without restriction as to commercialization."

RCA also warned if it was compelled to move from television channel No. 1 to Channel No. 2 to make way for frequency modulation broadcasters which have asked for that space, it would be off the air for four months and if compelled to make any other change it would be off for 18 months.

Farnsworth Stand Similar

The Farnsworth brief joined RCA in opposing the assignment of Channel No. 1 to frequency-modulation operation, holding that such a shift would disrupt television progress.

Farnsworth urged the commission to establish standards "to foster and encourage increased research and development," preferably the RMA standards, and asked that unrestricted commercialization also be permitted.

"It is unanimously agreed that the public itself, the television audience, must play an important part in the development of television programs and program technique," it was pointed out. "Programs of the standard which American audiences demand can be obtained only with the assistance which commercialization can provide in the carrying of the great financial burden that is entailed."

Denying that promotion has retarded development, Radio Pictures contended that public participation will tend to "accelerate growth into an important and satisfactory" service.

The FCC, it was reported, does not believe the motion picture controversy seriously enters the television situation because RCA has an interest in films through its stock in RKO.

DuMont Officers Reelected

Allen B. DuMont was reelected president of the television laboraotries which bear his name at the board of directors meeting which followed the annuol stockholders' meeting, it was announced in New York, Tuesday. Mortimer W. Loewi was reelected vice-president; Paul Raibourn, treasurer; and Bernard Goodwin, secretary.

Class "A" directors elected were DuMont, Loewi, Henry Crowley and Philip Siff. Class B directors, representing the Paramount interest, were Mr. Raibourn, Mr. Goodwin, Arthur Israel, Jr., and A. J. Richard.

What Twentieth Century-Fox Paid

Twentieth Century-Fox in 1939 paid Sonja Henie $249,166; John Ford, director, $235,000, and Darryl F. Zanuck $255,000, according to the company's statement filed with the New York Stock Exchange Wednesday.

103 Die in Colombia Fire

One hundred and three persons were burned and trampled to death, and 200 injured in a motion picture theatre fire Tuesday night, in Sandona, Colombia.

FCC TELEVISION REPORT IS EXPECTED SOON

The Federal Communications Commission is expected to give its decision on commercialization of television by May 15th at the latest. The Commission had designated Sept. 1, 1940, for the beginning of limited commercial operations. That order was suspended and the next report will confirm that date or assign another or give reasons for an indefinite postponement.

Controversy between Senator Lundeen and the FCC over the handling of television continued this week with the Senator charging that the Commission has "delayed" settlement of the issue.

Senator Charles W. Tobey of New Hampshire this week charged that the FCC repeatedly had delayed submission of its report on radio monopoly to the House Appropriations Committee.

The U. S. supreme court agreed Monday to review decisions of the District of Columbia court of appeals which held that the FCC had erred in refusing to approve the assignment of Station KSFO, San Francisco, from the Associated Broadcasters to the Columbia Broadcasting System of California.

Telford Taylor, former special assistant to the attorney general, has been appointed general counsel of the Commission. He succeeds William J. Dempsey, who is resigning.

Goodman in New Post

Adolph Goodman has been appointed assistant manager of the RCA National Service Division. He will have charge of all Photophone service activities. Carl Johnson, Kansas City district service manager, has been shifted to the home office on equipment sales promotion and is succeeded in Kansas City by William Hardman. Also transferred to the home office were N. A. Willis, field engineer in Baltimore, and Adolf Lof of the New York staff. F. M. Armstrong now has that Baltimore post, and A. P. Wark has succeeded Mr. Lof.

AMPA Hears Commentators

The luncheon of the Associated Motion Picture Advertisers, Inc., at Jack Dempsey's restaurant in New York on Thursday was devoted to the National Radio Film Commentators Circle. David Lowe, president of the Film Commentators, which comprises 122 members in 34 states, presided.

Employees' Frolic Held

The first annual frolic of the National Screen Service's newly organized Employes' Club was held at the Congress hotel, in Chicago on Friday, May 3.

New System for Distance Telecast

(Continued from preceding page, column 3)

lenses. This means an increase in screen brightness of more than four times, RCA said.

The brightly illuminated image on the surface of the kinescope, which faces in the opposite direction to that of the finally projected picture, is thrown upon a concave mirror surface measuring 16 inches in diameter. The mirror collects the light and magnifies the image 22½ times. The image is then projected back through a glass lens surrounding the neck of the kinescope, and thence twenty feet through space to a screen mounted on a wall. The system uses television transmission standards as formulated by the Radio Manufacturers Association: 441-line definition and 30 frames per second.

The system was developed in RCA's laboratories at Harrison and Camden, N. J.

Tentative Theatre Agreement

In the brief filed by the Don Lee Broadcasting System with the FCC it was stated that a tentative agreement has been made by the company with West Coast exhibitors for television in theatres. The company statement asserted that such an agreement with theatres would permit a program expenditure of $18,000 to $20,000 a week. No indication was made concerning the type of equipment planned. The programs would also be made available to those with home receiving sets which are said to number some 400 sets in the Los Angeles area at the present time. The Don Lee company predicted that 10,000 receivers could be sold in a reasonable length of time.

New York - Chicago Telecast

O. B. Hanson, NBC vice-president and chief engineer, reported that the New York-Chicago television reception set an all-American record. When England was transmitting television RCA engineers occasionally picked up the signals on Long Island but they were never distinguishable.

Howard C. Luttgens, NBC's central division engineer, received the program in Chicago. At first the New York program was unrecognizable; then it became clear. Mr. Luttgens said that the sound portion of the program was good at all times but the images faded out. After 16 minutes the sound and images disappeared completely, even though the program was on the air in New York for another 11 minutes.

NBC engineers in New York explained the phenomenon of reception of over the thousand-mile distance as being due to a "sporadic layer" in the upper atmosphere which, in effect, acted as a mirror for the ultra short radio television waves.

Benny Feted

Paramount Pictures and other executives feted Jack Benny, radio and screen comedian, at any informal cocktail party in the Bacardi Room of the Empire State Building, in New York on May 2. Among those present were: Barney Balaban, Austin Keough, Neil Agnew, Charles Reagan, J. J. Unger, Oscar Morgan, Leon Netter, Sam Dembow, Bob Weitman, Adolph Zukor, John Hicks, George Weltner, Leonard Goldenson, George and Spyros Skouras, Harry Katz, Ned Depinet, Gradwell Sears, Clayton Bond, Charlie Moskowitz, John O'Connor, Joe Vogel and Harry Brandt.







The picture the world is waiting for because in her first screen role since she was the beautiful Scarlett O'Hara, Vivien Leigh again thrills in a film of emotional fire and Robert Taylor gives his most powerfully romantic performance.

"WATERLOO BRIDGE"

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the play "Waterloo Bridge" by Robert E. Sherwood

A METRO-GOLDWYN-MAYER PICTURE • *Directed by* MERVYN LeROY • *Produced by* SIDNEY FRANKLIN

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

The Sea Hawk

(Warners - First National)

Sea Adventure

Made previously in 1924, "The Sea Hawk" is based on the Rafael Sabatini novel of adventure in the time just preceding the Spanish Armada's defeat at the hands of England's fleet.

Errol Flynn appears in the leading role, as one of the British privateers. Queen Elizabeth is portrayed by Flora Robson, with the cast including Brenda Marshall, Claude Rains, Donald Crisp, Alan Hale and Una O'Connor.

The screen play was written by Howard Koch and Seton I. Miller, Michael Curtiz directed, as he did last on "Virginia City," and Henry Blanke was associate producer, his last having been "Saturday's Children."

Release date: To be determined.

South to Karanga

(temporary title)

(Universal)

Melodrama

Trouble based on the operation of a railroad running from African copper mines to a seaport is the basis of this first Marshall Grant production, Mr. Grant having formerly been Universal's story editor.

Edmund L. Hartman and Stanley Rubin wrote the original screen play, and Harold Schuster directed, as he did "One Hour to Live."

The cast includes Charles Bickford, Dick Foran, Luli Deste, John Sutton and Maurice Moscovitch.

Release date: August 2, 1940.

Riders from Nowhere

(Monogram)

Western

Jack Randall, Ernie Adams, Margaret Roach and Tom London are the principals in this story of a westerner who assumes the identity of an ambushed ranger and rids a town of its lawlessness.

The screen play, an original, was written by Cal Krusada, with Raymond K. Johnson directing. Harry S. Webb produced.

Release date: To be determined.

Hot Steel

(Universal)

Melodrama

Richard Arlen, Andy Devine, Anne Nagel and Peggy Moran are the principals in this story of a new steel formula and attempts to wrest it from its rightful discoverers.

Clarence Upson Young and Maurice Tombragel wrote the screen play, Christy Cabanne directed and Ben Pivar was associate producer.

Murder and romance figure in the story before its culmination.

Release date: May 24, 1940.

SHORT PRODUCT PLAYING BROADWAY

Week of May 4

CAPITOL

The Domineering Male.....MGM
Home on the Range.....MGM
Feature: Strange Cargo.....MGM

CRITERION

South of the Boudoir.....Columbia
Stranger Than Fiction, No. 71.Universal
Feature: Two Girls on Broadway .....MGM

MUSIC HALL

No Shorts
Feature: Rebecca .....United Artists-Selznick

PARAMOUNT

Not So Dumb.....Paramount
Stealin' Ain't Honest.....Paramount
Popular Science, No. 4.....Paramount
Feature: Buck Benny Rides Again .....Paramount

RIALTO

No Shorts
Features: West of Carson City. Universal
Lights Out in Europe. Mayer-Burstyn

RIVOLI

Rome Symphony .....United Artists
Feature: If I Had My Way..Universal

ROXY

Sailing the Seven Seas.....20th Cent.-Fox
Wot's All th' Shootin' Fer?..20th Cent.-Fox
Feature: Star Dust.....20th Cent.-Fox

STRAND

Gun Dog's Life.....Vitaphone
Slap Happy Pappy.....Vitaphone
Feature: Saturday's Children. Warner Bros.

The Mortal Storm

(MGM)

Nazi Impact

Adapted from the novel by Phyllis Bottome, "The Mortal Storm" tells a story of Germany in 1933, the year when Hitler came to power. Although never seen on the screen, it is Hitler who dominates the film, which depicts the interior of a German concentration camp and the famous "burning of the books" as sidelights of the period.

The story is that of a Jewish professor and his family, and the impact of Nazism upon them. The professor is portrayed by Frank Morgan, while love interest is provided by Margaret Sullavan and James Stewart. The cast also includes Robert Young, Judith Anderson, Bonita Granville and Maria Ouspenskaya.

Sidney Franklin produced, as he did "On Borrowed Time," and Frank Borzage directed, his last picture having been "Strange Cargo."

Release date: To be determined.

All This and Heaven, Too

(Warners - First National)

Romantic Drama

Based on the Rachel Field novel, "All This and Heaven, Too" tells the story of a governess in a French royalist family in the middle of the last century. The screen play was written by Casey Robinson, who also wrote those of "The Old Maid" and "Dark Victory."

The cast has Bette Davis in the role of the governess, Charles Boyer as the head of the French household, accused by press and royalty of being in love with his children's governess, Jeffrey Lynn as a young American who befriends the girl on her arrival in New York to teach. Seen also are Barbara O'Neill and Virginia Weidler.

David Lewis was associate producer, as he was on "'Til We Meet Again," and Anatole Litvak directed, his latest being "Castle on the Hudson."

Release date: June 29, 1940.

Young People

(Twentieth Century-Fox)

Shirley Temple

An original screen play by Edwin Blum and Don Ettlinger, the former of whom collaborated on "Adventures of Sherlock Holmes," the latter on "I was an Adventuress," this latest Shirley Temple vehicle is the story of a retired vaudeville team. Jack Oakie and Charlotte Greenwood are the other members of the group.

Mack Gordon and Harry Warren contributed music and lyrics, while Harry Joe Brown was associate producer. Allan Dwan directed, as he did last on "Frontier Marshal."

Release date: To be determined.

Bad Man from Red Butte

(Universal)

Western

Johnny Mack Brown here enacts the dual role of a murderer and a stage coach line representative, with the cast including Bob Baker, Fuzzy Knight and Anne Gwynne.

Joseph Sanford was the associate producer, with Ray Taylor directing, as he did "West of Carson City." Sam Robins contributed the original screen play.

Release date: May 31, 1940.

Love, Honor and Oh, Baby

(formerly called "No Exit")

(Universal)

Mystery-Comedy

Based on the efforts of a radio reporter to track down the head of a murder ring, this screen play is by Clarence Upson Young, from an original story by Elizabeth Troy.

The cast includes Wallace Ford, Kathryn Adams, Mona Barrie, Donald Woods, and Warren Hymer. Charles Lamont directed, as he did on the "Baby Sandy" pictures.

Release date: June 7, 1940.

WEEK'S TRUST SCORE: FOUR TO ONE; ONE WITHDRAWN, FOUR OTHERS FILED

Oklahoma City Federal Court Calls Hearing May 16th on U. S. Request to Remove Action Against Griffith et al

In a move surprising and unexplained, the Department of Justice, on Friday, May 3rd, asked the federal court at Oklahoma City for permission to withdraw its anti-trust action in Oklahoma against the Griffith Amusement Company and the large distributors, thereby discontinuing the first of the field trust actions aimed at monopolies of unaffiliated large circuits. The field suits supplement the "key" case against the majors and their circuits in New York. These suits were filed to create a new "place in the sun" for the independent exhibitor, Thurman Arnold, assistant U. S. attorney general often having proclaimed this the basic reason for the prosecutions.

On the Government's petition for permission to withdraw, Federal Judge Edgar S. Vaught, Monday, ordered all parties to appear in his Oklahoma City Court on May 16th.

On Monday the Government filed a response to an order issued by Judge Vaught April 5th granting the defendant circuit and distributors the right to a bill of particulars. The Government responded with the argument that it could not comply because "the information requested is in possession of the defendants."

Ten Suits Promised

The Government, last year, promised that it would file about ten such "field suits" against unaffiliated circuits. It actually filed three, against the Griffiths for their operations in Oklahoma and Texas; the Schines, in New York; and the Crescent Amusement Circuit, in Tennessee.

And while the majors got some relief from the Oklahoma dismissal last Friday, being defendants in all the suits, their burdens became heavier in other quarters, with the filing of more and more actions against them by independents. The following complainants were added to the two score suits already involving the "Big Eight": Mr. and Mrs. Cassil, of St. Louis, who filed action against the Dubinsky Brothers and the majors; The Battin Amusement Company, suing the majors, in Elizabeth, N. J.; and two plaintiffs against Interstate Circuit and majors, in Texas—F. Z Glass and Sam Kersheimer.

See Significance in U. S. Court Decision

While Paul Williams, special assistant attorney general, moved his staff from Washington to New York, on Monday, in preparation for the Government's "key" film case, starting June 3rd, many in legal circles in New York, and political quarters in Washington, saw significance in the United States supreme court's decision, of Monday, in the Madison oil case. The Court upheld the Department of Justice, giving it what many believed to be its most important anti-trust victory in recent years.

The high court's 67-page decision, delivered by Justice William O. Douglas, upheld the Government on every point in one-two-three order. And so broad was the court's language that some in the Capital believe it virtually assures at least some successes in the Justice Department's anti-trust drive, along several fronts.

From this opinion and the other recent anti-trust decision, supreme court approval of the following Justice Department anti-trust doctrines are set down in the Capital:

1. Mere existence of power to restrain trade, acquired through combination for that purpose, makes the holder of that power a violator of the trust laws.
2. "Reasonableness" of the restraint constitutes no defense.
3. In open market price-fixing cases, it is not necessary to prove that the alleged violators controlled a "substantial" part of the market, nor that the combination by itself, and apart from other factors, controlled the prices.
4. In patent cases, the holder of the legal patent monopoly cannot use the patent to achieve controls over secondary distribution markets which, if achieved by other means, would be in violation of the anti-trust laws.
5. In price-fixing cases, it is not necessary to show that the combination sought "uniform and inflexible" prices. The prices are "fixed" in the legal sense simply because they are agreed upon, even if they fluctuate.

LABOR ASSAILS THURMAN ARNOLD

Thurman Wesley Arnold, former college professor, writer of books on economics, and chief anti-trust prosecutor for the Department of Justice, continues in the headlines of business and labor.

Spokesmen of the American Federation of Labor, at the convention of the Pennsylvania federation, in Pittsburgh, called Mr. Arnold's invocation of the anti-trust laws against the building trades unions the beginning of a course "hell-bent for the destruction of organized labor", and the convention denounced Mr. Arnold's activities.

Mr. Arnold also was the subject of unflattering comment on placards in the May Day parade last week in New York by left-wing labor organizations. Meanwhile, on Monday, Mr. Arnold, in Chicago conferring with aides, dropped a hint that he soon will begin "another major anti-monopoly investigation". Sources in that city said it would be in the food industry, from processor and packer to wholesaler and chain store.

Government Ends Trust Case Against Griffiths

The United States Department of Justice, Friday, May 3rd, submitted an order in the federal district court in Oklahoma City, asking permission to withdraw its anti-trust suit against the Griffith Amusement Company and the majors.

Government attorneys refused to comment. Defense attorneys professed amazement, and were reported considering an attempt to obtain a hearing on the unusual procedure, which, they feared, might be a maneuver calculated to obtain an appeal from an order directing the Government to file a bill of particulars, or might be a prelude to the filing of a new complaint against the same defendants in another Western jurisdiction.

The preliminaries to the move were a motion last month, by the Government, to reduce the time by one month which had been allotted to it, for furnishing the defendants with a bill of particulars. The time was therefore set back from June 1st to May 1st. The date came, and the Government failed to file. On last Friday the Government then presented the request for withdrawal, on the grounds that it had defaulted, in not serving its bill.

May Force Public Hearing

Because the procedure requires no public hearing, and the court may grant the dismissal without any public explanation, the defense was considering forcing such a hearing.

The Government suit was filed April 28th, 1939. It had proceeded slowly. There had been so little preparation that estimates were made, recently, that another year would be required to bring the case to trial.

When filing the suit, a Government statement called it an "essential complement" to its New York anti-trust suit.

Officials in Washington this week revealed that the move was a counter-attack against the alleged efforts of the companies to force the Government to disclose its entire suit in advance of trial.

If the Government's motion is granted, it probably will take an appeal to the U. S. supreme court to detremine whether the demand for a bill of particulars was too broad and arbitrary.

Officials of the department emphasized that the action was by no means an indication that the proceedings were to be abandoned and explained that there was no other course by which they could secure a ruling limiting the scope of bills of particulars.

The Oklahoma suit sought dissolution of the defendants' circuits and a rearrangement of their properties under several separate and independent corporations in such a manner as to create competitive condiitons and prevent further violations of the Sherman Act. It also sought to restrain the exhibitor defendants from jointly and collectively negotiating contracts with the producers on a local, competitive basis.

Schine Case Delayed For Three Months

Starting moves which will delay the beginning of the Department of Justice trust suit against the Schine circuit and the majors, in the Buffalo area, at least three months, John Knight, federal judge, on Wednesday, ordered the Department to file bills of particulars on the defendants within 60 days, and allowed the latter 40 more days after receiving the bills, to file answers.

Four More Trust Suits By the Independents

At St. Joseph, Mo., Mr. and Mrs. Frank H. Cassil, who own and operate the Rialto theatre, have filed suit in Federal District Court for damages of $452,775, against the Dubinsky Brothers circuit, Charles G. Geiger, and the Dubinsky Brothers circuit, and the majors.

The Cassils charge the distributors and the Dubinskys with violating the anti-trust laws by unlawfully combining and conspiring to put the Rialto out of business.

Pointing out that they opened the Rialto in

(*Continued on opposite page*)

U.S. CLEARS DECKS FOR TRUST TRIAL

(Continued from preceding page)

1930, and thereafter, until 1932, bought and played pictures second run, while the Dubinskys did not take over the Electric, Missouri, Orpheum, and Crystal until the fall of 1932, the Cassils assert that after 1932 the Rialto was forced by the distributors and the Dubinskys to play third, and subsequent run, and to wait 132 to 148, instead of 60 days, after first run. They also charge that the Dubinskys bought all major product for first and second run, though this greatly exceeded the pictures that the Dubinskys could possibly use; and that this enabled the Dubinskys to control and direct availability of pictures to the Rialto. The latter getting 20 cents, was forced to lower its admission when the Crystal, second run house of the Dubinskys, charged 15 cents, they allege. The same "discriminatory" procedure was followed when the Crystal closed, the Cassils state, and add that the Electric, formerly a 25 cent first run, took over exhibition of second run pictures at 15 cents.

Distributors, "among other things," allowed the Dubinskys substantial rejection privileges and special options on time of exhibition, while denying or substantially withholding such privileges and rights from the Cassils, they charge. Although the protection period against the Rialto increased from 60 to 132 days, distributors asked the same or greater prices for pictures, the Cassils said.

The Dubinskys, with Charles Geiger, opened the Valley theatre, in the Rialto's neighborhood, and because they operated houses in Kansas and Missouri, they induced the distributors to discriminate in their favor: they threatened to get for the Valley (and distributors threatened to give the Valley) price advantages and protection and priority over the Rialto, the Cassils stated and said they were forced to buy the Valley's fixtures and equipment and take over the unexpired lease (July 1, 1937, to March 31, 1939) and to operate at a loss. This cost the Cassils $4,925.

The Rialto's business and the Cassils' investment in it, some $59,500, have been pretty well destroyed, the suit charges. The forced reduction of admission price cost the Cassils $60,000 in operating receipts. The Cassils assert that, in all, they have been damaged to the extent of $150,925.

Battin Amusement Files $550,000 Suit

The Battin Amusement Company, owner of the State theatre, Elizabeth, N. J., filed suit for $550,000 treble damages, against the majors, last week, charging violation of the Clayton anti-trust law.

F. Z. Glass, former owner of three Dallas theatres, filed an anti-trust suit against the Interstate circuit and Karl Holblitzelle, in Dallas, asking $68,000 and attorneys' fees of $7,500.

Sam Kershheimer, operator of the North Side theatre, Houston, filed a similar action, asking $30,000 damages and attorneys' fees of $3,500.

Two weeks ago, also, H. N. Jorgensen, of the East Grand Theatre, Dallas, filed suit against the Interstate circuit, for $77,000 damages; and Louis Richker, of the Gayety Fort Worth, filed suit against the same circuit, for $27,000.

U. S. and Majors Prepare for Trial

To assist Paul Williams, special assistant United States attorney general, trial lawyer, in the Government's "key" anti-trust case in New York, which begins June 3rd, eight assistants from Washington transferred their headquarters to New York on Monday.

These aides are United States attorneys Robert L. Wright, who has conducted some of the pre-trial examinations; William P. Farnsworth, who has also figured in pre-trial maneuvering; James Malloy, John Clagett, J. Stephen Doyle, James Hayes, Seymour Krieger, and J. Frank Cunningham.

Mr. Farnsworth has been acting head of the New York office, and Mr. Krieger has been a special field investigator.

Government Procedure Indicated

Present Government plans call for the presentation of evidence treating, first, with the exhibition and distribution situation centering about Philadelphia, New York, Boston and Chicago, in that order, at the outset of the anti-trust suit trial, it was learned Tuesday.

At the same time it was strongly predicted that Robert Jackson, U. S. attorney general, and Thurman W. Arnold, assistant attorney general, would both join in opening arguments made to trial Judge Henry W. Goddard. Paul Williams, special assistant attorney general and trial lawyer, is also expected to present part of the opening of trial, it was said.

Distribution in Philadelphia and part of New Jersey which will be handled by Seymour Krieger, special assistant attorney general, will be presented first because the Government charges only one company, Warners, with monopoly there, it was stated. Additionally, the Government expects considerable support in that territory from Allied States Association.

William R. Farnsworth, U. S. attorney, will follow Mr. Krieger with evidence on New York and part of New Jersey and Connecticut, it was reported. The Government then plans to have Mr. Krieger develop the New England situation with Robert L. Wright, special assistant attorney general, then taking the lead on the middle west territory with particular emphasis upon Chicago.

Meanwhile, as Government forces arrived in strength in New York, the majors' attorneys, warned recently by John G. Knox, senior federal judge, that there would be no more postponements beyond June 3rd of the beginning of the trial, bent their shoulder to preparation.

Abandonment of hopes of a consent decree, which followed Mr. Arnold's blasts against industry practices to a Senate subcommittee several weeks ago, need not be final, legal observers said this week, noting that the consent decree might be entertained after trial begins.

The Government last week, submitted a list of proposed stipulations, some of which, defense attorneys charged, amount to forcing the majors to admit they are guilty before trial.

The defense forces had not attempted, at mid-week, to propose a list of counter-stipulations.

Developments of a Week

Developments this week, in the case, included a compromise on Wednesday between opposing attorneys, on the availability, for inspection by the Government, of licensing agreements in the Philadelphia area, the Government to start inspection next Monday; hearing by Judge Goddard this week on the application of 20th Century-Fox for dismissal of the complaint against 19 company officials, pre-trial examination of Nate Blumberg, Universal president, on Thursday, May 9th, and of C. C. Moskowitz, head of Loew's New York theatres, on Friday, May 10th.

Another Exhibitor Testifies

Last Wednesday, Howard Lesser, last of four prospective Government witnesses, to be subjected to pre-trial examination by defense attorneys, detailed the grounds for complaint against major distributors' sales policies. He owns the Rivoli theatre, Paterson, N. J.

He claimed that the clearance of the Regent, two miles from his theatre, a clearance of seven days, was "not fair"; and he asserted that Warner Brothers had tried to force him to buy 1939-40 product as a condition of obtaining the last half of the 1938-39 product.

On this latter item, he said he had complained, by letter, to the Justice Department.

Under cross questioning, Mr. Lesser admitted that, on a second occasion, he had been offered Warner Brothers' 1939-40 product, with no conditions; and he admitted, too, that when he purchased the Rivoli two years ago, he knew the Regent had protection over it.

Landis vs. Warner Case on Friday

The Mori-Landis Theatre anti-trust action against Warner theatres in Philadelphia and the major distributors, after a series of postponements and a long period of pre-trial litigation, is set to come up for final hearing on Friday, May 10th, before Judge William H. Kirkpatrick in United States District Court in Philadelphia. The hearing, originally scheduled for Tuesday, was postponed for the later day in the week when State Senator Harry Shapiro, attorney for the Vineland, N. J., theatre, was called to the State capital for a special session of legislature called Monday evening. Senator Shapiro is the Democratic floor leader. Former Attorney-General William A. Schnader will represent the distributors in the court action and Morris Wolf is counsel for the Warner theatres.

CALL BUSINESS GOOD IN LATIN-AMERICA, ORIENT

E. S. Gregg, general foreign manager of Electrical Research Products, Inc., returned to New York last week following a three month tour of branches in Central and South America. He said that in most countries of Latin America business seems to be staging a mild boom. "New theatres as large as 3,000 seats in capacity are springing up in almost every area," he said.

D. D. Wight, who returned recently from four years of managerial duty with the Western Electric Company of Asia in the Shanghai and Manila offices of the ERPI subsidiary, reports that theatre equipment sales in the Orient continue steadily despite war and the unsettled status of the Philippines.

Despite the severe handicap placed on importation by the fall of the Chinese dollar, Mr. Wight said, the Chinese continue active in promoting theatre development in the interior which will make theatre entertainment available "to hundreds of thousands driven inland by the Japanese." Mr. Wight also reported considerable building in the Philippines in the past year.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Flight Angels

(Warners)

Comedy Drama

"Flight Angels" is a story of the inner workings of a commercial airline, with emphasis on the lives of the stewardesses, showing them on and off duty. The picture opens with the birth of a baby aboard an airplane, the first time on the screen, to emphasize the varied duties of a plane hostess. The father, mother and child disappear into the interior of an ambulance at the landing field and do not appear further in the story. The stewardess is congratulated for being both doctor and midwife, and then begins the story of her fight to win and hold a pilot "grounded" because of eye trouble.

Virginia Bruce, who recently transferred her affiliation from MGM to Warners; Dennis Morgan, whose latest picture was "Three Cheers for the Irish"; Wayne Morris, Ralph Bellamy, Jane Wyman, John Litel, Dorothea Kent and others are in the cast. The preview audience indicated it liked very much the work of Miss Wyman as comedienne.

This is the first production at Warners for Edmund Grainger. Lewis Seiler directed from a screen play by Maurice Leo, who adapted the original story of Jerry Wald and Richard Macaulay.

Previewed at the Warners Hollywood theatre to a favorable reception.—V. K.

Produced and distributed by Warners. Associate producer, Edmund Grainger. Directed by Lewis Seiler. Screenplay by Maurice Leo. From an original story by Jerry Wald and Richard Macaulay. Dialogue director, Robert Foulk. Assistant director, Arthur Lueker. Photographed by William O'Connell. Art director, Hugh Reticker. Edited by James Gibbon. P. C. A. Certificate No. 6205. Running time, when seen in Hollywood, 75 minutes. Release date, to be determined. General audience classification.

CAST

Mary Norvell	Virginia Bruce
Chick Farber	Dennis Morgan
Artie Dixon	Wayne Morris
Bill Graves	Ralph Bellamy
Nan Hudson	Jane Wyman
Dr. Barclay	John Litel
Rita	Margot Stevenson
Mabel	Dorothea Kent
Lt. Parsons	John Ridgely
Thelma	Lucile Fairbanks
Bonnie	Maris Wrixon
Jane Morrow	Jan Clayton
Marilyn	Marilyn Merrick
Phyllis	Phyllis Hamilton
Texas	Carol Hughes
Daisy Lou	Mary Anderson
Lofty	DeWolf Hopper
Mrs. Hutchinson	Leona Roberts
Mr. Kimball	Ferris Taylor
Mr. Rutledge	Dick Elliott
Mr. Perry	John Arledge
Mrs. Perry	Janet Shaw
Miss Mason	Natalie Moorhead
Buxton	Grace Stafford
Sue	Nell O'Day
Dora	Elizabeth Sifton
Grace	Jean O'Donnell
Captain Brady	Victor Zimmerman

Opened by Mistake

(Paramount)

Comedy-Mystery

Opening on a comedy note, this Stuart Walker production devolves into a murder mystery involving a misplaced trunk found to contain a corpse, and another containing $1,000,000 left by an absconding bank president.

Cast as a newspaper sports writer is Charlie Ruggles, with his best friend and fellow reporter seen in the person of Robert Paige. Janice Logan appears as the representative of a bank credit association searching for the trunk containing the money. Also seen are William Frawley, as the newspaper publisher, Florence Shirley and Lawrence Grossmith.

George Archainbaud directed, while the screen play was written by Stuart Palmer, Garnett Weston and Louis S. Kaye from a story by Hal Hudson and Kenneth Earl.

Previewed at the Alexandria theatre, Glendale, Cal., where it evoked laughter and audible shudders at comedy and horror moments.—WALTER SELDEN.

Produced and distributed by Paramount. Associate producer, Stuart Walker. Directed by George Archainbaud. Screen play by Stuart Palmer, Garnett Weston and Louis S. Kaye. Based on a story by Hal Hudson and Kenneth Earl. Director of photography, Theodore Sparkuhl. Film editor, Arthur Schmidt. P. C. A. Certificate No. 6309. Running time, when seen in Glendale, 68 minutes. General audience classification.

CAST

Buzz Nelson	Charlie Ruggles
Margaret Nichols	Janice Logan
Jimmie Daniels	Robert Paige
Matt Kingsley	William Frawley
Elizabeth Stiles	Florence Shirley
Jarvis Woodruff	Lawrence Grossmith
Mr. DeBorest	Rafael Corio
Mrs. DeBorest	Esther Dale
Sergeant Wilkins	James Burke
Al	Jack Norton

Song of the Road

(Select Attractions)

Musical Comedy

Harry Lauder returns to the United States for his nineteenth tour, but this time in his first talking picture, "Song of the Road."

It has been several years since the Scotch comedian last was on this side of the Atlantic to entertain the American public, but many remember the songs he wrote and made famous while appearing on the American stage, among them, "Boss o' The Hoose," "M'Allister," "I Had to Get Wed in the Summertime," "We A' Go Home the Same Way," "January," and "The End of the Road." All these are in the English-made picture.

The plot is simple and secondary to the entertainment offered by the be-kilted and beknighted Sir Harry. It deals with a worthless son-in-law who blackmails old "John MacGregor" (Lauder) because the traveling entertainer insists upon keeping his small grandson.

Reviewed at the Little Carnegie theatre in New York, where the audience expressed its enjoyment.—GEORGE SPIRES.

Produced in England by Stellar Productions and distributed in the United States by Select Attractions. Directed by Alex Bryce. Songs by Harry Lauder. No P. C. A. No. Running time, 69 minutes. Release date, May 4, 1940. General audience classification.

CAST

John MacGregor	Harry Lauder
Sheila MacGregor	Ruth Haven
Jean MacGregor	Ethel Glendinning
Donald Carson	Bruce Seton
Maggie	Margaret Moffat
David	Campbell Gullan
Flo	Verna Lennox
Jock	Johnny Schofield
Alan Cameron	Tully Comber

Torrid Zone

(Warner-First National)

Comedy Melodrama

The scene of this Mark Hellinger production is an unnamed banana republic. The original screen play by Richard Macaulay and Jerry Wald casts Pat O'Brien as employer and James Cagney as employee in a relationship akin to that which linked Walter Burns and Hildy Johnson in "The Front Page," with an overlay of Captain Flagg and Sergeant Quirt.

O'Brien and Cagney are given dialogue comparable in pungency and point to that supplied the aforenamed characters, and Ann Sheridan is steadily on hand supplying what is called in the closing speech "Fourteen Karat Oomph."

There are, however, no newspapering and no warring, although plenty of shooting, in the picture.

Directed for speed and punch by William Keighley, the film has "Case" utilizing one expedient after another to keep "Nick" in the banana company's service although "Nick" is all for returning to the States and a store job. "Lee Donley" is a redhead ordered out of the country by "Case," originally because he regards her as a threat to the emotional calm of the natives and later because she is too capable with cards and shows signs of being in love with "Nick." Similar ambitions regarding "Nick" are displayed by the wife of another overseer, and the girls are outspoken about and to each other.

A native revolutionist given to frequent capture and escape from the constabulary precipitates a final shooting affray in which plot complications are dissolved without the loss of life and "Nick" decides to stay on the job and keep "Lee" with him.

Previewed at Warners Hollywood Theatre to a general audience which laughed heartily at most of the comedy lines, spottily at some others, giving in whole the impression of substantial satisfaction.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Executive producer, Hal B. Wallis. Associate producer, Mark Hellinger. Director, William Keighley. Original screen play, Richard Macaulay and Jerry Wald. Director of photography, James Wong Howe. Art director, Ted Smith. Film editor, Jack Killifer. Sound, Oliver S. Garretson. Gowns, Howard Shoup. Makeup artist, Perc Westmore. Special effects, Byron Haskin, and H. F. Koenekamp. Technical advisor, John Mari. Music, Adolph Deutsch. Musical director, Leo F. Forbstein. Unit manager, Jack Saper. P.C.A. Certificate No. 6091. Running time, when seen in Hollywood, 90 minutes. Release date, May 25, 1940. Adult audience classification.

CAST

Nick Butler	James Cagney
Lee Donley	Ann Sheridan
Steve Case	Pat O'Brien
Wally Davis	Andy Devine
Gloria Anderson	Helen Vinson
Bob Anderson	Jerome Cowan
Rosario	George Tobias
Sancho	George Reeves
Carlos	Victor Kilian
Rodriguez	Frank Puglia
Gardiner	John Ridgely
Sam	Grady Sutton
Garcia	Paul Porcasi
Lopez	Frank Yaconnelli
Hernandez	Dick Boteler
Shaffer	Frank Mayo
McNamara	Jack Mower
Daniels	Paul Hurst
Sergeant of Police	George Regas
Rita	Elvira Sanchez

(Reviews continued on page 52)

C'mon over to

OUR TOWN



Where a boy and a girl celebrate their engagement—with a strawberry ice cream soda



Where everybody likes to know the facts about every body else



Where the only traffic hazard is the doctor's horse and buggy



Where liquor ain't a regular thing in the home except in the medicine chest "Mighty good for snakebite, you know"



Where womenfolk work hard all day and never have a nervous breakdown



Where smoking in the barn still means a later visit to the woodshed



Where weddings are mighty short and plain but are meant to last a lifetime

so dramatic, so human that RADIO CITY MUSIC HALL hastened to book it while it was still in production!



"The most extraordinary picture you will see in 1940—and perhaps the best!"

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SOL LESSER

presents

OUR TOWN

from the Pulitzer Prize Play by Thornton Wilder

starring

WILLIAM HOLDEN • MARTHA SCOTT

FAY BAINTER • BEULAH BONDI • THOMAS MITCHELL

GUY KIBBEE • STUART ERWIN • FRANK CRAVEN

Directed by SAM WOOD (*"Goodbye Mr. Chips"*)

RELEASED THRU UNITED ARTISTS

COAST LABOR REFUSES TO RETURN 10% RAISE, MAKES NEW DEMANDS

Program Calls for Recognition of Small Crafts Locals, New Working Conditions and Spread of Wage Increase

Determined not to relinquish the general 10 per cent wage increase they wrung from the producers last fall, the heads of the studio unions comprising the Conference of American Federation of Labor Studio Unions met on Thursday, May 2nd, in the offices of the Los Angeles Central Trades and Labor Council, and authorized their vice-chairman, J. W. Buzzell, to arrange new meetings on the producers' demand for relinquishment, and on a three-point program for additional wage and hour adjustments.

It was the first meeting, on such a subject, of these union representatives, since the chairman of the Conference, Willie Bioff, West Coast representative of the International Alliance of Theatrical Stage Employees, entered a Chicago jail several weeks ago, to finish a 1922 sentence. Mr. Buzzell, executive secretary of the Council and vice-chairman of the Conference, presided. Mr. Bioff, during his Chicago tribulations, had been in touch with the Conference by telephone, and is now in contact by mail, having promised, before entering jail and after receiving the Conference's vote of confidence, that he would continue contact with the Hollywood labor situation.

The Three-Point Program

The three-point program, which the labor heads will present to the producers, consists, roughly, of the following: recognition, by the producers, of the locals which comprise small crafts such as metal working and culinary labor; adjustment of working conditions for all crafts; and payment of the 10 per cent increase to the workers who were refused the increase by the studios because they were receiving more than a minimum wage.

The labor leaders declared at the session that the producers thus far had not proved their assertions of last fall, that they could not bear wage increases because of the decline of revenue resulting from the war.

At the time of the granting of the wage increases, both sides agreed to a resumption of conferences on February 15th. That meeting was held, resumed on the 16th, and adjourned. Each side, at the time, declared the others' statistics were incomplete.

Early Session Asked

At last Thursday's meeting, Mr. Buzzell was authorized to write to Y. Frank Freeman, president of the Associated Motion Picture Producers, and chairman of their labor negotiations committee, asking for an "early session."

Because adjustments in working conditions for crafts, if accomplished at a producer-union conference, would cost the studios more than the 10 per cent wage increase, in the opinion of Hollywood observers, that point in the three point program of the Conference will be the most important in the sessions to be held.

On the Conference negotiating committee, it was decided, will be Mr. Buzzell; Hal Mohr, president of the Photographers Local 659, of the IATSE; A. H. Peterson, AFL organizer; and Walter Redmond, international representative of the Studio Plasterers Union.

Meanwhile, negotiations between the producers and the Screen Writers Guild were scheduled for Friday, May 10, on a collective bargaining agreement. On Monday, the Guild's board of directors appointed representatives to the conferences with the producers. There was to be a membership meeting on Wednesday, to discuss proposals with which the Guild will confront producers.

It was called likely that the conditions to be considered by the Wednesday night general membership meeting would include the following: a minimum wage of $150 weekly; a ban on turning out scripts for a flat fee; insistence on the right of writers to create their own material while on "layoffs"; contract tenure not to exceed three years; a minimum wage of $150 weekly for junior, as well as experienced, writers.

Testing Extras

The Screen Actors Guild last week started testing its class B (extra) members. The tests are expected to result in reclassification of about 7,000 of these. Howard R. Philbrick, recently appointed general manager of the Central Casting Corporation, has endorsed the testing.

In New York, the Manhattan stagehands' union, the Theatrical Protective Union, Local 1, will hold its annual election on Sunday, May 12. Announcement by Vincent Jacobi, present business agent, and running on Sunday for re-election, that he will run for the presidency of the union's parent, the IATSE, against the rule of the present incumbent, George E. Browne, at the international's convention in June in Louisville, has stirred interest in the local's election, inasmuch as it has been divided on support of Mr. Browne's rule in the international.

Also in New York the motion picture division of the Theatrical Managers, Agents, and Treasurers Union lost its appeal against Helgus, Inc. (Brandt circuit), for a collective bargaining election, at the Liberty theatre. The appeal was made to the New York State Labor Relations Board, which, in deciding against the union, ruled that all managers and assistants employed by a circuit must be included in a bargaining unit.

In Philadelphia, the strike of the musicians' local against the Warner theatre circuit continued, as Thomas J. Williams, federal labor conciliator, met with representatives of both sides, in New York and Philadelphia. He conferred last week with Frank Phelps, Warner Theatres' industrial relations director, in New York. The musicians, originally wanting orchestras at the Fox, Earle, and six neighborhood theatres, are reported to be agreeing to drop the request for a band at the Fox. The circuit, however, holds it needs orchestras at only two neighborhood houses.

In the same city, the American Guild of Variety Artists chapter has ordered its members to walk out of a cast, if a non-union performer is in the show. The order applies, mainly, to night clubs; and the AGVA hopes to start closed shop agreements with them, before the Republican convention starts in June.

In Newport, R. I., E. M. Loew's Paramount theatre has reached an agreement with Musicians' Local 529.

EVEN SONG "PLUGGERS" HAVE UNION NOW

Claiming 430 members and closed shop agreements with most of New York's leading music publishers, "song pluggers" (persons who persuade orchestra leaders to play certain songs) have formed the Music Publishers Contact Employees, Local 22,102, New York, of the American Federation of Labor.

Because wages are good in their field, and working hours necessarily irregular, the union's chief concern, its officers said, will be to eliminate objectionable trade practices, naming as one of them the "bribery" of orchestra leaders.

The president of the union is George Marlo, manager of the Crawford Music Corporation, who this week became professional manager of Broadcast Music, Inc.

National Decency Legion Classifies 13 Pictures

Of 13 pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, six were listed as unobjectionable for adults and two were found objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "An Angel from Texas," "If I Had My Way," "Pals of the Silver Sage," "Saps at Sea," "Suicide Legion." Class A-2, Unobjectionable for Adults: "The Doctor Takes a Wife," "In Old Missouri," "I Was an Adventuress," "Mayor's Dilemma" (French), "Saturday's Children," "20 Mule Team." Class B, Objectionable in Part: "The Man with Nine Lives," "My Favorite Wife."

Patent on Notch Letter Held Valid

Decision of the U. S. District court in Chicago that the notched-flange type of silhouette attraction board letter manufactured by the Adler Sign Letter Company, infringed the patent of Wagner Sign Service, Inc., on letters employing this type of mounting, was upheld last week by the U. S. Circuit Court of Appeals.

Besides the letter, certain features of frame construction were in contest, and regarding these the higher court reversed the district court. The district court had held that Wagner and Adler infringed patents of the other covering details of the removable type frame used with silhouette letters. The higher court declared the patents of each invalid.

The Wagner patent on notched-flange letters for mounting on cross-bars (an essential feature with present design of interchangeable-line panels) was declared valid and infringed by the Adler letter designed for similar mounting. At the same time the court specified that the Adler lug type letter, for channel mounting, did not constitute infringement.

Columbia Signs Stevens

George Stevens, who produced and directed "Gunga Din," "Vigil in the Night," and others, has been signed to an exclusive contract by Columbia. Mr. Stevens' first Columbia production probably will be the picturization of Louis Bromfield's novel, "New Orleans," with Jean Arthur starred.

SHOWMEN'S REVIEWS OF NEW FILMS

(*Reviews continued from page* 48)

I Can't Give You Anything But Love, Baby

(Universal)

Comedy Plus Songs

Hollywood correspondents, who gathered at the Universal studio to inspect this third in the company's sequence of films titled in memory of old song hits currently in revival, laughed heartily throughout its unreeling and pronounced it, unanimously, the best of the three. "Oh Johnny, How You Can Love" and "Ma, He's Making Eyes at Me" having been in circulation some while now, and the box office value of song-titles having had therefore a measure of testing, the foregoing report would seem to provide showmen with a somewhat definite basis for calculations.

Particularly emphasized in this tale of gunmen and song writers is a burly and executively effective but slightly dim-witted gangster rated Public Enemy No. 3 and envious of Numbers 1 and 2. He is also a sentimental person desirous of locating a childhood sweetheart, and stumbles upon the idea of publishing a song by way of acquainting her with his whereabouts and state of longing. To do this he needs the services of a song-writer, whom he gently abducts and zealously protects, after which he forces his song into Hit Parade eminence by instructing his mobsters to see to it that band leaders, radio stations, recording companies, and whatnot, issue and play no other numbers until this has been accomplished. Much kidding of the gangster theme takes place during a series of episodes run off swiftly and exclusively for comedy purposes.

Previewed as noted above.—W. R. W.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Director, Albert S. Rogell. Screen play by Athrur T. Horman. Adapted by Paul Gerard Smith. Photographed by Elwood Bredell. Film editor, Frank Gross. P.C.A. certificate No. 6068. Release date, June 21, 1940. Running time, when seen in Hollywood, 61 min. General audience classification.

CAST

Sonny McGann.....Broderick Crawford
Bob Gunther.....Johnny Downs
Linda Carroll.....Peggy Moran
Mama McGann.....Jessie Ralph
Magda Deiys.....Gertrude Michael
Big Foot Louie.....Warren Hymer
Boston.....John Sutton
Bugs.....Horace McMahon
Roundhouse.....Dewey Robinson
Nails.....Murray Alper
Joe.....Sunshine Sammy
Annie.....Jeni LeGon

Covered Wagon Days

(Republic)

Western

The silver problem between the United States and Mexico is raised again in this production. However, it is not the question of price pegging, now coming into debate again, but the old one of the smuggling of silver across the border in the covered wagon days. Of course it is a sketchy treatment of that issue.

The "Mesquiteers," always espousing the cause of the underdogs, here champion "Rico's" own family. "Rico" is one of the "Mesquiteers," played by Duncan Renaldo, along with "Stony Brooke" (Robert Livingston) and "Rusty Joslin" (Raymond Hatton).

Smugglers have built a tunnel linking two silver mines, one on each side of the border. The mine on the U. S. side is owned by "Rico's" uncle but has been closed for years. The head smuggler attempts to buy the mine, and when that fails, has the uncle slain and accuses "Rico's" brother "Carlos."

"Carlos" is sentenced to be shot. The "Mesquiteers" meanwhile discover a clue in the old mine, and win a free-for-all after a charge of dynamite is set off. "Carlos" is freed.

Reviewed in a projection room in New York.—P. C. M., Jr.

Produced and distributed by Republic. Associate producer, Harry Grey. Directed by George Sherman. Original screen play by Earle Snell. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by William Nobles. Editor, Bernard Loftus. Musical score, Cy Feuer. P.C.A. Certificate No. 6194. Running time, 56 minutes. Release date, April 22, 1940. General audience classification.

CAST

Stony Brooke.....Robert Livingston
Rusty Joslin.....Raymond Hatton
Rico.....Duncan Renaldo
Maria.....Kay Griffith
Ransome.....George Douglas
Mama Rinaldo.....Ruth Robinson
Carlos.....Paul Marion
Gregg.....John Merton
Maj. Norton.....Tom Chatterton
Diego.....Guy D'Ennery
Martin.....Tom London
Stevens.....Reed Howes

For Freedom

(Gainsborough - General Film)

Naval Warfare Documentary

As with many films from wartime Britain, this raises the problem of entertainment and propaganda. British audiences need no propaganda on the power and courage of their Navy. Abroad its red, white and blue flavor may perplex the showman. However, though much of its footage is devoted to a discussion of Britain's case against Hitler, there is topical entertainment for audiences on both sides of the neutral frontiers in the re-creation of two episodes in the Navy's war, the Battle of the River Platte, and the "Altmark" incident. It is an odd compilation of newsreel and enacted drama, of political commentary and spectacular action.

The film uses the story of a newsreel editor and his plan to make a peace film but this plot is soon discarded, and the latter part of the film—much the better as entertainment—is devoted to telling the story of the River Platte and of the "Altmark."

Though Will Fyffe as the newsreel editor, and E. V. H. Emmett, G. B. News commentator, have plenty to do, it is the naval ratings and the imprisoned men of the "Altmark" who walk off with the honors.

Technically the picture is mixed. A unusual concoction, it has some excellent camerawork but the editing is disjointed and there are glaring continuity gaps.

Shown to a trade audience at the Cambridge, London, the screening had the atmosphere of a religious rite with cheers for the men and even more for Churchill, who is seen and heard in the film.—Aubrey Flanagan

A Gainsborough Picture. Distributed by General Film Distributors. Devised and directed by Maurice Elvey and Castleton Knight. Produced by Edward Black. Maurice Ostrer in charge of production. Scenario and dialogue by Leslie Arliss and Miles Malleson. Commentators, E. V. H. Emmett and Vice-Admiral J. E. T. Harper, C. B., M. V. O. Ret. Photography, Arthur Crabtree. Editing, R. E. Dearing. Cutting, Alfred Roome and R. Drew. Musical direction, Louis Levy. Running time, when seen in London, 85 minutes. General audience classification.

CAST

Officers and Men of His Majesty's Ships Exeter and Ajax

Captain Dove.....S. S. Africa Shell
Captain Pottinger.....S. S. Ashlea
First Officer Murphy.....S. S. Tairoa
Engineers Walker and Angel.....S. S. Tairoa
And British Seamen, Prisoners on the Altmark
(Fictional characters played by Will Fyffe, Anthony Hulme, E. V. H. Emmett, Guy Middleton, Albert Lieven, Hugh McDermott Arthur Goullet.)

West of Carson City

(Universal)

Western

A knock-'em-down, shoot-'em-up western of the old school, "West of Carson City" has action a-plenty. The setting is a gold mining town with lawlessness and gambling in full sway. Comes "Jim Bannister," played by Johnny Mack Brown, with ready fists and a quick trigger to empty the town of the crooks, almost single handed.

In support are Bob Baker, who sings "Let's Go" and "On the Trail of Tomorrow," besides joining in the general fireworks; Fuzzy Knight, the comedian of the series; Peggy Moran, the girl, and Harry Woods, the chief "villain" element. Ray Taylor directed.

"Jim Bannister," a rancher, out stalking cattle thieves, is unaware that gold has been found in the valley. He returns to find the ghost city a milling prospectors' town under the domination of "Mack Gorman," a crook, who constantly threatens "Judge Harkins."

When "Jim" tells "Gorman" to get out, "Gorman" kidnaps the judge and his daughter "Millie" and tries to lead "Jim" into a trap. "Jim" rescues the judge and his daughter, and with his cowhands leads a raid on "Gorman's" saloon and drives the owner and his hirelings out of town.

Reviewed at the Rialto theatre, New York. An afternoon audience seemed to enjoy all the action, and the comedy of Fuzzy Knight.—P. C. M., Jr.

Produced and distributed by Universal. Director, Ray Taylor. Original story, Milton Raison. Screen play by Milton Raison and Jack Bernhard. P. C. A. Certificate No. 5740. Running time, 55 minutes. Release date, January 19, 1940. General audience classification.

CAST

Jim Bannister.....Johnny Mack Brown
Nevada.....Bob Baker
Banjo.....Fuzzy Knight
Millie Harkins.....Peggy Moran
Mack Gorman.....Harry Woods
Judge Harkins.....Robert Homans
Lem Howard.....Al K. Hall
Bill Tompkins.....Roy Barcroft
Drag.....Charles King
Breed.....Frank Mitchell
Sleepy.....Eddie Cobb
Larkin.....Jack Roper
Slim.....Ted Wells
Pete.....Jack Shannon
and the Four Singing Notables

Cowboy from Sundown

(Monogram

Western

Rolland Lynch, who wrote the original story and collaborated with Robert Emmett on the screen play for this latest of the Tex Ritter series, has put the singing cowboy star on the spot, at first. Not only is he the traditional enemy of the "heavy" but he draws down the wrath of those who should be his friends, for Tex plays "Sheriff Lockett" of Sundown.

At lulls in the story and action Tex sings, the songs being "I've Done the Best I Could," which he wrote with Frank Harford; "Craw-Dad Song" and "Symphony of the Prairie." The girl of the story is played by Pauline Haddon. Tex's constant companion is Roscoe Ates, the comedian. Other players include Carleton Young, George Pembroke, Dave O'Brien and Patsy Moran.

"Tex Rockett" quarantines all ranches in Sundown valley because of the hoof and mouth disease. The ranchers, victims of a drought and mortgages held by "Cutler," the local banker, are all for shipping their cattle in order to meet the payments despite the quarrantine. "Tex" arrests "Steve" and impounds the cattle. The ranchers storm the jail but

are diverted by "Bee." "Tex" and "Stockton," find that "Nick," son of the banker, and his men have been treating the cattle with acid to simulate the effect of the hoof and mouth disease. "Steve" escapes. "Tex" withdraws his charges against "Steve" and lays them against "Cuttler" and his cronies. The ranchers win the ensuing gun battle.

Produced and distributed by Monogram. Producer, Edward Finney. Directed by Spencer Bennett. Original story by Rolland Lynch. Screen play by Rolland Lynch and Robert Emmett. Photography by Marcel A. LePicard. Sound, Glen Flenn. Musical director, Sanucci. P.C.A. Certificate No. 6139. Running time, 58 minutes. Release date, May 9, 1940. General audience classification.

CAST

Tex Rockett.....Tex Ritter
Bee Davis.....Pauline Haddon
Gloomy.....Roscoe Ates
Nick Cuttler.....Carleton Young
Cylus Cuttler.....George Pembroke
Steve Davis.....Davie O'Brien
Prunella Wallaby.....Patsy Moran
Varco.....James Farrar
Pete.....Chick Hannan
Judge Pritchard.....Slim Andrews
Pronto.....Bud Osborne
Bret Stockton.....Glen Strange

The Crooked Road

(Republic)

Murder Melodrama

The signpost directions on this murder melodrama point out to both actors and audience the moral directions that the straight and narrow way is the best line to follow. The principal travelers in the narrative jaunt are Edmund Lowe, Irene Hervey and Henry Wilcoxon, while Paul Fix, Arthur Loft and Claire Carleton, a newcomer surprisingly resembling Alice Faye, join the excursion. Robert North was associate producer and Phil Rosen the director, from the fictional roadmaps of Garnett Weston, Joseph Krumgold, E. E. Paramore, Jr., and Richard Blake.

The ingenuity with which the cinematic baedeker is mapped out more than compensates for some sequences impeding the action.

"Vincent" is engaged to marry "Louise" but his past comes jumping up to haunt him. "Gobel," a partner in "Vincent's" past, is threatening exposure of the gentleman as a convict escaped from the English Sing Sing, Dartmoor. In an interview with the culprit, "Vincent" shoots him but, as is shown later, "Gobel" was already dead from poison tablets administered by his wife's inamorata, "Romero." The poisoner is given a reprieve. Through complicated circumstantial evidence, the finger of suspicion finally points to "Vincent," who changes places with "Romero" in the death house. Vindication work is commenced by "Trent" and "Louise" and a tardy exhumation helps solve the crime.

Seen at a New York showing for the trade press.—Joseph F. Coughlin.

Produced and distributed by Republic Pictures. Associate producer, Robert North. Director, Phil Rosen. Screen play, Garnett Weston and Joseph Krumgold. Original story and adaptation, E. E. Paramore, Jr., and Richard Blake. Production manager, Al Wilson. Cameraman, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. P. C. A. Certificate No. 6212. Release date, May 10, 1940. Running time, 66 minutes. General audience classification.

CAST

John Vincent.....Edmund Lowe
Louise.....Irene Hervey
Bob Trent.....Henry Wilcoxon
Nick Romero.....Paul Fix
Gobel.....Arthur Loft
Virgie.....Claire Carleton
Nate.....Charles Lane

Ski Patrol

(Universal)

War Drama

This first Hollywood film about the Russo-Finnish war tells of a portion of the struggle of Finland against the enemy, giving in detail the holding of a fort by a little group of Finns against superior forces.

Opening with shots of the winter sports competition of the 1936 Olympic Games, to establish the characters, the film shifts to the invasion of Finland. The Russian winner of the ski marathon, who won through the aid of his Finnish rival's sacrifice of first place to save him from death, is an officer of troops trying to blow up the garrison of the Finns, led by the Finnish skier. Their friendship leads directly to the failure of the Russian plan to take the outpost.

In the cast are Philip Dorn, Dutch actor making his American debut; Luli Deste, Stanley Fields, Samuel S. Hinds, Edward Norris, John Qualen, Hardie Albright, John Arledge, Abner Biberman and others. Paul Huston wrote the original screen play for "Ski Patrol," and Lew Landers directed. It is a Ben Pivar production.

Previewed at studio.—V. K.

Produced and distributed by Universal. Associate producer, Ben Pivar. Directed by Lew Landers. Original screenplay by Paul Huston. Photographed by Milton Krasner. Art director, Jack Otterson. Associate, Ralph M. DeLacey. Edited by Ed Curtiss. P. C. A. Certificate No. 6225. Running time, when seen in Hollywood, 64 minutes. Release date, May 10, 1940. General audience classification.

CAST

Viktor Ryder.....Philip Dorn
Julia Engle.....Luli Deste
Birger Simberg.....Stanley Fields
Per Vallgren.....Samuel S. Hinds
Paavo Luuki.....Edward Norris
Gustaf Nerkuu.....John Qualen
Tyko Gallen.....Hardie Albright
Dick Reynolds.....John Arledge
Knut Vallgren.....John Ellis
Jan Sikorsky.....Henry Brandon
Lissa Ryder.....Kathryn Adams
Commanding Officer.....Abner Biberman
Speaker.....Wade Boteler
Burton.....Addison Richards
Ivan Dubrosky.....Reed Hadley
Aranoff.....Trevor Bardette
Prisoner.....John Gallaudet
Fanni.....Jodi Gilbert
Sorenson.....Christian Rub
Viktor's Mother.....Leona Roberts

Charlie Chan's Murder Cruise

(20th Century-Fox)

Melodrama

The starting point of this Charlie Chan adventure is Honolulu, whence the story moves aboard ship and progresses to San Francisco, where solution of the mystery and capture of the criminal is achieved. The picture assays a considerably higher percentage of murder than most, in the Chan series, run up a par score in the humor department and, according to audience reaction noted, generates more melodramatic tension than most.

The murdering, by strangulation, has been going on for some while before the picture opens, the news being brought to "Chan" by a Scotland Yard operative just arrived incognito as member of a world cruise party which has been losing numerical strength and emotional composure as the result of an unknown criminal's operations. The Scotland Yard operative is murdered immediately after giving "Chan" the few facts in the case which he knows, and "Chan" goes on from there alone save for such inexpert aid as his ambitious No. 2 son provides.

Previewed at the Uptown theatre, Los Angeles, to an audience preponderantly composed of paying citizens who didn't know what picture they were going to see. They shuddered, squealed, laughed in the right places and gave unmistakable evidence of enjoying the entertainment thoroughly.—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producer, John Stone. Directed by Eugene Forde. Screen play by Robertson White and Lester Ziffren. Photographed by Virgil Miller, Edited by Harry Reynolds. P.C.A. certificate No. 6056. Release date, June 21, 1940. Running time, when seen in Hollywood, 77 minutes. General audience classification.

CAST

Charlie Chan.....Sidney Toler
Paula Drake.....Marjorie Weaver
Dr. Suderman.....Lionel Atwill
Jimmy Chan.....Sen Yung
Dick Kenyon.....Robert Lowery
James Ross.....Don Beddoe
Professor Gordon.....Leo Carroll
Susie Watson.....Cora Witherspoon
Mrs. Pendleton.....Kay Linaker
Coroner.....Harlan Briggs
Mr. Walters.....Charles Middleton
Mrs. Walters.....Claire Du Brey
Walter Pendelton.....Leonard Mudie
Wilkie.....James Burke
Buttons.....Richard Keene
Willie Chan.....Layne Tom, Jr.
Inspector Duff.....Montague Shaw

The Flying Squad

(Associated British)

Crook Melodrama

There is more than a touch of the Edgar Wallace die-stamp about this, made from one of his stories, for much of the dramatic material and many of the situations have been cut from a familiar pattern. Unfortunately there is no particular redeeming feature to justify the lack of invention. The film seems to be a pre-war effort, and there is neither blackout nor balloon barrage in it.

Smuggling is the crime this time, smuggling of dope dolled up as face powder, and landed by plane with commendable piloting skill on a lonely meadow at midnight. There is a Mayfair mind behind all this, and an American girl who joins the gang because she believes the police killed her brother, and a fiddler who has more virtue than virtuosity. Naturally the detective is the better looking brand of public schoolboy and in the end gets his man—and his woman.

Herbert Brenon directed, but it is what is known locally as a "straightforward" picture without any directorial tricks, economical both in expenditure and thrill. Standing out from the cast is Basil Radford who is called upon to play the part of a bibulous ex-actor with a shabby eloquence. His portrayal is the best thing in the film, with a deliciously oily magistrate from P. Kynaston Reeves.

Screened to an afternoon audience at the Cambridge in London, the film did not seem to stir as much excitement as the war bulletins from Norway.—Aubrey Flanagan

Produced and distributed by Associated British Pictures. Director of production, Walter C. Mycroft. Directed by Herbert Brenon. Scenario, Doreen Montgomery. Photography, Walter Harvey. Settings, John Mead. Film editor, Lionel Tomlinson. Running time, when seen in London, 64 minutes. Adult audience classification.

CAST

Ann Perryman.....Phyllis Brooks
Inspector Bradley.....Sebastian Shaw
Mark McGill.....Jack Hawkins
Ronnie Perryman.....Manning Whiley
Sedeman.....Basil Radford
Tiser.....Cyril Smith
Li Yoseph.....Ludwig Stossel
Mrs. Schiffan.....Kathleen Harrison
Police Commissioner.....Henry Oscar
Magistrate.....P. Kynaston Reeves
Johnson.....Allan Jeayes

Captain Moonlight

(Atlas)

Romantic Melodrama

Originally entitled "D'Ye Ken John Peel," the picture was produced in England some years ago, and reflects the fact that it is somewhat dated. In the United States it is being distributed under the title "Captain Moonlight" by the Atlas Film Exchange.

Based on the screenplay by H. Fowler Mear from a story by Charles Cullum, the picture is a romantic melodrama of the nineteenth century produced in a light operatic vein. John Garrick, popular singing star of the British stage, portrays the leading role of "Major John Peel" and has a few songs, supported by the Orpheum Singers.

The story deals with the endeavors of "Major John Peel" (John Garrick) to win back the affections of his one-time sweetheart, "Lucy Merrall" (Winifred Shotter.) They meet finally as she is being married to "Craven" (Leslie Perrins), a gambler and bigamist who is forcing "Lucy" to marry him to save her father's home and name. "Major Peel" exposes "Craven."

The title has little to do with the development

(Continued on page 56)

ALL THE PRESS PRESCRIBES



LORETTA YOUNG · RAY MILLAND

The Doctor Takes a Wife

Screen play by George Seaton and Ken England
Directed by ALEXANDER HALL · Produced by William Perlberg
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Best comedy I've seen this year!

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For the laugh of your life, see this hilarious new comedy!

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℞
Best farce comedy I've seen in years!

HE DOCTOR TAKES A WIFE"!

octor

.ARL COMBS

OLLYWOOD CITIZEN NEWS

℞

Alexander Hall has done a bang-up job!

Doctor

GEORGE FISCHER

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℞

Gayest, daffiest comedy I've seen since I can't remember when! Absolute tops!

Doctor

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℞

Hurray! Hurray!

Doctor MAYME OBER PEAKE

BOSTON GLOBE

℞

Just what the doctor ordered. I should like to see it again!

Doctor

JIMMY STARR

LOS ANGELES HERALD-EXPRESS

℞

Greatest collection of noisy guffaws since THE AWFUL TRUTH!

Doctor

HARRY CROCKER

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℞

Delightful laugh fest. Miss Young and Milland shine as comedian and comedienne!

Doctor

TED MAGEE

PICTURE PLAY

℞

Fast, furiously funny . . . Go and see THE DOCTOR TAKES A WIFE by all means!

Doctor

HERB BREGSTEIN

CLICK MAGAZINE

℞

Swell comedy. Easily tops THE AWFUL TRUTH!

octor

OSLYN HUDSON

TORONTO STAR

℞

Easily the best comedy Hollywood has turned out so far this year!

Doctor

GRACE WILCOX

DETROIT FREE PRESS

℞

Miss Young was never happier cast, and this is the picture Milland has long waited for!

Doctor

HARRY NIEMEYER

ST. LOUIS POST-DISPATCH

℞

Better than IT HAPPENED ONE NIGHT!

COLUMBIA PICTURES

(Continued from page 53)

of the theme, except that "Major Peel" is suspected of being a highway robber called "Moonlight."

The picture was produced by Julius Hagen and directed by Henry Edwards.

Reviewed at the Central theatre in New York. —GEORGE SPIRES.

Produced by Julius Hagen and distributed in the United States by Atlas Film Exchange. Directed by Henry Edwards. From a story by Charles Cullum. Adapted for the screen by H. Fowler Mear. Running time, 58 minutes. P.C.A. number, 0712. Release date, April 17, 1940. Adult audience classification.

CAST

Major John Peel.....John Garrick
Lucy Merrall.....Winifred Shotter
Sam Small.....Stanley Holloway
Captain Moonlight.....John Stuart
Mr. Craven.....Leslie Perrins
Toinette.....Mary Lawson
Francis Merrall.....Charles Carson

Covered Wagon Trails

(Monogram)

Western Melodrama

Based on a story by Tom Gibson, Monogram's latest western melodrama stars Jack Randell, with Sally Cairns the feminine interest. Produced by Harry Webb and directed by Raymond Johnson, the picture, like most westerns, is swiftly paced.

The story deals with a wagon train bound for Oregon and a battle with fur traders who don't want civilization to come to the west. "Jack" and "Manny," trying to deliver a herd of horses to the wagon train, run afoul of the criminal element. "Jack's" brother is killed by the fur traders. After a series of adventures "Jack" and his friends round up the gang and open the trails.

In supporting roles are David Sharpe, Lake McFee and Glenn Strange.

Reviewed at the Central theatre in New York.—G. S.

Produced and distributed by Monogram. Harry Webb, associate producer. Directed by Raymond Johnson. Story by Tom Gibson. Edward Kull, photographer. Sound by Glen Glenn. Film editor, Robert Golden. Music by Lange and Porter. P. C. A. No. 6113. Running time, 52 minutes. Release date, April 10, 1940. General audience classification.

CAST

Jack.....Jack Randall
Carol.....Sally Cairns
Ed Cameron.....David Sharpe
John Bradford.....Lafe McKee
Manny.....Bud Buster
Fletcher.....Glenn Strange

March of Time, No. 10

(RKO Radio)

The Philippines: 1898–1946

The political and economic situation of the Philippines is the subject of study in the latest release from the March of Time, with pictorial attention to Japan's spreading imperialism and the Philippines' independence from the United States due by the year 1946. Noted are the natural wealth and industrial resources of the islands, the threat in numbers of Japanese imigration and drastic reduction decreed. The picture also shows the efforts being made to build up national defenses and army personnel. The formulators of the March of Time have dressed up their latest number in a brisk presentation.—Running time, 19 minutes.

Winners of the West

(Universal)

Serial

For those theatres whose clientele calls for a weekly diet of western screen fare, the distributors of this serial play will be able to supply a miniature dish of cowboys and Indians for the thirteen weeks of the picture's run. Timed during the building of the railroads westward and located in picturesque territory thick with murderous redskins, the complications for the "Iron Horse" builders come from the opposition offered the project by the aborigines led by a white overlord. With such an arrangement of forces there arise frequent skirmishes, both with fist and firearm, fast riding, train raids and wrecks. Dick Foran, who knows his way either on or off a horse, and Anne Nagel head the cast, and James Craig and Tom Fadden play the faithful cronies of Foran. Harry Woods is the pale face menace. Release date, July 2, 1940.—Running time, 13 episodes, two reels each.

IN NEWSREELS

The first newsreel films of the war in Norway arrived on the American Clipper, Thursday, May 2nd. They were shipped separately to accounts by the five newsreel companies. The films, although covering but a small phase of the invasion of the Scandinavian country, show the thoroughness of the German war machine and the unpreparedness of the Norwegians. Most of the footage is devoted to the havoc wrought by German bombers on defenseless villages.

MOVIETONE NEWS—No. 68, Vol. 22.—The Norwegian scene....Society names glamour girl of 1940....Lew Lehr....Society watches running of steeplechase for Maryland Cup....Auto racing.

MOVIETONE NEWS—No. 69, Vol. 22.—German troops pour into Norway....British destroyers attack German warships in Narvik harbor....Ambulances blessed in France....Neville Henderson compares Hitler to Attila the Hun....Wedding fashions....Reclaim 500,000 acres of desert lands in Imperial Valley, Cal....Gallahadion defeats Bimelech, the favorite, in Kentucky Derby.

NEWS OF THE DAY—No. 266, Vol. 11.—The Norwegian scene....Ile de France sails from New York....Spring herring run starts at Cape Cod....Preview of 1940 "Futurama" at New York Fair....Rodeo held in Hollywood....Society watches running of Maryland Hunt classic.

NEWS OF THE DAY—No. 267, Vol. 11.—Sea battle for Narvik....Berlin stresses airpower in Norwegian campaign....Germans drop depth charges in Skaggerak....Churchill hails survivors of destroyer Hardy....Future merchant seamen get training aboard square rigger in Florida waters....Annapolis holds first full dress review of season....Gallahadion surprises by defeating the favorite Bimelech in Kentucky Derby.

PARAMOUNT NEWS—No. 71.—The Norwegian scene....Man attempts to jump from New York Fair's "Trylon" but is captured....Find lost mine in state of Washington....New plaque for Associated Press Building in Rockefeller Center....Patent Office celebrates anniversary.

PARAMOUNT NEWSREEL—No. 72.—Herbert Hoover dedicates Boys Club home in New York....Record crowds inspect Philadelphia zoo....Duchess of Windsor attends ambulance dedication ceremony in Paris....Carol of Rumania reviews officers' corps....Churchill addresses survivors of destroyer Hardy, sunk in battle, and damaged Eclipse....British "Official" films of Narvik battle....The Kentucky Derby.

RKO PATHE NEWS—No 83, Vol. 11.—The Norwegian Scene....General Dawes demands balanced budget....New York Fair ready for 1940 debut....British cruiser refuels in California....Students burlesque political conventions.

RKO PATHE NEWS—No. 84.—Vol. 11.—Naval battle at Narvik....French keep vigil on west front....University of Hawaii marks celebration of Lei Day with Hula-Hula dancing....Rumanian King expands army officers' corps....Farmer uses ingenious device to plow farm....Gallahadion wins Kentucky Derby.

UNIVERSAL NEWSREEL—No. 872, Vol. 12.—The Norwegian scene....Cavalry outfit swaps horses for motorcycles....British cruiser refuels in California port....Spring ballet....Kite flying contest held....New York Fair's "Futurama" is ready....Spring at the Bronx Zoo.

UNIVERSAL NEWSREEL—No. 873, Vol. 12.—Naval battle at Narvik....Rumanian King at officer ceremony....French patrols alert on western front....Duchess of Windsor and Miss Anne Morgan at ambulance ceremony in Paris....Mexico City May Day parade ends in riot...."Miss Bovine America" chosen....At the Philadelphia zoo....Kentucky Derby.

Aïda

(Guaranteed)

Miniature Concert

Under the stately direction of Frederick Feher, the National Philharmonic Symphony offers some of the musical gems from Verdi's opera, "Aida." This first of the "Symphonic Featurettes" is a melodious miniature for music lovers in general. The camera is manipulated skillfully to concentrate on the various sections of musicians and gives the recital movement it would not otherwise have had. In addition, there is a mixed chorus of 100 voices. Forthcoming numbers in the series will include excerpts from "Lohengrin," "Rosamunde," "Tales from Vienna Woods" and Liszt's "Second Rhapsody," all distributed through Guaranteed Pictures.—Running time, nine minutes.

100 Pygmies and Andy Panda

(Universal)

Cartoon Hocus Pocus

Andy Panda in his newest colored cutup becomes mixed with matters magical. Andy finds a magician's wand and demonstrates with startling and amusing effects the wonders of his find upon his papa and his friend, the tortoise. Andy's fame with the stick makes the local witch doctor envious and he tries to capture the wand. Papa destroys the charm instrument and it is supposed that Andy will return to normalcy. A highlight of the magic demonstration by the Walter Lantz animators is the contest of hijinks conducted between Andy and the witch doctor.—Running time, seven minutes.

The Blue Streak

(Paramount)

Sportlight Slant

Grantland Rice for this issue of his Sportlight series, lifts his camera eyes to study the winged activity of the blue geese, said to be one of the longest nonstop bird fliers. First spotting the flock in the Hudson's Bay district, the spectator follows by camera and chart the exodus to the Louisiana swamp lands. The ornithological inspection is graced by some splendid photographic work. Gun shot sequences sometimes are substituted for camera shooting. —Running time, 10 minutes.

Me Feelin's Is Hurt

(Paramount)

Popeye Goes West

The titular lament pertains to the condition of our nautical friend, Popeye, when he comes to port with anticipations of greeting his girl friend, Olive, only to learn that she has falien for the cowboy charm of Bluto. Throwing for a loss cowhands, steers, horses, and the law of credulity, he is able to convince the fickle female, with the help of spinach. There's a parade of gags and rough house situations. —Running time, seven minutes.

Stranger Than Fiction, No. 76

(Universal)

Interesting Oddities

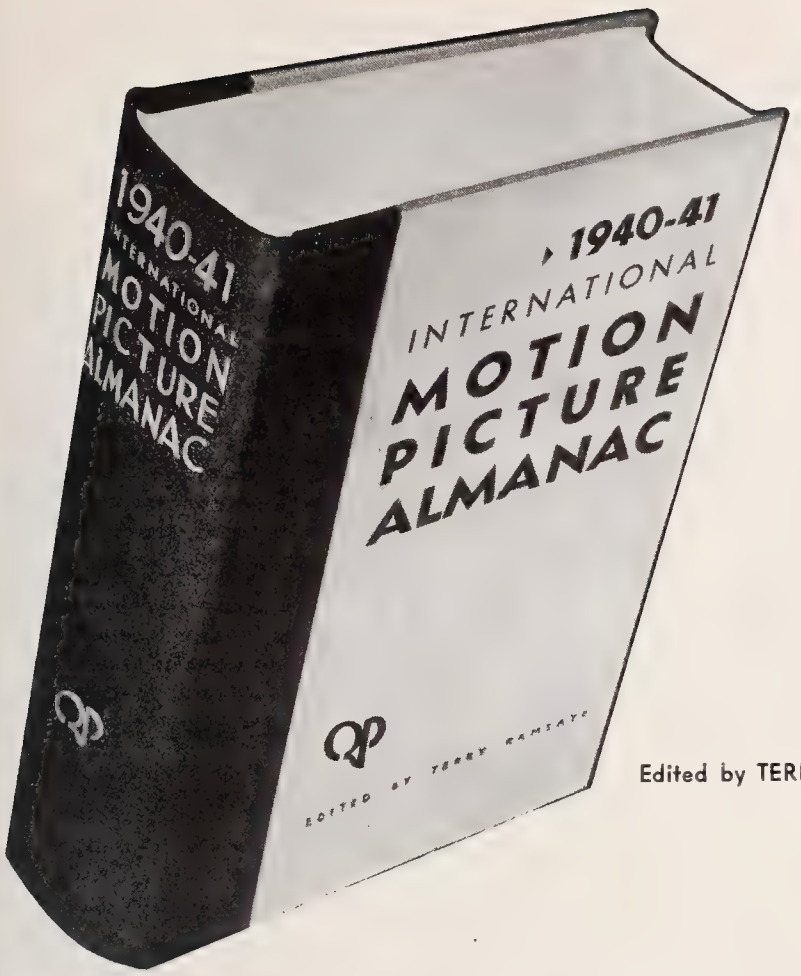
The gallery of believe it or not oddities for this latest release from the Stranger Than Fiction category lists an ancient pottery expert who creates beautiful examples of his art in the homemade mill of his father; a Pennsylvania architects who translates his training with the plan board into carving strange but still lovely decorative figures out of laurel roots, a woman who collects match box covers, and a maker of music boxes. There is a wealth of fresh material.—Running time, 9½ minutes.

Going Places, No. 76

(Universal)

Pretzels and Goats

The material for this current Going Places number is apportioned evenly between pretzel making and goat raising. The first section shows the advance in the manufacture of the salty delicacy from the old fashioned hand making to the present twisting by machine. The final portion is devoted to a woman medico who raises goats for their milk supply and uses the beverage for health potions and for the manufacture of face creams and lotions. The sum of the two sections is a diverting picture.—Running time, nine minutes.



Edited by TERRY RAMSAYE

1940-41 EDITION NOW IN PREPARATION

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Keeping pace with the rapid tempo of the industry and its constant changes, the new 1940-41 INTERNATIONAL MOTION PICTURE ALMANAC will provide the most complete and up-to-the-minute reference book about those who create, sell and purvey films.

Correspondents all over the world are busily engaged checking and cross-checking countless items of industry information that will finally be gathered between the covers of the new ALMANAC to provide authentic, finger-tip information on every phase of the business—thus has the ALMANAC served the world's showmen for the past decade.

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER • NEW YORK

THE HOLLYWOOD SCENE

Number, Please

Attended by the press, one day this week, was a demonstration at Warner Brothers' Burbank studio of a three way telephonic dialogue, the parties to the conversation being director Anatole Litvak, speaking from the studio; Charles Boyer, in a New York hotel room, and Bette Davis, in a Honolulu phone booth.

Arranged at a cost of $77 for 10 minutes of conversation, the purpose of the hook-up was to re-record dialogue in a scene from "All This and Heaven, Too," the original sound track having been scratched. As the conversation came through an amplifier, it was recorded both on film and an acetate disk, the latter for "protection."

Also attendant at the performance were Nathan Levinson, head of the Warner sound department, and S. Charles Einfeld, vice-president in charge of advertising and publicity.

Involving as it did both overseas and transcontinental operation, the event spanned time as well as distance, it being 10 A. M. in Honolulu, four P. M. in New York, noon in Burbank.

Shortly after noon, still in Burbank, a repeat performance was being planned for next day. Mr. Boyer, it turned out, had the right number but the wrong script.

Films and War

"With the war cutting down film income, the men and women making pictures will have to learn to make pictures better, and thus more economically.

"One of the main points of concentration will be care in story purchases.

"Readjustment is really healthy, for the return of the foreign market will be an additional margin of profit.

"If we should get involved in a war, public morale will be largely in the hands of the entertainment industry.

"You can't build a wall around the picture business and say it has no effect on or that it's not affected by other business."

Thus, Joseph Mankiewicz, in his office in Metro-Goldwyn-Mayer's administration building one day last week. With MGM since 1933, Mr. Mankiewicz is currently preparing to produce five pictures: "Philadelphia Story," with Katharine Hepburn; "The Road to Rome," with Myrna Loy and, tentatively, Clark Gable; both of these probably set to start in June; "Beau Brummel," "Incident in Java" and "Cyrano de Bergerac."

Prior to producing, he worked as a writer, winning of the Academy of Motion Picture Arts and Sciences award for the best original of 1934 for collaborating, with Oliver H. P. Garrett, on "Manhattan Melodrama."

Mr. Mankiewicz, who believes that "like most other successful commodities, motion pictures have been over-elaboratized," worked at Paramount as a writer from 1929 to 1933, and before that, after graduation from college, did newspaper work in Berlin for the Chicago *Tribune*. Produced for MGM have been "Fury," "The Gorgeous Hussy," "Three Comrades" and "A Christmas Carol," among others.

STUDIOS FINISH TEN, START TEN MORE

The production community kept its studios continuingly busy this week, with 10 pictures finished and the same number started, compared to the 9 finished and 12 started last week. Shooting were 48, the same number as the week before, while 29 were being prepared and 60 edited, against the 25 and 61 of last week in the same stage of production.

Columbia completed "West of Abilene"; Monogram, "Wild Horse Range"; Paramount, "I Want a Divorce" and "Three Men from Texas"; RKO Radio, "Anne of Windy Poplars" and "Thousand Dollar Marriage"; Republic, "Wagons Westward" and "Rocky Mountain Rangers"; Twentieth Century-Fox, "Streets of Memories", and Universal, "One of the Boston Bullertons".

Started were "Frontier Crusader", Sig Neufeld; "Black Diamonds", Universal; "The Return of Frank James" and "I Married a Nazi", Twentieth Century-Fox; "Carson City Kid", Republic; "Comin' 'Round the Mountain" and "Mystery Raider", Paramount; "Amateur Detective", Monogram; "One Came Home", Metro-Goldwyn-Mayer, and "Girls of the Road", Columbia.

Three short subjects were completed and one started.

Streamlining

William Meiklejohn, Hollywood agent, has been signed to head the Paramount talent and casting departments. John Zinn, business manager of the departments, and Arthur Jacobson, talent head, will continue in their posts.

Y. Frank Freeman, vice-president in charge of studio operations, in making the appointment, said: "Studio operations are now in the process of streamlining, a procedure designed to increase production efficiency while every effort is made to save money wherever it can be legitimately saved."

Name News

Frank Capra and Robert Riskin returned to the Warner studio after working on the script of "The Life of John Doe."

Milton Sperling, Twentieth Century-Fox writer now working on the dialogue of "Four Sons" and "The Great Profit," will be promoted to associate producer as soon as these assignments are completed.

Travis Banton's Twentieth Century-Fox contract was extended.

Donald Ogden Stewart was signed by Metro-Goldwyn-Mayer to work on the screen play of "The Philadelphia Story."

Leonard Hoffman is working on the screen play of "Second Wind" for Warners.

Eleanor Powell has been signed to a new term Metro-Goldwyn-Mayer contract.

Mayer Honored

Executive members of the California Department of the American Legion presented to Louis B. Mayer a citation for outstanding Americanism activities in the last year. Mr. Mayer received the citation for "his cooperation through the Motion Picture Producers Association with the Motion Picture Americanism Committee of the American Legion and for his many services in the past in helping and carrying out the ideals of justice, loyalty and good citizenship symbolized by the American Flag."

At the annual meeting of the National Executive Committee of the American Legion, in Indianapolis, a resolution was adopted commending Metro-Goldwyn-Mayer, the Motion Picture Producers Association, and Joseph M. Schenck for the short subject, "The Flag Speaks," which will be nationally released on Flag Day, June 14th.

"Million" Contest

A 1940 Buick automobile will be the grand prize awarded to the winner of United Artists' exploitation campaign on the picture "One Million B.C.," the new Hal Roach production. The contest is open to theatre men all over the country and the award will be made to the theatre manager whose exploitation campaign reveals the most outstanding seat-selling showmanship on the picture. Prominent motion picture executives and theatre owners will act as judges, including Spyros Skouras, of National Theatres; Joseph R. Vogel, of Loew's, Inc.; Sam Dembow of Paramount; Fred Meyers of RKO Theatres; Hal Roach, producer of the picture and Murray Silverstone of United Artists. The contest closes July 1.

OBITUARIES

J. G. Hawks, 65, Dies on Coast

J. G. Hawks, 65, native of San Francisco and an early Hollywood scenario writer, was buried in Alameda, Cal., this week following his unexpected death a week ago in Hollywood where he had lived for 25 years. His most famous scenario was the "Sea Hawk." He wrote for Samuel Goldwyn and the late Thomas Ince in the early film days. In late years he had been a free lance writer.

Max Margolies Dead

Max I. Margolies, 39, manager of the Republic exchange in Cincinnati, died May 5th in Jewish Hospital there of a heart ailment from which he had been suffering for several months. His widow and a daughter survive.

W. C. Tracy

W. C. Tracy, 51, western Wisconsin exhibitor, died at Platteville, Wis., May 1st. He operated the Avalon at Platteville in recent years.

Mrs. Elsie Krupa

Mrs. Elsie Johns Krupa, 61, who was associated with her husband, George M., in motion picture theatre operation in Lancaster, Pa., died May 2nd. They operated the Hippodrome, later the Capitol and then the Hamilton until 1926 when they retired. Mrs. Krupa also was pianist at the old Dreamland, which went out of business in 1910.

Ethel W. Grant

Mrs. Ethel Watts Mumford Grant, poet, playwright and author, died May 2nd in New York. Among her plays were "The Young Idea," "Good Night Nurse," "The Scenario" and "It Pays to Smile."

Mrs. Edward Compton

Mrs. Edward Compton, American born actress known as Virginia Bateman, the widow of the noted Victorian actor and mother of Compton Mackenzie, novelist, and Fay Compton, actress, died in London May 4th. She was 87.

File Universal Suit

Earl Lester (Wild Bill) Simon has filed an action for $100,000 damages against Universal, Lucky Teeter and the Studebaker Sales Corporation in Marion County superior court (Indianapolis) charging that Universal pirated motion pictures of stunts that Simon and his assistants made at Studebaker proving grounds near South Bend in 1935 in the film "Danger on Wheels." According to the complaint the scenes were devoted to Teeter, head of a troupe of daredevil drivers, and the Studebaker Corporation benefited because their automobiles were used.

President Sees "Lights Out"

Herbert Kline's documentary film "Lights Out in Europe" was screened at a private showing in the White House, in Washington, D. C., for President Roosevelt on Sunday, May 5th. Later a special screening was held at the National Press Club in Washington concurrent with its opening in that city.

Hoffberg Signs Steel

Hoffberg Productions, Inc., has signed Johannes Steel, radio commentator and author, as script writer and narrator of a series of documentary films dealing with world events, the first of which is to deal with the situation in Norway.

Lischka Resigns Post With Code Authority

Karl Lischka has resigned from the Production Code Administration in Hollywood, effective June 1st. No successor has been appointed. Before joining the Production Code Administration Mr. Lischka was an instructor at Georgetown University.

The members of the Administration now include, in addition to Joseph I. Breen, the administrator: Geoffrey Shurlock, Harry Zehner, Charles Metzger and Arthur Houghton.

Niesse Leaves Olson Circuit

Carl Niesse has resigned the general managership of the Olson circuit, Indianapolis, to give full time to the management of his Vogue theatre, a neighborhood house. Charles M. Olson, president of the circuit, will take over direct supervision of the five remaining houses, the Ritz, Strand, Uptown, St. Clair and Oriental. Mr. Niesse became general manager of the Olson theatres when they were acquired last year from R. R. Bair. He opened the Vogue, a modern de luxe theatre with parking facilities, in June, 1938.

Czech Film Opens

"Zborov," motion picture depicting the fight of the Czech people for their independence in the first World War, had its American premiere at the Homan theatre in Chicago on May 5th, Edgar E. Lloyd announced. The picture was banned and confiscated by the Nazis when they occupied Czechoslovakia.

IN COURTS

Schaefer Questioning Asked in Perfume Case

An application to examine George J. Schaefer, president of RKO, before trial was filed Friday, May 3rd, in New York supreme court by the Carbon Corporation in connection with its injunction suit against RKO. The suit claims the defendant disparaged the plaintiff's perfume product in the film, "Primrose Path." The appellate division of the supreme court recently upheld a denial of a motion for a temporary injunction pending trial in the action.

File "Information" Action

Dan Golenpaul Associates, owners of "Information Please," filed suit in New York supreme court Monday against M. Lowenstein & Sons, Inc., and Aleo Mills, Inc., to restrain use of the name, "Information Please," as the trademark for cotton fabrics. The suit, which also asks an accounting and $20,000 damages, claims the defendants are unfairly taking advantage of the popularity of the radio program.

Republic Sued

Republic Pictures was named defendant Thursday, May 2nd, in a plagiarism suit filed in federal court in New York by Harry Essex and Sid Schwartz, who seek an injunction, accounting and damages. The complaint charges Republic with infringing the plaintiff's play, "Something for Nothing," later changed to "Prize Family," in the film, "Money to Burn."



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

ONE of the first items to come to the attention of Howard R. Philbrick, new general manager of Central Casting Corp., which is the hiring agency for extras in Hollywood, was the "blackmail houses." This is an odd institution, built up by enterprising extra players. Across the street from the rear lot of one of the major studios stands a row of houses, all of which are rented or leased by extra players.

When the studio sends a company or companies to shoot on its own back lot, the extras who live in the houses and who do not happen to be working in films that day, suddenly decide to play musical instruments, hammer nails, saw wood or do other noisy things which the sensitive recording "mikes" nearby pick up.

As a result, a standing order has been issued by the studio to Central Casting that these extras be hired by that particular studio to work on the day that a unit is shooting on its back lot.

One of the extras residing in the "blackmail house row" made approximately $2,900 last year, a near record figure for extra players.

▽

Hollywood-to-New York and New York-to-Hollywood film air travelers, counting among them some of the most active air travelers in this country, came pretty close to getting a flock of new airships, but the war interfered. Lockheeds intended for the Hollywood-New York service have been turned into ocean bombers for the British and now ride daily in the North Sea War Zone to spot German fighting ships. Where once reposed the ships' pantries from which a Zanuck or a Balaban, a Cohn, Blumberg or Kent might have been served soup or Scotch, there are now streamlined guns in a specially installed turret.

▽

Joseph M. Schenck is a dollar-a-year-man. The World's Fair has signed up 75 business leaders to work for a dollar a year to talk optimistically to "100 people a day" for and in behalf of New York's World's Fair. Wait until the California Fair people hear about that.

Walter Hoving, president of the New York department store of Lord and Taylor, is chairman of the dollar-a-year-men committee. He asked his recruits the other day not only to talk optimistically to 100 persons a day, but to promote the Fair spirit by flying Fair flags and displaying Fair posters on their business premises, which calls for Fair flags on Mr. Schenck's Twentieth Century-Fox headquarters in Hell's Kitchen. Also, Mr. Hoving asked the big guns of business to support the Fair's limerick contest on opening day, by referring to it in their advertising.

▽

The German motion picture industry can look any day now to the substitution of other materials for the steel in such equipment as rewind spools, film cabinets and such. The Nazis have now pushed their save-steel campaign to the elimination of steel keys for opening sardine cans, using cardboard containers for motor oil, leaving off steel rings around marmalade jars, etc.

▽

To autograph one copy of "Gone with the Wind," cinema actress Vivien Leigh, who played Scarlett O'Hara, had to sign her name 30 times. Reason: it was printed in Braille for the blind, filled 4,110 pages, in 30 volumes.

IN these days of most discourteous, if not most unfriendly relations between the French and the Germans, the French motion picture trade paper, *La Cinematographie Francaise*, Paris, makes the following report:

> "In Poland the Germans hung the theatre managers who played the film, 'Confessions of a Nazi Spy'" (Warners).

"The news, no matter how startling it may appear, is true," insisted the publication. "In the part of Poland occupied by the Germans, all the showmen who played, during the war, 'The Confessions of a Nazi Spy' have been hung in their theatres. Some employees of Warner Bros. at Varsovie have received the same thing. A general representative of Warner Bros. in the Polish capital escaped the Germans by a miracle. These deeds are registered, and even published in a book which appeared recently and which has described the German atrocities in Poland.

"The curious point in this painful incident is that the film 'The Confessions of a Nazi Spy' passed in the part of Poland annexed by the Russians, and without difficulty for the theatre managers. . ."

▽

Little did the Waldorf-Astoria Hotel management know what they let themselves in for the other night when they allowed the Motion Picture Pioneers Club to take in three horses to the hotel's Jade Room to race on treadmills for the delight of the film executives at their third dinner. The filmites forgot to pick up the horses the next day, 'til very late afternoon, when the frantic management called Assistant-chief Pioneer Hal Hode pleading for their removal—after which a horde of porters descended on the place with quick-swishing flit guns to clarify the horsey atmosphere, in time for a swanky society wedding scheduled for that evening. There'll be no more Pioneer horses in the Waldorf.

▽

To all those big big movie moguls who belong to the Picture Pioneers Club in New York, Gordon Reid, film booker and general overseer of Si Fabian's Theatre Circuit, offers the suggestion that for their next social, they stage an old-fashioned Hay Ride down Broadway into Times Square, using a real hay-wagon, possibly with oxen, certainly with horses. The Pioneers could then ride into the country, adds Reid, have a country breakfast, play leap-frog, and do some fishing. Returning to town, Reid would have them stage their regular meeting in Times Square, then adjourn. "It would be a great humanization of picture executives before the public," thinks Al.

▽

Shades aplenty of yesteryear will be raised Sunday evening in New York at the 48th Street Music Hall, when a crowd of oldtime stars will serve for a benefit of the American Theatre Wing of the French and British Relief Funds. Set down for attendance are such names as Beverly Bayne, who was so popular in the days when she co-starred with Francis X. Bushman. She'll chairlady the party, assisted by Mary Pickford, Gloria Swanson, Lila Lee, Viola Dana, Estelle Taylor, Nita Naldi, Dorothy Gish and others of other film days.

AMOS 'N' ANDY, blackface comedy team, have renewed their contract to broadcast for Campbell's Canned Soups for three-and-a-half years, beginning January 1st, next, five days a week.

The pair are now in their 13th year of continuous network broadcasting — twice nightly (broadcast and re-broadcast), with but one vacation. Their new contract assures them of running through nearly 17 years of radio performing. They already have broadcast at least 8,000 times, to approximately 50,000,000 listeners a week.

Their lone starring film, "Check and Double Check," in 1930, for RKO, had best be forgotten, by all, including Amos 'n' Andy.

▽

A Columbia Broadcasting System "news" release to the press, announces:

> COURT OF PEACE REDEDICATION AS 1940 WORLD'S FAIR OPENS TO BE BROADCAST BY CBS

Just sticklers for over-optimism, are those dedicating a court of peace in the face of World War II, with all of its Finnish, Norwegian, French, British, German, Russian, Italian, Scandinavian, Belgian, Dutch, Egyption and other slaughters.

▽

Requests for information assay a high quota of imagination. It reached a new high the other day for Kathleen (Mavourneen) Mungiven, Quigley Publications' receptionist and information dispenser.

A tall, weighty stranger entered the reception room and asked the girl whether it might be possible to get "some motion picture information," specifically inquiring, "Can you tell me how many happily married people there are in Hollywood?"

▽

Isroy Norr, press agent consul for the Will Hays organization, has a publicity business on the side. Always cinematically minded, aided and abetted by the Hays "account," Mr. Norr tries frequently to give the films a boost on the side, as witness the following release from Mr. Norr's publicity business of Ames & Norr, New York:

> "A fitting tribute to the motion picture industry is reflected in the selection by the New York State Restaurant Association, of Miss Marietta Ronchetti, of 1616 Grand Avenue, the Bronx, a Childs Restaurant waitress, as New York Queen of National Restaurant Week.
>
> "Miss Ronchetti, who will be officially crowned and presented with a scepter at City Hall, Friday, started out as a cashier at Loew's Burnside Theatre."

▽

"Because optimism and dreams are the chief ingredients in the 'formula' of the motion picture industry, persons connected with that industry must necessarily be optimistic," declared Arthur Frudenfeld, RKO division manager in Cincinnati, in addressing the Optimists Club there. He said, "Faith in the future is responsible for the large investments made daily in production." Cracks and comments are limited to four volumes.

▽

The British Board of Film Censors has rejected the application of Walter Greenwood for permission to produce "Love on the Dole." They're doling out everything else over there.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake, Larry Simms—Didn't do the business anticipated. No fault of the picture but we had French mission here for a week and they just go to church. We had an artist contest drawing "Dagwood."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIVE LITTLE PEPPERS AT HOME: Dorothy Ann Seese, Edith Fellows—An answer to a small town exhibitor's prayer. We played it on a week-end and it brought in people who never come on such days. Just a swell show for us. Do not be afraid of it as it is strong enough to stand alone any place. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NORTH OF THE YUKON: Charles Starrett, Linda Winters—Played with "Pirates of the Skies." See report on "Pirates of the Skies."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWO FISTED RANGERS: Charles Starrett, Lorna Gray, Sons of the Pioneers—Doubled this with "Five Little Peppers at Home" and it certainly made a swell combination. The best Starrett to date. Just a good western with more action than you can shake a stick at. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Good picture; good business. Running time, 90 minutes. Played April 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Fine production from start to finish and every one having the admission price came to see it. Running time, 91 minutes. Played April 13-14.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—This would have been first class entertainment if the religious propaganda had been more evenly distributed. Timely. Worth extra plugging. Running time, 90 minutes.—J. O. Gutherie, Karolyn Theatre, New London, Ohio. General patronage.

OLD MAID: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—Best last half week picture for a year. Excellent picture. Played October 1939.—C. W. Massy, State Theatre, Worthington, Ind. Small town patronage.

Metro-Goldwyn-Mayer

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—This picture drew better than expected. Our patrons usually stay away from a picture of this type. Many of the regular patrons did stay away but their places were taken by those people who seldom attend. Many favorable comments were received. The music will please anyone. Running time, 102 minutes. Played April 20-21.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—No story to start with and the acting seemed very unconvincing, especially the hike through the jungle. Patrons were disappointed. Running time, 70 minutes. Played April 16-17.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

EARL OF CHICAGO: Robert Montgomery, Edward Arnold—Can't figure out what they're trying to do with Robert Montgomery in this one. Did fair business. Patrons enjoyed the story but heard this remark: "Hope it doesn't spoil Montgomery for me." Running time, 87 minutes. Played April 17-18.—H. Bettendorf, Foley Theatre, Foley, Minn. Small town and rural patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Best Lamarr so far. Tracy at his usual best but not exceeding his other roles as the preview would have you believe. Good comments. B.O. good. Running time, 97 minutes. Played April 28-29.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

I TAKE THIS WOMAN: Hedy Lamarr, Spencer Tracy—Good pictures made possible by the fine acting of Tracy and the beauty of Lamarr. A bit foreign to the usual Tracy style but will be liked by most audiences. Especially so when he returns to the part of the city where his work is not corrupted with graft and pretense, where the people really love him for the great good he does for them. Running time, 97 minutes. Played February 21-22.—Mrs. W. L. Crist, Ripley Theatre, Ripley, Ohio. Small town patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, William Gargan, Lewis Stone, Walter Brennan—Very "cute" picture but didn't have much draw. Ann Sothern alone is good entertainment. Running time, 70 minutes. Played April 10-11.—H. Bettendorf, Foley Theatre, Foley, Minn. Small town and rural patronage.

NICK CARTER, MASTER DETECTIVE: Walter Pidgeon, Rita Johnson—Held the attention of the audience but if it hadn't been double billed with an Autry picture, there would have been no crowd. Running time, 59 minutes. Played April 9-10.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Big box office and a pleasure to play.—H. B. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.

SECRET OF DR. KILDARE: Lionel Barrymore, Lew Ayres, Laraine Day, Helen Gilbert—Interesting picture. Enjoyed by those attending but did not draw. Running time, 85 minutes. Played April 2-3.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—A weird production but well liked and drew good crowds. Running time, 113

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

BOXOFFICE says...
DARK COMMAND
"A SOLID HIT... RIP-SNORTING-ACTION, SPECTACLE, EXCITEMENT AND SUSPENSE"
RAOUL WALSH, Director
The story of
The BLACK KNIGHT of KANSAS
A renegade killer...a fugitive from the country he swore to defend and from the woman he swore to love.
A REPUBLIC PICTURE

(*Continued from preceding page*)

minutes. Played April 6-7.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—Too high brow for our small town minds. It may be an excellent picture but is one our public did not grasp. Business just average, although we gave it our best playing time. Use your own judgment. Running time, 115 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—Good picture; fair business. Crawford is no draw here. Running time, 113 minutes. Played April 24-25.—E. M. Freiburger, Paramount Theatre, Oewey, Okla. Small town partonage.

YOUNG TOM EDISON: Mickey Rooney, Virginia Weidler, Fay Bainter, George Bancroft—You have to credit the cast in this one for their support of this amateur Einstein, Marconi rolled into one. His role is slightly incredible. I'll take little Miss Weidler for mine and is she a honey of a little actress, as with the others in support. And you exhibitors that have "Wind" coming, which showed a loss for us, will find that it will plug your business before and after showing, as it is doing for us. Unfortunately it did just half what Metro expected it to do. Just two good days' business spread over four days. That $1.10 is a no good deal for the small towns. There is not that much money in circulation with the average showgoers. Then, our town was milked before we got a chance at the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

FARMER'S DAUGHTER: Martha Raye, Charles Ruggles—This pleased all and business was good. Running time, 60 minutes. Played April 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT VICTOR HERBERT: Allan Jones, Mary Martin, Walter Connolly, Susanna Foster—A pleasing vehicle on which to drape all the lovely Victor Herbert songs. The music alone will insure the success of this picture in a music loving situation. Do not overlook the tremendous ability of 14-year-old Susanna Foster, who plays the part of the daughter of Mary and Allan. When one so young can arrive so well, there is not much use for the rest of us to start. Running time, 91 minutes. Played February 14-15.—Mrs. W. L. Crist, Ripley Theatre, Ripley, Ohio. Small town patronage.

GULLIVER'S TRAVELS: Feature Color Cartoon—All of the Lilliputians were good. "Gabby" was exceptional. One of the biggest laughs in the picture is "Gabby's" retreat to the Palace upon finding the "Giant on the Beach." The animation of the Hero, Heroine and the Kings were the worst I've ever seen. If Paramount is preening her feathers over this little job, we pray for pity for the balance of the contract. Running time, 76 minutes. Played February 18-19.—Mrs. W. L. Crist, Ripley Theatre, Ripley, Ohio. Small town patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Paramount first box office hit of the year. A sequel would go in a big way. Played April 16-17.—H. B. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Not a bad picture but had absolutely no draw. We haven't had a good picture for so long we have forgotten how to report. The good ones are like the prosperity, just around the corner.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

TROPIC HOLIDAY: Dorothy Lamour, Bob Burns, Martha Raye, Ray Milland—This picture was well liked and did a nice business. Played April 2-3.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

SEVEN EXHIBITORS JOIN DEPARTMENT

Five new contributors are represented in the What the Picture Did for Me department this week and two others sent in reports last week for the first time. They are:

S. E. Bower, Desert Theatre, Hawthorne, Nev.

Mrs. W. L. Crist, Ripley Theatre, Ripley, O.

C. W. Massy, State Theatre, Worthington, Ind.

H. B. Ram, Patricia Theatre, Aiken, S. C.

Alex Slendak, St. Clair Theatre, St. Clair, Mich.

J. L. Thayer, Raymond Theatre, Raymond, N. H.

John W. Warner, Plaza Theatre, Greenville, S. C.

Three exhibitors whose reports have not been received in some time have rejoined the department this week and one other was represented last week. They are:

H. Bettendorf, Foley Theatre, Foley, Minn.

J. O. Guthrie, Karolyn Theatre, New London, O.

Alvan C. Myrick, State Theatre, Lake Park, Ia.

Jno. S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich.

Read the reports of these and other exhibitors in these columns.

Republic

COLORADO SUNSET: Gene Autry, Smiley Burnette, June Storey, Buster Crabbe—Drew a good attendance and pleased them all. Several remarked it was the best Autry they had ever seen. The words of the songs could be plainly understood which helped a lot in putting over the humor. Running time, 64 minutes. Played April 9-10.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Storey—Good picture; good business. Running time, 70 minutes. Played April 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Too bad Gene Autry doesn't make more "song title" features. Played it Saturday-Sunday and had the biggest week-end business for a long time. The entire country went for this one and even a surprising number of the town people. Running time, 71 minutes. Played April 13-14.—H. Bettendorf, Foley Theatre, Foley, Minn. Small town and rural patronage.

RKO Radio

FLYING DEUCES: Laurel and Hardy, Jean Parker—Good comedy; well liked. Played April 27.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

LOST PATROL (reissue): Victor McLaglen, Boris Karloff, Wallace Ford; **STAR OF MIDNIGHT (reissue):** Ginger Rogers, William Powell—We did real business with these reissues from RKO. Had tieup with a bakery, giving away free coffee and doughnuts and we really did business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—I enjoy reading this department. However, I seldom send reports on the pictures I show. This picture surely is a rose among the thorns. After a slow winter and spring I finally got a picture with some box office value and I have the so-called "big" companies. I showed this picture April 12-14, breaking my box office records for eleven months and the people were entertained. It will stand alone on your best time.—Alvin C. Myrick, State Theatre, Lake Park, Iowa. General patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt.—Big disappointment. No strength at box office. Played April 14-15.—H. B. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.

VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne, Anne Shirley—This picture was substituted for "Swiss Family Robinson" by the exchange just a few days before showing so we had a good kid turnout but as for the picture I find nothing to recommend it. The story is extremely depressing; the English dialect is terrible and the recording is worse. Next time they substitute, I'll take a western. At least, I'll know what to expect. Running time, 91 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne, Anne Shirley—Lombard never meant much here and this town is strictly a "star" town. No B.O. Played April 23-24.—H. B. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Byington—A very lavish production in beautiful color but Shirley doesn't pull them in any more. We must not complain though. Just remember what she has done in the past for us. Picture drew fairly well. Everybody satisfied. Play it by all means. Running time, 82 minutes. Played April 25-26.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

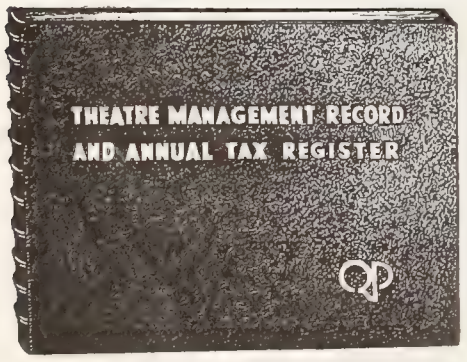
CHARLIE CHAN IN PANAMA: Sidney Toller, Jean Rogers—When Oland passed out, that ended the Chans as far as draw is concerned. They are just so much wasted film now. We find them a dead herring at the box office and I know the same to be the case in our surrounding territory. They are all cut over the same pattern, too much so to stand a series of them and I think that Fox will find that to be so.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—The one and only as some may say and must say plenty patrons really enjoyed this masterful production, although expectation not to make one feel thankful for what he has. Of course, the depressing angle will keep them away. Business satisfactory. Running time, 127 minutes. Played April 21-22.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—In this one Jane was billed as the Texas Tornado and she certainly lives up to all of that and some. Very exciting climax and all around best Jane Withers for a long time. Jane is quite a young lady in this one. Box office good. Running time, 75 minutes. Played April 27.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Sir Cedric Hardwicke, Charles Coburn, Henry Hull—Great business. Played September, 1939.—C. W. Massy, State Theatre, Worthington, Ind. Small town patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—A very beautiful, very good picture. Business was good but it would have been better if the trailer had been any good. Just one-half minute of the Hall Johnson Choir singing in the trailer would have made it worth running. Don Ameche deserves credit for this one. Running time, 86 minutes. Played April 20-21.—H. Bettendorf, Foley Theatre, Foley, Minn. Small town and rural patronage.



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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

United Artists

BLOCKADE: Madeline Carroll, Henry Fonda—Picture very timely and well liked. Business good. Played April 9-10.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—A comedy drama that drew plenty of laughs for those who saw it but the draw was very disappointing. We played it on "Cash Night" with the results noted. Use your own judgment. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

REAL GLORY, THE: Gary Cooper, Andrea Leeds, David Niven—Rather old but still better than most of the new ones. However, if it hadn't been for Cooper, this would not have stood alone. Running time, 96 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

STAGECOACH: John Wayne, Andy Devine, Claire Trevor, Thomas Mitchell—This cannot be compared with such pictures as "Wells Fargo" or "Union Pacific." We picked this up because of the publicity it had received but our customers were not so easily fooled. They just did not show up. Running time, 96 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

Universal

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—Best Sunday in weeks. Played January 1940.—C. W. Massy, State Theatre, Worthington, Ind. Small town patronage.

GREEN HELL: Joan Bennett, Douglas Fairbanks, Jr., John Howard, Alan Hale, George Bancroft, George Sanders, Vincent Price—Picture did a nice business. Has everything, action, romance, storms, native attacks and victory in finding the gold that prompted the trek. Joan Bennett is splendid in anything. Running time, 87 minutes. Played February 11-12. —Mrs. W. L. Crist, Ripley Theatre, Ripley, Ohio. Small town patronage.

INVISIBLE MAN RETURNS, THE: Vincent Price, Sir Cedric Hardwicke, Nan Grey—Smash Saturday business.—H. B. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—Good box office. Good picture from a distributor which I rate as No. 2 this year.—H. B. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—One of the very best pictures that has been or will be shown here this year. Deanna is not beautiful but is very attractive and shows ability far above the average, as to personality, acting and singing and it is reported that she can sign up with Metropolitan Opera the coming season if she wants to but as a good friend would advise her to stay in pictures where she will rank with the leading stars in a profession in which she is well adapted to shine. Her support all good and clever. Kay Francis (an Oklahoma City girl) is far from being washed up and will make good for many years to come. Of course, Walter Pidgeon, as usual, was excellent and the entire cast all good in the various characters they portrayed. The picture will be shown at neighborhood theatres for two or three weeks after leaving the Criterion. Played April 25-May 2.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields, Joseph Calleia, Dick Foran—The raucous voiced Fields, aided by the back number, Mae West, adds up to harking back to the kerosene circuit on the legitimate stage and that is too long back for the modern audiences of today. Anyway, it didn't jell here and I put it to the lack of this pair of stars pull. There is not much glamour to Mae West any more. She is just a plump lady with some years gone over her head, as it has to all of us.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Tom Brown, Peggy Moran—Best Thursday in a long time.—H. B. Ram, Patricia Theatre, Aiken, S. C. City and country patronage.

PIRATES OF THE SKIES: Kenty Taylor, Rochelle Hudson—Played with "North of the Yukon." Nice double bill to below average business on account of local missions which were held for a week. They did S.R.O. business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, C. Aubrey Smith, Beaulah Bondi, Virginia Weidler—Audience was surprised with this one. Give it good playing time. Played April 21-22.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. Family patronage.

Warner Brothers

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Jane Bryan, Eddie Albert, Jane Wyman, Ronald Reagan—Our folks didn't care much ofr this. It seemed too long for a picture of this type. It was fortunate that an especially fine two reel short ("Teddy the Rough Rider") was shown with this picture. The patrons thought the short worth the admission price.—Running time, 90 minutes. Played April 23-24.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—A stirring tale of the Old West. Pioneer, good mining, civil war pictures, cowboys of the real far west, bandits, love of a southern girl for a Yankee, all combined makes up one of the very best pictures heretofore seen here. Errol Flynn's support, Scott, Humphrey Bogart and, of course, Miss Hopkins, all seen at their very best and acting of the highest order. Everybody seeing the picture will want to see it again, as it is all human, as the Hardy Family hits, with the tenderness of "Mr. Chips," thrills of "Jesse James" days and the laughs of "Road to Singapore." Running time, 115 minutes.—William Noble. Criterion Theatre. Oklahoma City. Okla. General patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Humphrey Bogart—Swell business. Played March 24-25.—C. W. Massy, State Theatre, Worthington, Ind. Small town patronage.

Miscellaneous

HITLER, BEAST OF BERLIN: (Producers) Roland Drew, Steffi Duna, Greta Granstedt—This is a very timely picture and very good. Our box office spoke very highly of it. Other exhibitors can cash in on this one if played before too long. Runing time, 85 minutes. Played April 21-23.—W. T. Fay, Illinois Theatre, Metropolis, Ill. Small town patronage.

Short Features

Columbia

COMMUNITY SING SERIES: A very entertaining single reel. Have played several now and people are just starting to chirp somewhat. Lots of laughs. Running time, one reel.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

Metro-Goldwyn-Mayer

ALFALFA'S DOUBLE: Our Gang—Little humor in this subject. Running time, 11 minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

ALL ABOUT HASH: Our Gang—Some improvement over the usual Our Gang but still rather poor entertainment. Running time, eight minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

CRIME DOESN'T PAY SERIES: This is an A-1 series, and very educational. The motion picture industry is doing valuable work in helping to combat crime. Best dramatic short series yet. Running time, 20 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

DOMINEERING MALE, THE: Pete Smith Specialties—Just fair. Seems as though that is the only comment that can be made of most of the MGM shorts. Running time, eight minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, Marine, CCC patronage.

HOME MOVIES: Robert Benchley—Just another filler. Running time, eight minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

MIGHTY HUNTERS: Merrie Melodies—Good. Running time, 10 minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

MIRACLE AT LOURDES: MGM Miniatures—Metro hit on something when they began these Miniatures. We learn lots of historical facts that we never would otherwise, and see places that we never expect to visit personally. Running time, 11 minutes.—H. Bettendorf, Foley Theatre, Foley, Minn. Small town and rural patronage.

OUR SOUTH: MGM Miniatures—Fairly interesting. Running time, 11 minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

STUFFIE: Pete Smith Specialties—Very good short on dog by name of "Stuffie." Spendid and human. Your heart will go out to the big St. Bernard. Runing time, 10 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

STUFFIE: Pete Smith Specialties—Interesting. Runing time, nine minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

THAT INFERIOR FEELING: Robert Benchley—Personally we like Benchley and enjoy his reels a lot,

(*Continued on following page*)



(*Continued from preceding page*)

but it seems our patrons just can't see where he's funny. Running time, nine minutes.—H. Bettendorf, Foley Theatre, Foley, Minn. Small town and rural patronage.

THAT INFERIOR FEELING: Robert Benchley—Terrible. Running time, eight minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialties—Interesting. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT'S YOUR I. Q.: Pete Smith Specialties—The audience followed this with interest. Running time, eight minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine CCC patronage.

Paramount

MUSIC THROUGH THE YEARS: Headliners—This was a nice musical short reel, showing a fine orchestra and pleased our crowd. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

PARAMOUNT NEWS: Our patrons like the Paramount News; in fact, we see little difference in any of the newsreels. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SMALL FRY: Color Classics—A colored cartoon depicting the cong. The fish idea was good. Always enjoy Paramount short subjects.—H. Bettendorf, Foley Theatre, Foley, Minn. Smal town and rural patronage.

STEALING AIN'T HONEST: Popeye the Sailor—Think these Popeye cartoons are slipping.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SUPER ATHLETES: Grantland Rice Sportlights—This is a sport reel worth mentioning. Usually we just sit and watch but on this one we sat up and took notice. Enjoyed seeing the advances in athletics. —H. Bettendorf, Foley Theatre, Foley, Minn. Small town and rural patronage.

RKO Radio

INFORMATION PLEASE: Our patrons like this series very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME, NO. 7: Vatican of Pius XII—Through cooperation with local Catholic Church got some extra business on account of this short subject. Quite good and goes into detail. Running time, 19 minutes.—Ritz Amusements, Inc., Ritz Theatre, North Vernon, Ind. Small town patronage.

MARCH OF TIME, NO. 7: Vatican of Pius XII: Good. Running time, 18 minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

NAVAJO LAND: Reelisms—A very fine reel that your patrons will enjoy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RIVETERS, THE: Walt Disney Cartoons—Another dandy Donald Duck cartoon. Running time, eight minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SEA SCOUT: Walt Disney Cartoons—A very entertaining cartoon with plenty of action for Donald, at least. What he doesn't do to that big fish. Play it. Good. Running time, eight minutes.—Alex Slendak, St. Clair, Mich. General patronage.

Twentieth Century-Fox

HOOK, LINE AND SINKER: Terry-Toons—This is a nice colored cartoon. Worth time on any program. Running time, seven minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

LABOR SAVERS: Lew Lehr—Mildly entertaining. Have seen all this stuff before in the Fox News. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KITTENS MITTENS: Lantz Colored Cartunes—A dandy colored cartoon. Universal is on the right track now. Give us more of them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

A-HAUNTING WE WILL GO: Lantz Colored Cartunes—Not nearly so good as the Baby Panda series. No laughs. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ONE ARMED BANDIT: Lantz Cartunes—Play this. It's very good. Running time, seven minutes.—John S. Erickson, Rex Theatre, Iron Mountain, Kingsford, Mich. Neighborhood patronage.

Distributors List 25 Feature Pictures, 27 Shorts for 'Americanism' Shows

At the suggestion of the General Federation of Women's Clubs, embracing the largest concentration of women's club activities in this country, distributors have designated 25 features and 27 short subjects as appropriate for bookings on Memorial Day, May 30th, which the Federation has urged exhibitors throughout the country to set aside in their theatres as a day dedicated "To Be Thankful That We Live in America". The Federation's Committee on Motion Pictures lists the films in the following order:

WARNER BROTHERS—Short Subjects: Monroe Doctrine, Old Hickory, Bill of Rights, Declaration of Independence, Sons of Liberty, Give Me Liberty, The Song of the Nation, Lincoln in the Whitehouse, Under Southern Stars, Man Without a Country, Teddy the Rough Rider, Old Glory.

METRO GOLDWYN-MAYER—Features: Three Comrades, Stand Up and Fight, Idiot's Delight, Let Freedom Ring, They All Come Out, Thunder Afloat, Babes in Arms, Ninotchka, Call on the President, Earl of Chicago, Northwest Passage and Young Tom Edison. Short Subjects: A Failure at Fifty, Ash-Can Fleet, Peace on Earth, Forgotten Victory, While America Sleeps, Yankee Doodle, Story That Couldn't Be Printed, Life in Sometown USA, The Flag Speaks, Nostradamus, The Story of Dr. Carver.

TWENTIETH CENTURY-FOX—Features: Submarine Patrol, Road to Glory, Young Mr. Lincoln, Alexander Graham Bell, Little Old New York, Under Two Flags, Message to Garcia.

REPUBLIC—Features: Man of Conquest (Sam Houston), Hearts in Bondage.

PARAMOUNT—Short: 1939, Dark Year of Contrasts.

COLUMBIA—Shorts: Community Sing No. 10, Inside the Whitehouse, Inside the Capitol, Library of Congress, Smithsonian Institute, United States Treasury, Inside the Federal Bureau of Investigation.

UNIVERSAL—Short: March of Freedom.

UNITED ARTISTS—Feature: Real Glory.

MONOGRAM—Feature: The Fight for Peace.

RKO—Feature: Abe Lincoln in Illinois.

MARCH OF TIME—Shorts: No. 4, Uncle Sam, Good Neighbor; No. 6, State of a Nation; No. 7, Young America; No. 10, Dixie, U. S. A.

NATIONAL SCREEN SERVICE—Trailers: Star Spangled Banner, Constitution, also a special trailer can be made for the occasion which may be purchased "at a nominal cost," according to National.

Mrs. Arretus F. Burt is chairman of the Federation's Committee on Motion Pictures.

Vitaphone

ALI BABA BOUND: Looney Tunes—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BEAR'S TALE, THE: Merrie Melodies—Very good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—Good one-reel musical. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DANGEROUS DAN McFOO: Merrie Melodies—Very good, with lots of good laughs. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—Good orchestra show. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

DAY AT THE ZOO, A: Merrie Melodies—Good. Running time, 8 minutes.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

DOUBLE OR NOTHING: Broadway Brevities—A very poor two-reel musical comedy that only made our customers restless. Running time, 18 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DOUBLE OR NOTHING: Broadway Brevities—Another good Brevity from this company. Here is a swell musical featuring the double of Mae West, Hugh Herbert, Eddie Cantor and such. Good for the best days of the week. Excellent. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ELMER'S CANDID CAMERA: Merrie Melodies—Have never seen a better cartoon, as to story, music and especially coloring. Pleased old and young alike. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ELMER'S CANDID CAMERA: Merrie Melodies—This is the first poor cartoon from Vitaphone this year. This one not up to standard but we have often wondered how they could run as uniformly good as they do.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FAGIN'S FRESHMEN: Merrie Melodies—Not so hot. Have liked most of the Merrie Melodies but can't say much for this one. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

FRANCES CARROLL AND THE COQUETTES: Melody Masters—Good musical and orchestra reel. Running time, 10 minutes—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MONROE DOCTRINE: Historical Technicolor Featurettes—Good two reeler in color but customers seemed bored as they sat through it. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TEDDY THE ROUGH RIDER: Historical Technicolor Featurettes—Fine production and greatly enjoyed by the patrons. Almost everyone in the theatre applauded. See report on "Brother Rat and a Baby." Running time, 19 minutes.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Miner, marine, CCC patronage.

Serial

Universal

GREEN HORNET, THE: Gordon Jones, Anne Nagel—We have played four chapters of this serial and it is a complete failure. We have to play it between the shows in order to give our customers a chance to walk out and not miss part of the show. as quite a few told us they would not sit through the serial.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. General patronage.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Without a Hitch

No hitches have occurred in the third picture on the floor at Denham, the fourth Metro-British production, "Busman's Honeymoon," which, it already is firmly believed, will repeat the world success of Ben Goetz's other three, "A Yank at Oxford," "The Citadel," and "Goodbye, Mr. Chips." Robert Montgomery, under the direction of Englishman Arthur Woods, and with Constance Cummings in the feminine lead, is well underway in his role of Lord Peter Wimsey, the detective aristocrat created by novelist Dorothy Sayers.

Work, indeed, started last summer, when a mobile camera unit went to Devon and there shot thousands of feet of rustic background material, bringing back to the studio bucolic landscapes and settings discovered in Devonshire. One of these, a Tudor farmhouse with box hedges, a profusion of garden flowers, and ancient thatch, has been duplicated at Denham for matching shots in the film. A thatcher—one of the oldest and most exclusive of English country craftsmen—has been engaged, not to put a new thatch on an old farm, but an old thatch on a new one.

Among others in the cast of "Busman's Honeymoon" are Sir Seymour Hicks, in his first butler role, Robert Newton as the crafty gardner handyman, and Leslie Banks in the part of Detective Inspector Kirk.

Of the Tommy

In another stage at Denham the atmosphere is far from Victorian. Here Legeran and Ian Dalrymple, considered one of the most brilliant minds in the industry, are finishing work on "Old Bill and Son," the screen tapestry of the British Tommy past and present. "Old Bill," typified by Morland Graham, is on the screen 90 per cent of the time. Dalrymple, who has earned no unworthy fame as a scenarist—witness "Story in a Teacup," "The Citadel," "Divorce of Lady X," "Pygmalion" and so on—is also responsible with Bruce Bairnsfather, foster father of the original "Old Bill," for the script.

News Briefs

A screen history of *The Times,* London's senior daily newspaper, has been made by Paul Rotha for Film Centre. The film which, in its way, tells the story of the British newspaper as an institution, is of feature length. It is expected that distribution in both England and the United States will be announced soon.

Shooting has concluded on RKO Radio's latest British production, "Gentlemen of Venture," which has been on the floor at the Rock Studios, Elstree, for some weeks. Paul Stein directed, under the British Eagle Film Production marque, with Wilfred Lawson and Nora Swinburne in the leads.

Distinguished

The cast of "Girl in the News," latest Twentieth Century production to go on the floor at Shepherds Bush, includes many names distinguished on the contemporary London stage.

Among them are Emlyn Williams, noted author-dramatist, Roger Livesey, Basil Radford, Margaretta Scott and Roland Culver.

Carol Reed is directing, with Margaret Lockwood and Barry K. Barnes in the leads.

Another War Film

Another war subject to go on the floor of a British studio is "Convoy," the Ealing Studios' production which Michael Balcon has launched, with Pen Tennyson in directorial charge.

Cast for the role of the young lieutenant aboard a light cruiser is John Clements. His commanding officer is Clive Brook.

Output Assured

Though Robert Kane is expected to announce the production by 20th-Fox of at least one British super, probably with Gracie Fields starring, continuity of output has been assured by the unit. They have announced the impending production of three more single quota films.

"Neutral Port" has a wartime background, and will star Will Fyffe in a characteristic role. Literary credits include the name of J. B. Williams, responsible for similar work on "Owd Bob." Marcel Varnel will direct.

"Inspector Hornleigh Joins Up" again will have Gordon Harker in the title role. The script will be by Sidney Gilliatt.

The third is based upon the story of "La Libre Belgique," the Belgian nationalist paper which was produced and published in the last war. Oscar Millard's book will be the inspiration.

Production in all cases will be at Shepherds Bush.



BOTH SIDES FACE CONGRESS MONDAY IN BLOCK BOOKING BILL BATTLE

California Congressman Calls Neely Measure "Slow Poison"; Defends "Horse Trading" Tactics

The ring is roped off for the opening, on Monday, of the block booking "battle of the century," to continue until refereeing Congressmen pull the gong.

On Monday morning, into the chambers of the Interstate Commerce Committee of the House of Representatives in Washington—and before a full committee, of which Clarence F. Lea is chairman—the Abram Myers-Allied States-Motion Picture Research Council forces will lead proponents to argue for passage of the bill which Senator Matthew Mansfield Neely already has passed in the Senate. At the same time, and into the same chambers, will go the organized industry's opponents of the bill, probably represented, as usual, by Charles Clyde Pettijohn, Hays organization counsel, to argue why the House should not pass the bill.

Hollywood will send several delegations, mostly on opposition to the bill's clause requiring submission to exhibitors of a synopsis in advance.

Exhibitors and Clubwomen

Both sides will be accompanied by the customary long lines of witnesses from exhibitor organizations, and clubwomen and others, many of whom have appeared at the numerous block booking bill hearings down through the years.

Speculation on the outcome of these hearings is livelier than usual, principally because of the position of the industry as a result of the barrage of trust suits and attacks of legislative and other nature in the last twelvemonth. On the industry's side is time, Congress running close to adjournment. In addition, importantly, the "key" New York anti-trust suit, which goes on trial on June 3rd, has Governmental demands for theatre circuit divorcement, abolition of block booking and a general reshaping.

Congressmen Attack Bill "Slow Poison," Says Costello

The Neely block-booking bill is "a legislative patent medicine to cure all the ills of the motion picture industry," but one which "contains a slow poison as its active ingredient," members of the House of Representatives were warned this week by Congressman John M. Costello, of California.

Launching a last-effort fight against the measure, the California delegation in Congress, in a series of "educational articles" in the Congressional Record and brief addresses on the floor, is attempting to explain to members, who soon may be called to pass on the bill, the unique and difficult problems which differentiate the film industry from all others.

"The wholesale distribution of motion pictures, which is what goes on between the production of the picture in the studio and the widely separated exhibitions of the motion picture in the theatres throughout the country, is vital to the operation of every motion picture theatre," Representative Costello declared in an explanation of block booking.

Calls Standard Pricing Impossible

"It is not possible to have a standard pricing system for the exhibition rights to motion pictures as between the wholesale dealer and the retail dealer, primarily because it is not possible to determine the delivered unit cost of the article sold by the wholesale distributor, that is, the exhibition rights to a particular motion picture at a particular theatre.

"Moreover, these quoted prices cannot be uniform, as one theatre can afford to pay many times what another theatre can afford, and one picture may be worth several times the value of another picture at the same theatre. This presents a problem in economics that is both difficult and unique, and is the fundamental reason for many marketing methods employed in motion picture distribution, both wholesale and retail, that are quite different from those used in other lines of business."

Conceding that only a "vague and uncertain price formula" has ever been possible in the industry, the Congressman said it is still in the "horse trading" era, with buyer and seller each seeking to make the best deal possible.

"Since what is bartered has uncertainties and contingencies much greater than is predictable as to its ultimate value, there is an inherent premium upon attempts at sharp trading," he said. "The pull for advantage is not lessened and the sharpness of trading is in no way dulled because the parties to the bargain in many ways are mutually interdependent. It is precisely because the wholesale distributor in most situations finds only certain exhibition outlets for the display of his motion pictures, and the exhibitor must make his bargain for motion pictures with a definitely limited number of wholesale distributors, that the feeling which attends the making of a bargain is so intense.

Notes "Turmoil of Disputes"

"Thus, the business of exhibiting and distributing motion pictures is kept in a turmoil of disputes, arguments, and controversies brought about by the fact that the marketing of the exhibition rights has to be on this uncertain basis which I have described, with the suspicion always present that the other fellow is getting the better of the bargain, or that a better bargain could be secured if it could be done over again."

Meeting the charge of "compulsory" block booking, as defined in the Neely bill, Mr. Costello held it is only logical "that a wholesale dealer with several pictures to license would be foolish not to accept the offer of an exhibitor who wanted to license all of the pictures offered rather than the offer of a rival exhibitor to license only part of the pictures. If this is true, he asked, "is it not the competitive buying between rival exhibitors that exercises the compulsion in block booking?

"Apparently the sponsors of this legislation realize that this compulsion, at least in part, is based upon the compelling desire of the exhibitor to secure the best possible terms in buying motion pictures for his theatre, because the important part of Section 3, the block booking section of the Neely bill, is concerned with regulating the prices quoted by the wholesale distributor to the exhibitor on the exhibition rights offered for sale.

"Exactly what pricing or price quotations by the wholesale distributor it is intended to declare illegal and punishable under the act appears to be uncertain and ambiguous But, as this is the heart of the act, it should be examined carefully and clearly understood, before Congress ventures into the field of price-control legislation for an industry that has the peculiarities of the motion picture to contend with in its marketing and pricing problem."

Warns of Opposite Effect

Congressman Costello predicted that this section of the bill might have an effect directly opposite to that contemplated by its sponsors and might "arbitrarily freeze the asking prices first quoted by each distributor on its pictures, which is usually somewhat higher than those finally agreed upon, prevent negotiations for more favorable prices and terms, and prohibit price discounts and reductions by the wholesale distributor to secure orders for more than one picture."

"It is strongly urged that such an arbitrary requirement by statute will force an artificial and very substantial increase in film costs, particularly to the smaller theatres, with no improvement likely in quality or values, which may prove disastrous to many small independent exhibitors," he said.

Exactly how the exhibition rights must be priced according to the specifications of the bill, what changes are forbidden, and what arrangement of prices and percentage terms will be within the law "are matters of considerable doubt that have never made explicit," he declared. "To impose such uncertainties and risks of fine and imprisonment on the innumerable transactions of the motion picture industry seems intolerable," he observed.

"No one quarrels with the avowed purposes of this act," he concluded. "Everyone wants to see better and finer motion pictures exhibited, and it is not surprising that this purpose is widely endorsed. There is nothing in the Neely bill that prohibits the showing of the most objectionable motion pictures or that will require the showing of the finest pictures. It is merely an uncertain but drastic bill to regulate wholesale prices and commercial transactions between the wholesale dealers and the retail dealers in the motion picture business that is likely to produce quite unexpected and devastating results. It is offered as a legislative patent medicine to cure all the ills of the motion picture industry, but it contains a slow poison as its active ingredient."

MANY ASK TIME TO ADDRESS HEARING

Both House and Senate committees were being swamped this week with requests for time to testify at the hearings Monday on the Neely block booking bill and the Neely affiliated theatre divorce bill.

At the Senate committee, where hearings on the theatre divorce measure are scheduled for May 16th, it was said that adequate time to present their cases will be allotted to the film companies but that no decision has been reached as to the division of time among other parties.

The House Interstate Commerce committee, which is to begin hearings next Monday on the block booking bill, already is foreseeing interminable hearings if all applications for time are granted. It is now seeking to have representatives from various groups and areas get together and agree upon a single spokesman.

Altec Sets Detroit Deal

United Detroit Theatres Corporation has signed for the continuation of Altec sound service for 17 houses. F. C. Dickely represented Altec.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

This year the cooling plant is not being depended upon to carry as much of the load in cajoling summer business. That would be the reaction in the field, according to where this department has inquired. Now that satisfactory cooling units are found in every kind of an establishment, the theatre's "exclusive" is gone, Round Tablers maintain. And with it, any expectation of filling the house with folks who come in just to escape the heat.

Little alarm is felt because of it, by the way, at least among the boys who depend as usual upon showmanship and hard work to sell their shows.

* * *

Hard work, incidentally, is about the answer offered by Harry Mandel for the week-to-week job being done by the RKO theatremen. The circuit slogan is "keep pounding" says the ad head, with every encouragement from headman John J. O'Connor to make the pounding mean something.

Budgetary restriction is not allowed to hamstring the manager, Mandel points out. Money is spent liberally for promotion. That would be indicated between the lines in last week's story on the drive recently completed by the RKO-men in the Greater New York area. Nothing spectacular or earth-shaking is required. The managers are expected to "do something" on each change to keep up boxoffice momentum. Evidently, they do.

* * *

This column fails to enthuse over exploitation contests inviting patrons to serve as amateur motion picture critics. If the industry is to be consistent in its arguments on the negative effect of motion picture criticism, it is hardly in keeping that theatremen be encouraged to make that criticism more important.

* * *

For his revival date on "Hell Below" at the FPC Capitol, Guelph, Ontario, Martin Simpson planted a poster alongside a street excavation. Copy was to the effect that the crowds were digging up the streets in their anxiety to get to the theatre. Reporting the stunt, Simpson writes it was "as old as the hills, but it did cause the natives to talk."

No idea is ever to be penalized at the boxoffice for age. On the contrary, that factor often is the reason for its success.

"There are no pre-sold attractions. Don't get the idea that a date and sig. cut attached to a pressbook ad will do the job for you. Every picture must have your local contribution of effort in order to deliver the maximum grosses.

"Let's get back into the showbusiness. The old tried and true proven methods still get money. Use them. Your job of selling does not end with the newspapers, radio, screen trailers and lobby display."

—From EVERT R. CUMMINGS, division manager, in "Broadcaster", Tri-States Theatres circuit organ.

Evidently there is pay-dirt in exploiting Columbia's "Blondie On a Budget." For the date at Alex Manta's Bucklen, in Elkhart, Ind., Manager Leo Haney sold the tiein to nearly every store in town appealing to family trade. The "budget" slant was plugged elaborately and numerously, especially in the best windows along the main business street. Tieup stills and theatre credits were conspicuous.

Haney reports the picture outgrossed all other previous dates in the same series.

* * *

Cover of the campaign on "Geronimo" received from the Rialto, Missoula, Mont., reads "presented by the staff." Inside, and neatly typed, are set down the names and positions of the entire personnel. The manager is Eddie Sharp. Must be a nice lad to work for.

* * *

Posted by Round Tabler Don Johnson immediately above his desk, in letters bold and challenging, is a sign reading: "A Fortnighter every Fortnight. A Quarter-Master every Quarter. Johnson's apt slogan is another good way of saying that the entrants most often represented in the Fortnights have the best chance of landing on top.

A-Mike Vogel

Round Table In Pictures







(Above) Campaign headquarters in vacant store were set up by Manager J. R. Wheeler, on "Mr. Smith" at the Lex, Chicago.

(Left) Foyer display for "Gulliver" at the Grand, Shanghai, China, on campaign reported by H. W. Ray, ad head.

(Above) Prominent among the "Pinocchio" tieins made for the date at Manager Al Reh's Warners Stanley, Philadelphia, was the full window display at Gimbels.



(Above) Costumed ushers as headsmen were used for ballyhoo on "Tower of London" by Manager Frank A. Millspaugh, for the date at the Palace, Gary, Indiana.



(Above) Jacked-up car with motor turning was planted in lobby of the Fox, Atlanta, by Tommie Read, on contest in which the "jalopy" was given for best guess on how many miles one of the wheels would turn in a nine-day, 12-hour a day period. 18,000 entries were reported by the Round Tabler.

(Right) Covered wagon stunt at the Regent, New Zealand, by Manager Arch Elliot, on "Dodge City," carried phonograph inside playing music in keeping to attract attention.



Unique Novelty Ads Stressed by Krendel

As a supplement to his newspaper advertising in Hamilton, Ontario, Dan Krendel, Famous Players Canadian district manager, reports a number of attractive novelties to call quick attention to his attractions. For "Music in My Heart" at the Tivoli, for instance, Krendel made up a one-fold step throwaway, cover displaying a reverse red heart carrying the title, and headed by top line reading, "Posi-Tivoli, the surprise musical," etc. Body of folder when opened displayed advertising for the date.

On "Pinocchio," Dan used a cardboard figure of a mailman with mailbag, the latter slit for a small envelope reading, "A little letter with a big message for you inside." Removed and opened, letter inside addressed to the kiddies, called attention to the picture at the Capitol. Krendel goes strong for die-cut ideas, such as one for "It's a Date" made up in the form of a date pad, with copy on reverse side. Another that attracts is a cardboard folder with wings to be folded back so that a calendar for the month carrying theatre advertising can be placed to stand upright.

"LET'S HEAR FROM YOU"

Seymour's Whisker Club Plugs "Grapes of Wrath"

Ten days ahead of "Grapes of Wrath" at the Erie, Hugo, Okla., Manager Dwight Seymour started a Whiskers Club. Contestants pledged themselves not to shave until after the contest held on the stage on opening night. Each entrant was required to wear a special three-inch button explaining his extra-hirsute adornment. Winner received a free shave and razor. Local papers carried the story on page one with the wire story picked up by papers all over the state.

For outside ballyhoo, Seymour dug up an aged jallopy, lettered it appropriately, had the conveyance furnished with odds and ends of household goods, as in the picture. The car covered an area of 60 miles, with two boys in costume in command, stopping off at county schools to distribute literature and talk on the picture. Special discount for groups of 15 or more students were allowed, which Dwight reports as bringing in two complete houses for a special morning show.

"LET'S HEAR FROM YOU"

Lloyd Ties Druggists To "Dr. Cyclops" Promotion

The series of contests put on by Walter Lloyd for his "Dr. Cyclops" campaign at the Allyn, Hartford, Conn., included the cooperation of all druggists in the county for two questions-and-answers program over WNBC, based on the picture. Prizes were given for the best answers to the question, "The time you felt smallest in life." Other radio tieins were a song naming idea, a diamond story contest, and another sponsored by a furniture company in which prizes were given for the quickest post card answers to questions having to do with the attraction.

Lloyd had Western Union make up special wires for bulletin boards of large plants, factories, insurance companies, etc. He also had a man in costume on the streets for ballyhoo, stuffed magazines and out of town papers with heralds.

"A PIECE OF STRING"

The folks in Holyoke, Mass., are still chuckling about it and the trailers at the Victory never commanded such attention, according to Manager George Laby, who did it all with a piece of string, and successfully enough to bring in a tremendous opening day.

As patrons entered the theatre, they were given strings about 10 inches long. Nothing was said in explanation unless information was requested, when ushers advised patrons to hold on to string and to watch the screen. Then followed the trailer, reading:

"Attention, Please. As you entered this theatre you were given a piece of string. Please remove it from your pocket or purse. Tie it around the index finger of your left hand!" (Next frame was picture of hand with string tied around index finger.) "Now let that be a reminder not to miss this big triple hit show starting Sunday. Here are some previews of this great show."

Laby reports much word of mouth on every spill, patrons coming out with the string tied around their fingers. Laughter greeted the frame showing the picture of the hand.

Cohen Ties Organizations To Date on "My Son, My Son"

Batting for George Freeman, at Loew's Poli, Springfield, Mass., Louis Cohen pointed at leading local organizations by holding a screening for women leaders of PTA, Motion Picture Council, etc. Each clubwoman attending pledged five phone calls to friends and also stressed the value of the attraction at various meetings. Cohen had announcements made at a father-and-son dinner and at local colleges.

Book stores were tied in for window and counter displays and radio contest arranged for most famous sons. For street attention, Lou put out a man carrying giant reproduction of the book.

"LET'S HEAR FROM YOU"

Boys and Girls Run Around On Powell's "Shop" Stunt

While at the Victory, Holyoke, Mass., Bill Powell had the local high school kids of both sexes in a dither on a number stunt for "Shop Around the Corner." Different color heralds, for boys and girls, were passed around. Youngsters were asked to compare numbers on heralds with couples finding matching numbers, admitted as guests, the stunt controlled by issuing 10 sets of the same numbers.

For the same date, Bill ran small one-column ads reading, "Wanted, young men and women to join the Blind Date Club. Headquarters at the Shop Around the Corner. Phone (theatre number)." The response was terrific, the Round Tabler reports.

"LET'S HEAR FROM YOU"

Special Kid Shows

For "Gulliver's Travels," at Schine's New Paris, Paris, Ky., Ed May promoted the superintendent of schools to allow children to attend special morning show, accompanied by teachers and held at 9:30. Only stipulation was that pupils had to be back in class by 11:30. On his Donald Duck Easter kid party, May obtained easter rabbit and colored egg candies plus door prizes. Party started at noon to allow for stage games, etc. Both shows broke all records for kid shows, May reports.

Local "Seventeen" Winner Appears on Dallas Date

Selling "Seventeen" at the Rialto, Dallas, as the Southwestern premiere, Manager Louis Charninsky and Interstate publicist, Francis Barr, arranged for the local winner of Paramount's national contest on the picture to make a "personal," the angle being heavy for added publicity to follow up the original newspaper contest. In addition, special National Screen trailer on the winner's activities in Hollywood was shown just before her introduction. Other local contestants were guests for the occasion, arriving in parade formation in 60 taxicabs.

For the world premiere of "Shooting High," with Gene Autry present, Louie and Francis tied the event in with the local Spring Horse Show, with local horse enthusiasts on hand at the airport to greet the star, who later appeared on KRLD to be interviewed by the radio editor of the *Times-Herald*. At the premiere, a broadcast was put on from the lobby, service staff dressed in costume and cowboy singers worked the lobby to entertain the waiting crowd.

"LET'S HEAR FROM YOU"

County School Tieup Lucrative for Nelson

Tieup that netted Glenn Nelson at the Harris in Findlay, Ohio, much newspaper and word-of-mouth publicity was that arranged for "Pinocchio" with the cooperation of Superintendent of County Schools.

Students of five schools attended a special showing morning before opening day, thus landing stories in paper ahead and follow-up day he opened. Special bannered busses conveyed the children to the theatre. Since the respective schools had to pay transportation company for the extra trip, Nelson offered to admit free all teachers accompanying the children, kids paying the usual 10-cent admission.

"LET'S HEAR FROM YOU"

That Man's Here Again

Latest in the roles adopted by the colorful Doc Twedt, headman of the Lido, in Manly, Iowa, is a bewhiskered hombre on behalf of "Virginia City." In beard, mustache and high hat, Doc makes his appearance on a postcard, copy reading, "I'm not crazy, but you will be if you miss," etc.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Glenn Franke, Cheviot, O.

Kempkes, Redmond Promote High School "Sneak Days"

A lot of extra business is being gathered this year by the Bonham, Fairbury, Nebr., through senior high school classes in the drawing area on what is known as "Sneak Day" or "Picnic Day," when the students elect some larger city to celebrate the advent of Spring.

Well in advance, with Manager T. J. Kempkes, Jimmy Redmond, ad head, worked out a plan that included cooperation of the Chamber of Commerce. First, the theatremen mailed letters, signed by Kempkes, to 180 different presidents of senior classes, letters extolling the virtues of Fairbury as a place to picnic. Also stressed was the appeal of the theatre as a spot to wind up the day. As an extra inducement, special admission rates were offered to the classes in a group.

Second was another selling letter from the theatre to superintendents of the schools, in turn followed by a letter from the secretary of the Chamber of Commerce, tieing in with the theatre's communications and offering the city's facilities to make the visitors to home. The Chamber of Commerce is behind the idea to the extent of underwriting a good part of the mailing costs. The theatre has also promoted free ice cream and soft drinks, although this is not mentioned in the letters.

Sufficient acceptances already are on hand to make the work worthwhile, writes Redmond, who expects that by the middle of the month from 70 to 80 parties will be scheduled, including theatre attendance. Cost to the theatre amounts to less than ten dollars.

"LET'S HEAR FROM YOU"

Hershfield Ties Cadets To Contest On "Culver"

Smart promotion for "Spirit of Culver" at the Riviera, Chattanooga, Tenn., was executed by Manager Samson Hershfield, wherein the best-drilled cadets from local schools competed on the stage for the two main prizes. Entrants were given a rigid manual-of-arms drill, the judges being army officers from the nearby Fort Oglethorpe. Winner was given a loving cup, the runner-up, a term pass to the theatre.

Hershfield cracked the dailies on the stunt, with a three-column layout of the finals, showing the boys on stage, in action, and the manager presenting the trophy to the winner.

"LET'S HEAR FROM YOU"

Harris Ties Ballplayer To "My Son" Engagement

Utilizing the element of local pride in a favorite son, Loew publicist Milt Harris, for the engagement of "My Son, My Son," at Loew's Stillman, Cleveland, arranged the timely presentation of a trophy to Bob Feller, ace pitcher of the Cleveland Indians at the team's first Sunday home game.

The Award was made at League Park before an unusually large opening day crowd and with the team members assembled at home plate, His Honor the Mayor made the presentation reading the inscription: "My Son, My Son. Cleveland is proud of you." Stunt was covered by radio and newspapers.

Six Stores Cooperate On Spring Style Show

One of the outstanding business and social events of the season in Fulton, Ky., a spring style show was put over successfully by Manager Hiram M. Meeks on the stage of the Malco Fulton with the cooperation of six leading merchants. Models were selected from among society matrons and high school girls, who participated in a tieup made with the Junior Woman's Club for the benefit of the local girl scouts.

Stage was set in Spring garden scene with picket fence as background and spring flowers intertwined. Tulips were set along the bottom. Archway, center, was set to allow models to enter, garden chairs and rock garden lending further atmosphere. Music was supplied by popular orchestra and in between the style showings, specialty numbers were presented. Papers gave generous publicity in news and society columns with stores running window announcements and tieing in with the advertising.

"LET'S HEAR FROM YOU"

Ties Mayor to "Sidewalks"

His local Mayor being one of the officials present in New York on Paramount's party to city heads of towns named London, on behalf of "Sidewalks of London," Manager Bill Trudell tied the date in with the newsreel shots showing the visitors at the New York premiere. The theatreman invited the Mayor and City Council to see the special shots, arranging for the newspapers to cover the event with a four-column shot and caption.

National Music Week Celebrated by May

Support of the entire Paris, Ky., school system on behalf of National Music Week was obtained by Manager Ed May, at Schine's New Paris, school superintendent proclaiming the event and calling it to the attention of students and parents. A series of benefits sponsored by the music departments was held on the stage in which participated the high school concert band, glee clubs, quartets, dance soloists, American Legion drum and bugle corps.

Announcements were made in advance in classrooms and at assemblies, school bulletin boards carried film programs and each day's activities, and parades held day ahead and on opening night were headed by the high school marching band and Legion drum and bugle corps.

"LET'S HEAR FROM YOU"

Zalesney Hosts at "Pinocchio" Breakfast

M. F. Zalesney of the West Theatre, Trinidad, Colo., has devised a novel manner of getting "Pinocchio" before all the school children of his town by inviting teachers and school principals to an early morning "Pinocchio" breakfast at the theatre and a private screening of the picture.

Through the cooperation of the superintendent of the schools, teachers attended a 7 A. M. screening of "Pinocchio" at the West theatre and were served breakfast promoted by Mr. Zalesney and his assistant, Henry Westerfield, from the local bakers and coffee merchants. The whole stunt was costless.

Blieden Covers Local Poles On Language Picture Date

How to go about exploiting an all-talking Polish picture is described by Manager Mel Blieden, Forsythe, East Chicago, Ind., reporting on the attraction, "Niedorajda." Heralds were distributed house-to-house in Polish neighborhoods and at Polish churches the Sunday ahead. One-sheets and snipes in windows and tacked to street poles.

Post cards were addressed to a list obtained from the Polish National Alliance, advertising stressed in the local Polish paper which also ran feature stories and art. Publicity in English papers was featured by comment in local movie columns. In addition, Blieden covered radio with a series of announcements on a popular Polish Hour, had Polish clergymen plug the date in the churches, tied in with distributor of Polish papers to stuff the heralds in all language papers throughout the entire section. Personal contacts were made with Polish boy and girl scout troops, the Alliance, and all Polish fraternities.

"LET'S HEAR FROM YOU"

Golden Ties "Pinocchio" To Local Shrine Circus

For a full week ahead of his opening of "Pinocchio" at the RKO Palace in Rochester, Round Tabler Jay Golden promoted officials of the Shrine Circus and succeeded in having all peanuts sold during the week, distributed in imprinted envelopes. Golden figures he got his message before approximately 50,000 people.

Special serialization of the picture was run in cooperating paper two weeks in advance and a morning matinee for kids was held, coupons worth five cents being run in the paper and paid for by them, entitling children to admissions. Department store organized a special department of "Pinocchio" accessories which was exploited in a three-quarter page ad. Street bally consisted of lads in character masks, who also cavorted atop marquee and greeted children in the lobby.

"LET'S HEAR FROM YOU"

Teaser Campaign for "Oz" Aids Stockholm Opening

For the Sweden premiere of "Wizard of Oz" at the Rigoletto, Stockholm, much weight was put behind a teaser campaign engineered by Walter Fuchs, M-G-M exploiteer, around the "Oz" in the title. Using a prominent Swedish actor as speaker, Fuchs put together a teaser trailer which played on the title in various ways, such as "Between Ozselves, I say Oz is a colOZal film," etc. The newspaper layouts followed the same idea, copy asking questions about the picture, with "OZ" emphasized, as were posters billed over the city.

Rainbow theme was emphasized in the lobby and ticket booth decorated in an emerald castle effect with cashiers in costume. Small boys dressed as Munchkins wearing papier-mâché masks played hit tunes on children's musical instruments and ushers were costumed in keeping. At the premiere, a special fairy-tale booklet was distributed, the booklet also used by the provincial theatres for the date.

NEW AWARDS RECORD

Mebbe it's the influence of Spring. But, whatever the reason, results in the current Fortnight of the 1940 Quigley Awards break every last record made since the change in the Competitions was made to individual ideas or promotions: 63 entrants take down the 59 "Fortnighters", as indicated by the names listed below, the extra including the double credits, as indicated.

STAN ANDREWS
Capitol, Guelph, Ont., Can.

GEORGE BANNAN
Van Wert, Van Wert, Ohio

RAY BELL
Loew's, Washington, D. C.

E. C. CALLOW
Warners, Philadelphia, Pa.

JIM CHAKERES
Louvee, Wellston, Ohio

C. CHAMALES
Roxy, Delphi, Ind.

ED CHURCH
Madera, Madera, Calif.

MARLOWE CONNER
Avalon, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

E. E. CRABTREE
Fischer, Danville, Ill.

FRANCIS DEERING
Loew's, Houston, Tex.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's State, Boston, Mass.

P. D. EGAN
GEORGE SHAFER
Palace, Calgary, Ont., Can.

BILL ELDER
Loew's, Harrisburg, Pa.

JACK FINK
Capitol, Miami, Fla.

ED FITZPATRICK
Poli, Waterbury, Conn.

CLAUDE FREDRICKS
Garden, Greenfield, Mass.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

JACK FRETWELL
State, Harrisonburg, Va.

BOB FULTON
Paramount, Waterloo, Iowa

ARNOLD GATES
Loew's Park, Cleveland, Ohio

JAY GOLDEN
RKO Palace, Rochester, N. Y.

FRANCIS GOOCH
Uptown, Bath, Me.

E. GOTH
GEORGE EVANS
St. George, Staten Island, N. Y.

KEN GRIMES
Warner, Erie, Pa.

LEO HANEY
Bucklen, Elkhart, Ind.

MILT HARRIS
Loew's State, Cleveland, Ohio

BILL HARWELL
Ohio, Canton, Ohio

ROBERT HEEKIN
Florida, Jacksonville, Fla.

A. J. KALBERER
Indiana, Washington, Ind.

L. J. B. KETNER
Majestic, San Antonio, Tex.

GEORGE LABY
Victory, Holyoke, Mass.

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

HAROLD LEAND
Revere, Revere, Mass.

MILTON LEVY
Commercial, Chicago, Ill.

P. E. McCOY
Georgia, Athens, Ga.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

J. MARKLE
Coolidge Corner, Brookline, Mass.

PAT NOTARO
Columbia, Sharon, Pa.

J. D. O'REAR
Colonial, Harrisburg, Pa.

HARRY M. PALMER
Majestic, Seymour, Ind.

MANNY PEARLSTEIN
Warners, Cleveland, Ohio

EDWARD PENN
Arlington, Los Angeles, Calif.

LES POLLOCK
Loew's, Rochester, N. Y.

DUKE PRINCE
Ohio, Marietta, Ohio

JIMMIE REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

CHARLES SCHLAIFER
United Artists, San Francisco, Calif.

JOHN SCHULTZ
Liberty, Sharon, Pa.

F. K. SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Boulevard, Brookline, Pa.

THOMAS D. SORIERO
United Artists, Los Angeles, Calif

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHARLES TAYLOR
Buffalo Theatres, Buffalo, N. Y.

BURGESS WALTMON
Princess, Columbus, Miss.

J. R. WHEELER
Roxy, Laporte, Ind.

BILL YEAKLE
Kentucky, Danville, Ky.

Since the remaining Fortnights in the Second Quarter cover the fertile Spring period, continued keen competition among a spreading number of theatremen may be looked for. Headquarters has no way of knowing whether the continued present pace will be maintained. But it is safe to say that a great number of entrants who have already scored in the Quarter will continue to send in their material to insure top consideration in the Quarter-Master ratings.

Contests Feature 'Edison' Advance

Feature and contests tied to advertising are stressed in recent campaigns on "Young Tom Edison," an outstander being the three-day Mickey Rooney Leap Year Proposal put on with one of the papers in Newark, N. J., for the date at Loew's by Al Lippe, publicist. Unmarried girls under 25 were invited to write their proposals in not more than 100 words. Two main cash prizes were given for the best, with theatre tickets for the runners-up.

At the Kentucky, Danville, Ky., Bill Yeakle managed two contests. The first offered guest tickets for the best essays on the picture, the schools cooperating with class bulletins to encourage the students. In his newspaper, Yeakle worked out a co-op page contest wherein a large illustration of Rooney wearing a crown as the 1940 King of the Movies was featured above the ads. Then in each ad, a segment of a duplicate illustration was shown, readers asked to reassemble the segments from the different ads to make up the original, as they would in a jigsaw puzzle. With this, entrants were required to set down the slogans of all advertisers carried in the layout.

Missing Letter Idea Clicks

A "hidden word" co-op worked well for Hiram Meeks, at the Malco Fulton, in Fulton, Ky. This was done by dropping letters out of all the ads on the page and readers invited to guess the missing letters and from them make up a sentence that would have to do with the picture. Paper also ran streamer line above the masthead and feature story as a contest builder. Meeks writes he got more favorable reaction on this from the merchants since entrants were required to read every word in the ads to qualify.

In Minneapolis, at the State, George Tharp worked out a contest on Frank Steffy's campaign wherein prizes were given for those guessing the nearest total of lamp bulbs in windows of three different chain hardware stores. Tiein posters and other copy were carried, the stores furnishing entry blanks and running newspaper ads to build the contest. Tharp reports another contest slant with one of the high schools, tickets offered for the best 50-word essays on "Why I want to see," etc.

"LET'S HEAR FROM YOU"

Ann Sheridan Voted Ideal College Date

As a buildup for Ann Sheridan in "It All Came True" at the Warner houses in Philadelphia, Ev Callow, division ad head, tied in with the freshman class of the University of Pennsylvania. Students were asked to vote upon which star they would select as their ideal date to the annual university "Shipwreck Ball," so called because the collegians were also asked who they would choose for a companion if shipwrecked.

Voting was accomplished through questionnaires listing motion picture stars and other women in the news. According to the newspaper reports, Miss Sheridan finished first. The tiein was carried by the downtown papers and the college daily for prominent handling.

Taylor Recommends College Tieins

Contacts with local colleges are always worth their weight in gold, says Charlie Taylor, ad head for the Buffalo Theatres, Buffalo, in reporting on two stunts that brought much attention to the two attractions at Shea's Buffalo and Great Lakes theatres.

For Tommy Dorsey's personal appearance arrangements were made for a delegation of University of Buffalo students to welcome him at the station and invite him to the university for Saturday morning jam session. College used Dorsey's photo with story on the front page of the school paper and in return for his visit, maestro was made "A Fellow in the National College of Swing." The presentation of the medal awarded in connection with this "degree" was photographed by the Courier-Express.

For Ann Sheridan in "It All Came True," Taylor made contacts with the students at the University of Buffalo to take up the battle started by the big eastern colleges on Ann's ability as an actress. The university paper interviewed both boys and girls and signs were made up which were carried in a pickets' parade at the college. The *Courier-Express* published the photograph morning the picture opened.

"LET'S HEAR FROM YOU"

Patrons Record Voices In Theatre Lobby

Promoting the local Federal Recording Radio people for one of their recording machines for lobby use, Manager George French and publicist Bill Morton for "Mice and Men" at the RKO Albee, Providence, invited departing patrons to express their opinion on the picture.

Contest angle was brought in by the award of guest tickets to those who could give the title of one of the forthcoming attractions at the theatre. Patrons were given the records, thus getting picture message into homes of those playing back record of their voices.

For the dual mystery, "House of Seven Gables" and "Black Friday," theatremen purchased some cheap penknives, and imprinted in red, title letters on newspapers. Knives were then stabbed through papers and into posts about town. In addition, a dozen women's handbags were dropped on the streets, copy on card inside read: "This is one mystery you can't solve, but if you return this bag you will receive a guest ticket to," etc.

"LET'S HEAR FROM YOU"

Lee Holds Quiz Contest With Cooperating Store

For the past 15 weeks conducted successfully was the Quiz contest reported by Millard Lee, publicist at the Arcade Theatre in Lake Charles, La. Program was sponsored by a local lumber company and broadcast from theatre stage through K. P. L. C.

Presented every Wednesday at 7:30 P. M. two announcers in the audience picked contestants who answered questions for cash prizes. Program was put on weekly at an expense of 20 dollars met entirely by the sponsor.

Varied Promotions Made on 'Ehrlich'

Localizing the picture's draw in his advertising for "Dr. Ehrlich," Manager Ted Irwin, Star, Lyons, Kan., ran a number of quotes from local names in his advance to build the date. Other quotes of magazine and newspaper clippings were made up as a lobby panel, the layout stressed by cashier who handed ticket-buyers a mimeographed memo reading, "May we call your attention to the lobby displays on the one picture all Rice County will be talking about for months."

In Sharon, Pa., John Schultz registered with two contests, newspaper and radio. The former asked readers to list the five previous pictures in which Robinson appeared. The latter was tied in similarly. Letters to doctors, nurses, clubs, etc., built further interest, and for street attention, Schultz had newsboys carrying back signs for the date.

Clevelanders Plug Cigar Slant

Three column tiein ad in the *News* was promoted by Manny Pearlstein and Dave Bachner for the date at Warners Hipp, Cleveland, paper using a scene still from the picture to sell the classified section. Tobacco dealers throughout the sector cooperated with window streamers showing Robinson smoking a cigar, tag line reading, "I can't think without a cigar in my mouth," taken from the dialog.

The date in Millinocket, Me., was built up by Bill Johnson at the Opera House with heralds to which were appended two different stickers. Copy aimed at various levels of patronage and gauged to catch immediate attention.

"LET'S HEAR FROM YOU"

Buenos Aires Store Builds "Beau Geste"

Since one of the leading stores in Buenos Aires is named "Legion Etragera" (Foreign Legion) and does one of the largest volumes of advertising in the Argentine capital, the obvious tiein on behalf of "Beau Geste" at the Cine Opera was fully realized by Manager Domingo Leone and Guillermo Fox, Paramount publicity head in that sector. Store's advertising trademark is a figure of a Legionnaire and this was used extensively in co-op plugs in addition to elaborate window displays, one a tableau taken from the picture.

Exterior of the theatre carried a 50-foot cutout of Gary Cooper. Lobby and mezzanines were given a Foreign Legion atmosphere in all decoration.

"LET'S HEAR FROM YOU"

1920 Grads See "Twenties"

Reunion of the 1920 graduating class of the Rochester, Minn., high school was put into work through the efforts of Manager Harry Salisbury, of the Time, on a tiein with "Roaring Twenties." Salisbury cooperated with the Alumni Association to invite all living members of that class to be his guests at the picture. Paper ran story and Harry displayed local paper dated 20 years back. Guest tickets were given those finding their names among the news stories.

EXPLOITATION BRIEFS FROM A-FIELD

With the recent honors voted Vivien Leigh in Hollywood on "GWTW," Gene Curtis built up his date on "Sidewalks of London" by plugging the attraction as the feature of an Academy Award Week. This was strengthened with the addition of two Award-winning shorts, "Sons of Liberty" and "Ugly Duckling." Tieups were made with local London tie and luggage shops. Pet shop ran a window of baby ducks and poster on "Duckling."

▽

For display on "Mill on the Floss," Manager Lew Harris, Chakeres-Fairbanks, Springfield, Ohio, worked out an old-mill animation with windmill turned by motor against background of an outdoor setting. Display on "Invisible Man" featured a panel with black background against which was placed white dickey, collar and tie, and white gloves.

▽

To build up woman appeal on "Earl of Chicago", at the Arcade, Springfield, Mass., Manager N. T. Prager promoted a candid camera and had boy working main street two days ahead taking pictures of local girls for a lobby identification gag. Snapshots were trimmed to show only lower half to tie in with the girl with the beautiful legs whose face was never seen in the picture.

▽

Two professional cowhands visiting in Canton, Ohio, were used by Bill Harwell for street attention on "Virginia City," the riders in full western costume, working the main streets. Lobby highlight was the rear end of a covered wagon built over the boxoffice with canvas reading: "On to Virginia City." Directional arrows carrying title were planted in prominent spots.

▽

Lighted candles placed around the lobby were used as a contest on "Light That Failed" at the Regent, Pittsburgh, by Manager Henry Sutton. Guest tickets were awarded those guessing nearest time the candles would "fail."

▽

Readers entering the most complete list of previous pictures in which Laughton appeared were awarded passes on a newspaper tiein made by Manager Woody Praught for "Hunchback," Chateau, Rochester, Minn. Stills from some of the pictures were run as clues in the daily follow-up. Top lobby idea displayed stills from the previous "Hunchback" with Lon Chaney in the role, patrons asked to compare the two versions.

▽

The pressbook tiein made with International Silver for "Eternally Yours" proved especially effective for the date at the Palace, Hamilton, Ontario, since the city is the headquarters of the silver company. This enabled the theatre to promote the advertiser for special newspaper co-op advertising, counter cards, jewelry store window displays and main window of leading downtown department store, reports Bert Brown, assistant manager.

MANAGER RIBBED, BOXOFFICE JUMPS

In his school days, Joe Ryan played Willie Baxter in an amateur performance of "Seventeen", which fact was duly noted in a local column when the picture was dated at the Eastman, St. Cloud, Minn. Ryan was ribbed plenty by his patrons but, since said ribbing was done at the theatre, the Round Tabler reports a lot of extra tickets sold as a result.

In connection with the weekly cooking class conducted by the Cleveland News Home Institute, Dave Bachner of Warners' advertising department tied in by offering five pairs of guest tickets as prizes to lucky ticket holders. Each time passes were presented, theatre received a plug, in addition, each envelope of recipes given every woman contained a card on current attraction at the theatre.

▽

With a goodly number of Finns living in his neighborhood, Sid Scott, when he played Moft's "Finland Today" at the Capitol, in Sudbury, Can., contacted ministers and head of the Finnish Relief Drive for plugs on the short. A telephone canvass of the most prominent Finnish citizens was also engaged in with special ads planted in language papers.

▽

For "Danger on Wheels", at Loew's Globe, Bridgeport, Conn., Harry Rose tied in with a local Safety Week by promoting the police department to make up a number of traffic stanchions, copy hooking safety to the attraction at the theatre. Rose also sold co-op ads to local tire companies.

▽

Setting his date on "Victor Herbert" right into the annual high school band contest, George Bannan, offered the stage of Schine's Van Wert, in Van Wert, Ohio, to the school for the finals. As extra inducement, Bannan gave winners copies of Victor Herbert music autographed by the stars in the picture in addition to medals promoted from the leading music store. Newspaper featured the tiein during the three weeks of the contest and George also arranged for announcements to be made in all the schools.

▽

CHURCHES COOPERATE ON M.O.T.'S "VATICAN"

A first-time cooperation from the local Catholic churches is reported by Bill Trudell in conjunction with the showing of M.O.T.'s "The Vatican", at the Capitol, London, Ontario, the five churches distributing circulars on the date to their congregations.

Top promotion by Manager Al Singer for "Ninotchka" at the Warner Strand, Pittsburgh, was a misspelled word contest featured in a double-truck sponsored by his neighborhood paper. About 25 ads were obtained with stills and display advertising on the date featured throughout, and contest introduced in a page-one story.

▽

Since Ed Lamoureux's birthday comes on Feb. 29, the manager of the Empire, in Windsor, Ont., sold the local paper on tiein with a birthday party at the theatre to all locals having the same natal days. Daily went strong for it running scads of publicity on the Leap Year Babies topped with a full-page of those attending. Bill Pye, Ed's assistant, promoted a birthday cake, flowers to the oldest woman and pipe for the oldest man.

▽

On "Vigil in the Night" at Loew's Palace, Meriden, Conn., dated just before Easter, Joe Samartano promoted his local paper for a five-day voting contest for the most popular nurse in town, accompanied by daily stories and voting blanks. Winner was awarded a complete Easter ensemble presented on the stage on last night of the run. Cooperating women's store also contributed special windows and played up the tiein in all advertising.

▽

Offering a book of thrift tickets as a prize, F. Tickell, at the Capitol in Calgary, Alberta, ran a contest recently on "Swanee River," whereby patrons were invited to write 150-word review after having witnessed the film. Another gag used was the distribution of envelopes on the outside of which was printed "Confucius Say." Inside envelope was small card with copy: "One picture is worth 10,000 words, see," etc.

▽

Since the theatre was not allowed to run a trailer on the coming attraction during the engagement of "GWTW", Mike Chakeres reports, the manager of the Regent, Springfield, Ohio, filled in the gap for "Grapes of Wrath" with special heralds distributed after each showing. Herald was a dignified job carrying cast, critics' quotes and personal message on back cover from the manager.

▽

To build up his date on "Eternally Yours" at the Gayety, which draws mainly from the steel mills, Don Johnson promoted a F.H.A. short entitled "Homes of Today," on which he was able to sell a double-truck to neighborhood merchants. Page banner-lines were used for the two attractions, one plugging the short, the other stressing the feature.

▽

Charity Ball staged by the Lexington, Ky., YWCA was promoted by Wally Allen for the "GWTW" date at Schine's Kentucky, Standout was an impersonation contest of the stars, winners breaking three-column front page. Ushers were dressed in Confederate uniforms borrowed from the local university.

personalities

JERRY ROSS
former manager of the Palomar Theatre in Seattle, Wash, has been moved to Portland, Ore., to supervise the operation of the Orpheum Theatre there, also operated by the John Danz circuit. He succeeds AL FORMAN, who resigned last week to devote more time to his own theatres in St. Helens, Oregon.

▽

HOY RUSSELL
who operates the Opera House, the only theatre in Millersburg, Ohio, will build a 600-seat house there, to be known as the Russell. Completion is scheduled for early Fall.

▽

WILLIAM DODDS
manager of the Imperial Theatre, neighborhood unit of Associated Theatres chain, in Cincinnati, Ohio, is now managing the Royal, downtown subsequent run house, operated by the same interests. He replaces RAY PICCOLO, who was transferred to the Hiland Theatre, at Ft. Thomas, Ky., which formerly was managed by LAWRENCE HOLTHOUSE, who recently passed away.

▽

MAX ROTH
formerly Republic district manager, is now connected with the Warners exchange sales department.

▽

DAVE ROSENBAUM
is reopening the Capitol Theatre in Elizabethtown. He also operates theatres in Ausable Forks and Keeseville.

▽

JOE LENSKI
has turned over his Cozy Theatre, at Pittsburgh, Kansas, to Fox Midwest Theatres. Lenski still retains the Cozy at Girard, Kan., which is managed by his nephew, WALTER PANNOCK.

▽

WILLIAM A. PINAULT
has completed plans for the erection of his new Slater Theatre, in Pawtucket, R. I.

▽

WILLIAM REISINGER
has been appointed manager of the Loew's Poli-Bijou Theatre in New Haven, transferring from Loew's in Dayton, Ohio, where he acted as assistant manager. His spot is filled by TOMMY DELBRIDGE, who came from Norfolk, Va., where he had an assistant's job.

▽

GEORGE SCHWARTZ
in an executive position with Consolidated Amusement Enterprises for the past five years, has resigned.

▽

M. B. SMITH
who has been city manager at Garden City, Kansas, was named district manager for the group in Western Kansas by Commonwealth Theatres, Inc.

▽

GEORGE V. LYNCH
head film buyer for Schine Theatres marked his 20th anniversary with the concern.

Birthday Greetings

R. E. Archibald
James E. Ayers
John J. Baker
P. O. Boone
Roger Burby
H. W. Burrus
Max Cadwalader
Leslie Campbell
Robert C. Cannom
Dave L. Cantor
L. V. Collins
R. P. Couger
Burton J. Coughlan
William Dabb
Jack C. Day
Hermann Egnolff
J. D. Ensminger
Sidney A. Falk
Nicholas Feenan
Germain Germain
Francis Gillon
Don Glover
David Goerlitz
Benjamin Gold
Jack Goldman
Sherman L. Hart
Harry R. Himes
Nat Holt
Charlie Holtz
Jack Howe
Elmer W. Johnson
W. Lee Johnson
William Kays
Frank V. King
Saul Korman
C. T. Kraegel
Edward W. Krapf
A. H. Lawter
Michael J. Lombardi
J. R. Long
Nelson D. McCollom
Andrew J. McGolderick
George H. Mackenna
Orestes J. Macris
E. R. Millican
Albert R. Nyers
Weldon Parsons
Russell B. Payne
Barnes E. Perdue
Meyer Phillips
Paul S. Purdy
E. A. Rambonnet
Cary A. Reeves
Doris L. Rex
Edward L. Rogers
David R. Sablosky
Nat Salander
Willard W. Sides
Ed Siegal
David Silverman
Jim Simmons
Maurice E. Sperling
Noyes C. Starr
Jack Suckstorff
Harry Sweet
Kenneth O. Sweet
Carter S. Troyer
George E. Van Buskirk
Lawrence P. Weaver
Al Weiss, Jr.
Heinrich Wertzel
Eddie Williams
James T. Willis
Charles Winchell
Harry N. Witty
George E. Yost

MAC GREENWALD
has purchased the Capitol, Lincoln, Rialto and Rivoli Theatres in Elyria, Ohio, from JOHN PEKRAS.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

NAT RUBIN
joins the Affiliated Theatre Circuit as manager of the group's Frolic Theatre in Philadelphia, Pa., replacing CY COHEN, who has resigned.

▽

DON HARPOLE
manager of the Dipson-Basil's Riviera, North Tonawanda, has been shifted to the Bailey in Buffalo, replacing EDWARD WISE, who has resigned to become a teacher. The Riviera post goes to CARL COBERNUS, who was assistant manager.

▽

CARL NIESSE
general manager of Olson Enterprises, including the operation of the Vogue, Ritz, St. Clair, Oriental and Uptown neighborhood houses, has resigned to devote his time exclusively to the operation of the Vogue, which he owns. CHARLES OLSON, operator of the Lyric, takes over active management with the inclusion of the Apollo, to open in June.

▽

JOHN B. TUCKER
of Schine's Monroe Theatre in Rochester, N. Y., moves to Fostoria, Ohio. He is replaced by CLAYTON S. CORNELL of the Rialto in East Rochester and in that theatre goes BILL BRIMMER, moving from the Madison.

▽

JOE DEACON
leaves Schine's West End to manage the Dixie, which house has formerly been skippered by BUDDY FREEMAN, resigned. TED WHITCOMB comes from Amsterdam, N. Y., to the West End.

▽

HARRY ROCKWITZ
assistant manager of the State in Amsterdam, N. Y., takes a similar post at the Liberty and City Manager BUD SILVERMAN will run the Madison.

▽

HIRAM A. MEEKS
is now the city manager for Malco Theatres, Inc., in Morrilton, Arkansas, headquartering at the Rialto Theatre. He came over from the Fulton Theatre in Kentucky.

▽

JOE MYERS
manager of Regal Films in Calgary, Canada, is now replaced by HARRY PHILLIPS of Winnipeg.

▽

W. J. BILL LONG
who has managed the Rialto Theatre in Edmonton since its opening in 1925 has left for Vancouver to manage a new downtown theatre.

▽

TIPPY HARRISON
for 20 years general manager of the Goodman-Harrison Circuit is retiring from showbusiness to devote his time to a printing establishment.

▽

WALTER ROONEY
was promoted to manage the Hart Theatre in Wilkes Barre, Pa., succeeding BILL KEATING, who is associate manager with BILL ROBERTS at the Shawnee in Plymouth, Pa.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, 3928, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amateur Detective, Mel.....Mono
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, West.....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, 3935, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, Mel. .....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie No. 6, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boys from Syracuse, Mus.-Com.....Univ
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Carson City Kid, West.....Rep.
Captain Is a Lady, Com.....MGM
Captain Moonlight, Mel.....Foreign
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Come On, George, Com.....Foreign
Comin' Round The Mountain, Com.....Para
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dancing Co-ed, 3, Com.....MGM
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheel, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 902, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.-413, Mel.....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Christian's Diet, Mel.....RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doctors Don't Tell, Mel.....Rep
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dust Be My Destiny, Mel.....FN

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Englishman's Home, An, Mel.....Foreign
Episode, Mel.....WB
Entente Cordiale, Mel.....Foreign
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
Five Little Peppers Abroad, Com.....Col
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Feathers, Mel. (C).....UA
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....St. Rts
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, 924, Mel.....Rep
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl in Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Rush, Maisie, Com.....MGM
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Have It Your Own Way, Mel .....RKO
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
Hell's Harbor, Mel.....St. Rts
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Love You Again, Mel.....MGM
I Married a Nazi, Mel.....20th-Fox
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....St. Rts
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was An Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel. .....Foreign
Keep Him Alive, Mel.....Col
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Knights of the Range, 3923, West.....Para

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Desire, Mel.....Foreign
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus .....Foreign
Love, Honor and Oh, Baby, Mel.....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man in the Iron Mask, Mel.....UA
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Marriage in Transit, 046, Com.....20th-Fox
Married and In Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Melody Ranch, West.....Rep
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, 3921, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaires in Prison, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com.....Col
Mr. Washington Goes to Town, Mel....St Rts
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder in the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery in Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
New Moon, 31, Mus.....MGM
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Old Maid, The, 452, Mel.....FN
On Your Toes, 463, Mus.....FN
One Came Home, Mel.....MGM
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One of the Boston Bullertons, Com.-Mel..Univ
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
Opened By Mistake, Com.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (G).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB
Public Deb, No. 1, Mel.....20th-Fox

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel .....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rangers of Fortune, Mel.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel.....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ridin' The Trail, West.....Mono
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers, 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West..Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com. .....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Sentence, The, Mel.....WB
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel.....Col
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Smashing the Money Ring, Mel.....FN
Son of the Navy, 3902, Mel.....Mono
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stanley and Livingstone, Mel.....20th-Fox
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel.....Foreign
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Drive by Night, Mel.....WB
They Shall Have Music, Mel.....UA
Thief of Bagdad, Mel. (C).....UA
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thousand Dollar Marriage, Com.....RKO
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, 456, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
To Own the World, Mel.....MGM
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, Mel.....Rep
Wall Street Cowboy, 857, West.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
When Tomorrow Comes, 3003, Com.-Mel..Univ
Wild Horse Range, West.....Mono
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women, The, 1, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. ..... Univ.

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	88	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101	Aug. 19,'39
(Exploitation: Oct. 21,'39, pp. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Man from Tumbleweeds, The	Bill Elliott-Iris Meredith	May 2,'40†		
(See "In the Cutting Room," May 4,'40.)				
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73	May 4,'40
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62	
(See "In the Cutting Room," Feb. 17,'40.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Scandal Sheet	O. Kruger - O. Munson - N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59	Mar. 30,'40
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur - Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona	Jean Arthur-Wm. Holden			
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blondie No. 6	P. Singleton-A. Lake-L. Simms			
Five Little Peppers Abroad	Edith Fellows-Tommy Bond	June 30,'40†		
Fugitive from a Prison Camp	Jack Holt-Marian Marsh			
Girls of the Road*	A. Dvorak-H. Mack-L. Lane			
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke			
Island of Doomed Men	Peter Lorre-Rochelle Hudson	May 20,'40†		
(See "In the Cutting Room," May 4,'40.)				
Keep Him Alive	Jack Holt-Vicki Lester			
Lone Wolf Meets a Lady, The	Warren William-Jean Muir	May 30,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.	June 6,'40†	59	
(See "In the Cutting Room," Jan. 27,'40.)				
Return of Wild Bill	Bill Elliott-Iris Meredith			
Singapore	Melvyn Douglas-Miriam Hopkins			
21 Days Together	Vivien Leigh-Laurence Olivier			
West of Abilene	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers			

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 81.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Edison, the Man 36	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93	Mar. 30,'40
Forty Little Mothers (A) 34	Eddit Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†	90	Apr. 20,'40
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	79	Dec. 9,'39
Judge Hardy and Son (G) 15	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Dec. 22,'39†	*90	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71.)				

Coming Attractions

Andy Hardy Meets Debutante.	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford
(See "In the Cutting Room," Apr. 6,'40.)	
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr
Busman's Honeymoon	Robt. Montgomery - Constance Cummings
Captain Is a Lady, The	C. Coburn-B. Bondi-B. Burke...June 21,'40†
Gold Rush Maisie*	A. Sothern - L. Bowman - V. Weidler
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 58; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78.)				
I Love You Again	William Powell-Myrna Loy
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young
New Moon 31	Jeanette MacDonald - Nelson Eddy - Mary Boland
(See "In the Cutting Room," Jan. 27,'40.)	
One Came Home*	Robert Young - Lewis Stone - Maureen O'Sullivan
Phantom Raiders	Walter Pidgeon-Florence Rice...June 7,'40†
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan
(See "In the Cutting Room," Apr. 27,'40.)	
Stars Look Down, The (A) 38.	Margaret Lockwood - Michael Redgrave-Emlyn Williams... 103. Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser
Susan and God 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot
(See "In the Cutting Room," May 4,'40.)	
To Own the World	Lana Turner-John Shelton
Waterloo Bridge 37	Vivien Leigh-Robert Taylor...May 17,'40†
(See "In the Cutting Room," Apr. 20,'40.)	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G)	Tex Ritter	May 9,'40†	58.	May 11,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3816	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'38
Pals of the Silver Sage (G) 954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Amateur Detective	Frankie Darro-Mary Kornman	May	23,'40†
Kid from Santa Fe, The	Jack Randall	May	23,'40†
Queen of the Yukon		June	18,'40†
Riders from Nowhere	Jack Randall-Margaret Roach	May	30,'40†
Ridin' the Trail*	Fred Scott	June	27,'40†
Wild Horse Range	Jack Randall-Phyllis Ruth		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90; May 4,'40, p. 76.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 16,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Opened by Mistake (G)	C. Ruggles-R. Paige-J. Logan	May 10,'40†	*68.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40, p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Range War (G) 3954	William Boyd-Russel Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3958	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov.	6,'39† 62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct.	29,'39† 84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov.	14,'39† 61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec.	4,'39† 58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan.	21,'40†	
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct.	22,'39† 64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan.	14,'40†	

Coming Attractions

Gold Star Mothers

Man from Oklahoma

One of the Finest

Swift Justice — Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept.	29,'39† 61.	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept.	21,'39† 66.	Sept. 9,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov.	10,'39† 66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr.	22,'40† 56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov.	29,'39† 57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe-Irene Hervey	May	10,'40† 66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr.	15,'40† 94.	Apr. 13,'40
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec.	20,'39† 63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar.	15,'40† 68.	Mar. 23,'40
Gaucho Serenade 943	G. Autry-S. Burnette-J. Storey	May	10,'40† 66	
(See "In the Cutting Room," Apr. 27,'40.)				
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar.	26,'40† 57.	Apr. 6,'40
Grandpa Goes to Town (G) 922	James, Lucille, Russell Gleason	Apr.	19,'40 66.	Apr. 20,'40
Heroes of the Saddle (G) 965	Three Mesquiteers	Jan.	12,'40† 56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder - Cloud - Lynn Roberts	Apr.	10,'40 69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr.	17,'40† 67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct.	27,'39† 69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct.	6,'39† 57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov.	3,'39† 72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec.	28,'39† 69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar.	12,'40† 56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar.	22,'40† 68.	Mar. 30,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov.	16,'39 64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct.	13,'39† 69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov.	22,'39† 58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec.	15,'39† 71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec.	22,'39† 68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan.	30,'40† 74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept.	6,'39 66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan.	25,'40† 69.	Jan. 27,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr.	12,'40† 59.	Apr. 20,'40

Coming Attractions

Carson City Kid* — Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele

Doctors Don't Tell — J. Wayne-C. Coburn-S. Gurie
(See "In the Cutting Room," May 4,'40.)

Gangs of Chicago 924 — L. Lane-L. Nolan-B. MacLane — May 17,'40†
(See "In the Cutting Room," Apr. 27,'40.)

Grand Ole Opry — Weaver Bros. & Elviry

Melody Ranch — Gene Autry-Smiley Burnette

Rocky Mountain Rangers 966 — Three Mesquiteers-R. Towne — May 24,'40†

Scatterbrain — Judy Canova

Wagons Westward — Chester Morris-Anita Louise-O. Munson-B. Jones-G. Hayes

Women in War — E. Janis-W. Barrie-P. Knowles

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr.	19,'40† 110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov.	10,'39† 81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May	10,'40† 84.	Mar. 30,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr.	12,'40 58.	Apr. 13,'40
(See "In the Cutting Room," Dec. 30,'39.)				
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept.	1,'39 59.	Aug. 26,'39
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr.	5,'40† 67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr.	26,'40† 63.	Apr. 13,'40
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept.	15,'39† 64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec.	22,'39 62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct.	6,'39 67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept.	8,'39 59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept.	22,'39 83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4, 39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov.	3,'39† 65.	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept.	8,'39† 73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec.	29,'39† 115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	May	3,'40† 101.	Apr. 20,'40
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar.	8,'40† 83.	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan.	5,'40† 59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar.	1,'40† 66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb.	2,'40† 68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshall - Barbara Read - Helen Vinson-Patric Knowles	Jan.	19,'40† 59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov.	3,'39† 62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov.	17,'39† 70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan.	12,'40† 67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar.	15,'40† 64.	Mar. 2,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept.	29,'39† 97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb.	23,'40† 87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73.)				
Primrose Path (A) 023	Gingers Rogers-Joel McCrea	Mar.	22,'40† 93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec.	1,'39† 73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan.	26,'40† 68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct.	27,'39† 69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb.	16,'40† 91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov.	24,'39† 91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct.	13,'39† 72.	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec.	8,'39† 62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb.	9,'40† 96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89.)				

Coming Attractions

Anne of Windy Poplars	Anne Shirley-James Ellison	June	28,'40†	
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	May	31,'40† 74.	Mar. 16,'40
Cross Country Romance	Gene Raymond-Wendy Barrie	Aug.	9,'40†	
Dr. Christian's Diet	Jean Hersholt-Dorothy Lovett	July	5,'40†	
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Have It Your Own Way	Maureen O'Hara-Louis Hayward L. Ball-V. Fields-M. Carlisle	Aug.	23,'40†	
Lucky Partners	Ronald Colman-Ginger Rogers	Aug.	2,'40†	
Millionaires in Prison	Lee Tracy-Linda Hayes	July	12,'40†	
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May	17,'40† 88.	May 4,'40
Prairie Law	George O'Brien-Virginia Vale	June	7,'40†	
(See "In the Cutting Room," May 4,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug.	16,'40† 95.	Oct. 29,'39
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June	7,'40† 69.	Apr. 27,'40
Thousand Dollar Marriage	L. Errol D. O'Keefe-A. Pearce	June	21,'40†	
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	June	14,'40†	
(See "In the Cutting Room," May 4,'40.)				
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				
You Can't Fool Your Wife	Lucille Ball-James Ellison	May	24,'40†	
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept.	1,'39† 82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec.	8,'39† 71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar.	22,'40† 83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept.	8,'39† 74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar.	1,'40† 67.	Feb. 10,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec.	29,'39† 73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec.	1,'39† 74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan.	12,'40† 57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov.	24,'39† 72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov.	10,'39† 103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct.	6,'39† 58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec.	22,'39† 77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct.	27,'39† 78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar.	29,'40† 67.	Feb. 17,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar.	15,'40† 128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76.				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov.	3,'39† 62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan.	19,'40† 83.	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept.	20,'39† 83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan.	26,'40† 74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct.	13,'39† 96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec.	15,'39† 70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec.	1,'39† 74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May	10,'40† 81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr.	19,'40† 93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77.)				
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug.	25,'39† 62.	Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb.	9,'40† 100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb.	2,'40† 72.	Jan. 20,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct.	20,'39† 75.	Oct. 14,'39
Rains Came, The (G) 011	T. Poyer-M. Loy-G. Brent	Sept.	15,'39† 103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct.	13,'39† 101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct.	20,'39† 79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr.	26,'40† 65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May	3,'40† 84.	Feb. 4,'39
Stanley and Livingstone (G) 003	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull - Sir C. Hardwicke	Aug.	18,'39† 101.	Aug. 5,'39
(Exploitation: Aug. 19,'39, p. 67; Sept. 23,'39, p. 73; Oct. 7,'39, p. 64; Nov. 4,'39, p. 64; Nov. 11,'39, p. 67; Dec. 30,'39, p. 65.)				
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr.	5,'40† 85.	Apr. 6,'40
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept.	22,'39† 57.	Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan.	5,'40† 86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb.	23,'40† 73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov.	17,'39† 65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov.	17,'39† 84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr.	12,'40† 70.	Mar. 23,'40
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb.	16,'40† 59.	Feb. 3,'40

Coming Attractions

Brigham Young	T. Poyer-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price			
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June	21,'40† 75.	May 11,'40
Earthbound 034	Warner Baxter-Andrea Leeds	June	7,'40†	
(See "In the Cutting Room," Mar. 16,'40.)				
Four Sons 047	D. Ameche-Mary Beth Hughes	June	14,'40†	
Girl from Avenue A	Jane Withers-Kent Taylor			
Girl in Room 313, 051	Kent Taylor-Florence Rice	July	12, 40†	
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
I Married a Nazi*	J. Bennett - R. Greene - G. Saunders			
Lillian Russell 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Felds	May	24,'40†	
Lucky Cisco Kid 049	Cesar Romero-Evelyn Venable	June	28,'40†	
Marriage in Transit	Virginia Gilmore-Robt. Sterling	May	31,'40†	
(See "Rain or Shine," "In the Cutting Room," Apr. 27,'40.)				
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July	5,'40†	
On Their Own (G) 044	Spring Byington-Ken Howell	May	17,'40† 63.	Apr. 13,'40
Pier 13	Lynn Bari-Lloyd Nolan			
Public Deb, No. 1	Brenda Joyce - Ralph Bellamy - G. Murphy - M. Auer - C. Ruggles			
Return of Frank James, The*	H. Fonda-A. Leeds-J. Cooper			
Sailor's Lady 052	Jon Hall-Nancy Kelly	July	19,'40†	
(See "In the Cutting Room," Mar. 2,'40.)				
Street of Memories	Lynn Roberts-John McGuire			
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb.	16,'40† 63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct.	12,'39† 95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug.	4,'39† 115.	May 6,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72; Oct. 7,'39, p. 65; Oct. 21,'39, p. 62; Dec. 16,'39, p. 68.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar.	1,'40† 88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p 87.)				
Housekeeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct.	26,'39† 80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept.	22,'39† 70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan.	19,'40† 73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
Man in the Iron Mask (G)	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug.	11,'39† 112.	July 1,'39
(Exploitation: July 1,'39, p. 59; July 22,'39, p. 80; Aug. 12,'39, p. 69; Aug. 19,'39, p. 66; Aug. 26,'39, p. 85; Sept. 2,'39, p. 53; Sept. 16,'39, p. 82; Sept. 30,'39, p. 56; Oct. 28,'39, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
They Shall Have Music (G)	Jascha Heifetz - Andrea Leeds - Joel McCrea-Gene Reynolds	Aug. 18,'39†	101.	July 15,'39
(See musical analysis, July 22,'39, p. 54; exploitation: Oct. 7,'39, p. 66; Oct. 14,'39, p. 62; Dec. 2,'39, p. 76.)				

Coming Attractions

Captain Caution	Victor Mature-Louise Platt
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields
Our Town	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin — May 24, '40†
(Exploitation: Mar. 30,'40, p. 87.)	
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor — May 17,'40† — *85. May 4,'40
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillian Bond
(See "In the Cutting Room," Feb. 10,'40.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
If I Had My Way (G)	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56	
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Ski Patrol (G)	Lili Deste-Philip Dorn	May 10,'40†	*64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
When Tomorrow Comes (G) 3003	Irene Dunne-Charles Boyer	Aug. 11,'39	92.	Aug. 19,'39
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G)	B. Burns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte* 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†		
Black Diamonds*	Richard Arlen-And Devine			
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth			
Hot Steel 4056	Richard Arlen-Andy Devine	May 24,'40†		
I Can't Give You Anything But Love, Baby (G)	Johnny Downs-Peggy Moran	June 21,'40†	*61.	May 11,'40
La Conga Nights	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†		
Love, Honor and Oh, Baby	W. Ford-K. Adams-D. Woods	June 7,'40†		
One of the Boston Bullertons	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	June 14,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				
South to Karanga	C. Bickford-D. Foran-L. Destl	Aug. 2,'40†		
You're Not So Tough	"Dead End Kids"-Nan Grey	July 26,'40†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69	
(See "In the Cutting Room," Mar. 30,'40.)				
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 13,'40	90.	Jan. 27,'40†
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'10, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57.	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77.)				
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia-Weidler	June 29,'40†		
Flight Angels (G)	Virginia Bruce-Dennis Morgan-R. Bellamy - J. Wyman - W. Morris	May 18,'40	*75.	May 11,'40
Fugitive From Justice	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	
Murder in the Air	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	
Torrid Zone (A)	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	*88.	May 11,'40

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60.	
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy	June 8,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Episode	O. de Havilland - J. Lynn - C. Winninger - J. Wyman - E. Albert			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†		
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
No Time for Comedy	James Stewart-Rosalind Russell			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
Sentence, The	G. Brent-V. Bruce-B. Marshall			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	S. W. Carver	McDowell	Apr. 16, 40	69.	Apr. 20,'40
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80.	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65.	Dec. 9,'39
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Double Deal (G)	Monte Hawley	International		*55.	Dec. 16,'39
Fight for Life (A)	Myron McCormick	U. S. Film Service		69.	Mar. 16,'40
(See "In the Cutting Room," May 4,'40.)					
Frontier Crusader*	Tim McCoy	Sig Neufeld			
I Take This Oath	Gordon Jones	Sig Neufeld			
(See "In the Cutting Room," May 4,'40.)					
Mr. Washington Goes to Town (G)		F. E. Miller	Buell	*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight* (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90.	Dec. 30,'39
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Come On, George (G)	George Formby	ABFD		88.	Dec. 2,'39
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72.	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.	Jan. 6,'40
Face Behind the Sear, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The* (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom* (G)	Will Fyffe	General		85.	May 11,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,39
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74.	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80.	Nov. 18,'39
Mayor's Dilemma, The (A) (Reviewed under the title, 'Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Mill on the Floss, The (G) (Exploitation: Dec. 23,'39, p. 58.)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90.	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90.	Nov. 4,'39
Monkey Into Man (A)		World	May. 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
North Sea Patrol	Geoffrey Toone	Film Alliance	Nov. 15,'39	69.	
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road*	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83.	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87.	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73.	Nov. 4,'39
Ultimatum (G)	Erle Von Strohelm	Hoffberg	Feb. 3,'40	73.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct. 20,'39	17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39	19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	Apr. 19,'40	.2 rls.
Awful Goof, The, 1427 ..... Charley Chase	Dec. 22,'39	17....
Calling All Curs (9-9-39) 1401 ..... (3 Stooges)	Aug. 25,'39	17½..
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov. 24,'39	18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb. 16,'40	17....
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb. 2,'40	17....
Money Squawks 1432	Apr. 5,'40	2 rls.
Andy Clyde		
Mooching Through Georgia (9-9-39) 9438 ..... (All Star)	Aug. 11,'39	19....
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan. 5,'40	17½..
Oh, You Nazty Spy (2-24-40) 1404 ..... (3 Stooges)	Jan. 19,'40	18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct. 6,'39	18½..
Pardon My Berth Marks (3-16-40) 1431 ..... Buster Keaton	Mar. 22,'40	16....
Rockin' Thru the Rockies. (3-16-40) 1405 ..... (3 Stooges)	Mar. 8,'40	18....
Skinny the Moocher 1421 ... Charley Chase	Sept. 8,'39	16½..
South of the Boudoir 1434. Charley Chase	May 17,540	.2 rls
Static in the Attic 1422 ... Walter Catlett	Sept 22,'39	19....
Teacher's Pest 1424 ..... Charley Chase	Nov. 3,'39	16½..
Three Sappy People 1403.. (3 Stooges)	Dec. 1,'39	18½..
You're Next 1433 ..... Walter Catlett	May 3,'40	.2 rls.

CINESCOPES

Berth of a Queen (4-27-40)	Mar. 15,'40	11....
Fashion Takes a Holiday (3-16-40) 1973	Mar. 8,'40	11....
Threads of a Nation, The (2-10-40) 1972	Feb. 9,'40	11....
World of 1960 (Futurama (1-6-40) 1971	Dec. 22,'39	9....

COLOR RHAPSODIES

Blackboard Revue 1508	Mar. 15,'40	7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	7½..
Crop Chasers (10-14-39) 1502	Sept. 22,'39	8....
Dreams On Ice (10-7-39) 1503	Oct. 20,'39	6½..
Egg Hunt, The 1510	May 31,'40	7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40	7½..
Happy Tots' Expedition 1507	Feb. 9,'40	6½..
Jitterburg Knights (9-9-39) 1501	Aug. 11,'39	7....
Mother Goose In Swing-time 1505	Dec. 18,'39	7....
Mountain Ears (11-11-39) 1504	Nov. 3,'39	7....

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	18....
Historic Cities of India 1552	Oct. 27,'39	10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	10....
Life in Paris 1554	Dec. 22,'39	11....
Morocco 9556	Aug. 11,'39	10½..
New Hampshire (3-30-40) 1555 ..... (color)	Feb. 9,'40	11....
Pleasure Bound in Canada 1557	May 3,'40	.1 rl..
Sojourn in India 9555....	July 7,'39	9½..
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	10....

COMMUNITY SING (Series 4)

No. 1 (9-9-39) 1651 ..... (Crosby Hit Songs)	Aug. 4,'39	.9....
No. 2 1652 ..... (Old Time Songs)	Sept. 8,'39	.9½..
No. 3 1653 ..... (College Songs)	Oct. 13,'39	10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov. 17,'39	11....
No. 5 (3-10-40) 1655 ..... (Gypsy Songs)	Dec. 29,'39	10....
No. 6 1656 ..... (Songs of Hit Parade)	May 10,'40	.1 rl..

FABLES CARTOONS

Park Your Baby (2-24-40) 1752	Dec. 22,'39	.6....
Little Lost Sheep 1751	Oct. 6,'39	.7....
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	.6....

FOOLS WHO MADE HISTORY

No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39	11....
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	10½..

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books).....	Oct. 6,'39	10....
No. 2 1521 (Building of Boys)	Oct. 12,'39	11....

MUSIC HALL VANITIES

Montmartre Madness (6-3-39) 9964	June 30,'39	10½ .

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39	.6½..
Man of Tin 1704.....	Feb. 23,'40	.6½..
Millionaire Hobo 1702.....	Nov. 24,'39	.7....
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	.6½..

SCRAPPY CARTOONS

Scrappy's Rodeo 9756.....	June 2,'39	..6....

SCREEN SNAPSHOTS (Series 18)

No. 11 9861	June 15,'39	10....
No. 12 (8-19-39) 9862.....	July 28,'39	10....

(Series 19)

No. 1 (10-14-39) 1851 (Art of Makeup)	Sept. 22,'39	.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov. 10,'39	10....
No. 3 1853 (Novelty Parties)	Dec. 1,'39	10....
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40	10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40	10....
No. 6 (4-27-40) 1856.....	Mar. 29,'40	10....
No. 7 1857	May 3,'40	10....
No. 8 1858	June 7,'40	.1 rl..

SPORT THRILLS

Big Fish (9-9-39) 9810....	Aug. 18,'39	10....
Bows and Arrows 1801.....	Oct. 6,'39	.9....
Catch of the Season.....	Apr. 19,'40	.1 rl..
Flying Targets (3-16-40) 1804	Feb. 16,'40	10....
Jai Alai (1-6-40) 1802....	Nov. 30,'39	.8½..
Jockeys Up (6-17-39) 9807.	June 2,'39	..9½..
Rough House Fiesta 1805..	Mar. 8,'40	10....
Skiing Technique 1803.....	Jan. 19,'40	.9½..
Sport of Kings 1807.....	May 24,'40	.1 rl..
Technique of Tennis (6-17-39) 9808	June 30,'39	..8½..
There Goes Rusty (8-26-39) 9809	July 15,'39	10½..
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	10....

WASHINGTON PARADE

No. 4 9904 (Library of Congress)	Aug. 4,'39	10....
No. 1 (11-25-39) 1901..... (Smithsonian Institution)	Nov. 10,'39	11....

Title	Rel. Date	Min.
1938-40		
No. 2 (2-17-40) 1902 ..... (U. S. Treasury)	Dec. 29,'39	11....
No. 3 1903 ..... (Federal Bureau of Investigation)	Feb. 9,'40	11....
No. 4 1904 ..... (Social Security)	Apr. 26,'40	.1 rl..

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	.7....
Bookworm, The (9-16-39) W-889	Aug. 26,'39	.9....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	.8....
Home on the Range (3-30-40) W-85	Mar. 23,'40	.8....
Goldilocks and the Three Bears (7-23-39) W-888..	July 15,'39	11....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	.8....
One Mother's Family (11-11-39) W-890	Sept. 30,'39	.9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39	.9....
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	.9....
Rainy Day, A W-86.....	Apr. 20,'40	.7....

CRIME DOESN'T PAY

No. 24—Think First (10-21-39) P-815 ..... Loraine Day-Ann Morriss	Sept. 9,'39	21....
No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Jo Ann Sayers	Oct. 28,'39	21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec. 23,'39	20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan. 27,'40	21....
No. 28—Jack Pot (4-13-40) P-3 ..... Tom Neal-Ann Morriss	Mar. 9,'40	19....

FITZPATRICK TRAVELTALKS

Calling on Columbia (5-4-40) T-59	Mar. 16,'40	.8....
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39	11....
Land of Alaska Nellie (2-3-40) T-55	Dec. 23,'39	.9....
Modern New Orleans T-61.	May 11,'40	.8....
Natural Wonders of Wash-ington State (10-21-39) T-52	Oct. 7,'39	.9....
Night Descends on Treas-ure Island (3-9-40) T-57.	Jan. 20,'40	.8....
Old Natchez (2-10-40) T-56	Dec. 30,'39	.9....
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39	.9....
Seattle, Gateway to North-west (4-6-40) T-58.....	Feb. 17,'40	.9....
Sitka and Junea (4-27-40) T-60	Apr. 13,'40	.9....
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	.9....

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept. 9,'39	11....
Door Will Open, A (4-13-40) M-78 ..... Dalies Frantz-Lynne Carver	Mar. 9,'40	11....
Failure at 50, A (11-18-39) M-73..... Truman Bradley-Jack Mulhall	Oct. 7,'39	10....
Mendelssohn's Wedding March (12-2-39) M-74...	Nov. 4,'39	.8....
Miracle at Lourdes (1-20-40) M-75 ..... G. P. Huntley, Jr.-Jo Ann Seyers (Sepia)	Dec. 30,'39	11....
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb. 10,'40	.9....
Old South, The (2-3-40) M-77	Jan. 20,'40	11....
Rhumba Rhythm (9-9-39) M-71 ..... Mary Treen-Sally Payne (Sepia)	Sept. 2,'39	11....
Spots Before Your Eyes S-108	May 4,'40	.1 rl..
Where Turf Meets Surf (2-24-40) M-76 ..... Mary Treen-Sally Payne (Sepia)	Jan. 6,'40	11....

OUR GANG

Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	11....
All About Hash C-136.....	Mar. 30,'40	11....
Auto Antics (9-16-39) C-942	July 22,'39	10....
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	10....
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39	11....
Dad for a Day (12-2-39) C-132	Oct. 21,'39	11....
Dog Daze (7-29-39).....	July 1,'39	11....
New Pupil, The (4-27-40) C-137	Apr. 27,'40	11....
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39	11....
Joy Scouts (7-29-39).....	June 24,'39	10....

PASSING PARADE (Sepia)

No. 6—(617-39) K-926.... (Yankee Doodle Goes to Town)	June 17,'39	..9....
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	11....
No. 8—Story that Couldn't Be Printed (9-16-39) K-928	July 22,'39	11....
No. 9—One Against the World (9-16-39) K-929..	Aug. 19,'39	11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	11....
No. 11—Forgotten Victory (12-23-39) K-121 ..... (Sepia)	Dec. 9,'39	11....
No. 12—XXX Medico (4-27-40) K-122 ..... (Sepia)	Mar. 30,'40	10....
No. 13—The Hidden Master (4-27-40) K-123 ..... (Sepia)	Apr. 20,'40	11....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July 1,'39	..9....
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	10....
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	10....
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40	10....
Romance of the Potato (1-6-40) S-103..... (Sepia)	Dec. 9,'39	.9....
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	10....
Ski Bird (11-25-39) S-102	Nov. 18,'39	.8....
Stuffie (3-9-40) S-106.....	Mar. 2,'40	11....
Take a Cue (9-16-39) S-911 ..... (Sepia)	Aug. 12,'39	..8....
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	.8....

SPECIAL

Flag Speakers, The (5-4-40)	June 14,'40	19....

ROBERT BENCHLEY

Day of Rest, The (10-21-39) F-141.....	Sept. 6,'39	.9....
Home Movies (3-9-40) F-144	Feb. 17,'40	.7....
See Your Doctor (12-23-39) F-142	Dec. 16,'39	.8....
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830.	Nov. 15,'39	.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	..7....
Yip Yip Yippy (7-29-39) T8-6	July 28,'39	..7....
Busy Little Ants C9-3....	Feb. 23,'40	.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1....	Sept. 22,'39	.1 rl..

COLOR CLASSICS

Ants in the Plants (3-23-40) C9-3	Mar. 15,'40	.7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Kick in Time, A C9-4	May	17,'40†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7....
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Colombia (8-12-39) K8-7	July	21,'39.10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1	Sept.	1,'39†10....
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7	May	31,'40†.1 rl..
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10....
Blue Barron & His Orch. A9-9	May	24,'40†.1 rl..
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvett? (5-4-40) A9-8	Apr.	26,'40†10....
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V9-5.	Jan.	19,'40†10....
Television Preview V9-8	May	3,'40†.1 rl..
Touchdown Review (1-20-40) V9-4	Dec.	22,'39†10....
PARAMOUNT PICTORIAL (New Series)		
No. 11—(6-24-39) P8-11.	June	2,'39.10....
No. 12—(8-12-39) P8-12.	July	14,'39.10....
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
My Feelins Is Hurt E9-5.	Apr.	12,'40†.1 rl..
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Onion Pacific E9-6	May	24,'40†.1 rl..
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Aint Honest E9-4.	Mar.	22,'40†.1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		10....
No. 5—(5-4-40) J9-5	May	3,'40†10....
GRANTLAND RICE SPORTLIGHTS		
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro Maniacs (9-9-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak R9-10	Apr.	19,'40†.1 rl..
STONE AGE CARTOONS		
Granite Hotel B9-3	Apr.	26,'40†.1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7.. .
Way Back When a Night Club Was a Stick B9-4.	May	10,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....
UNUSUAL OCCUPATIONS (In Color)		
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703.	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402.	Dec.	8,'39†19....
Mutiny in the County 03,404	May	3,'40†17....
Slightly at Sea 03,403	Feb.	9,'40†16....
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201.	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202.	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203.	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....
No. 7—(4-6-40) 04,207	Feb.	23,'40†10....
No. 8—(4-13-40) 04,208	Mar.	22,'40†10....
No. 9—(4-27-40) 04,209	Apr.	19,'40†11....
MARCH OF TIME 1938-39		
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102.	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104.	Nov.	24,'39†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40†19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210	May	12,'39.11....
Lillian Roth		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205	July	5,'40†16....
Marriage Go-Round 93,204.	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,'40†20....
RAY WHITLEY COMEDIES		
Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504.	June	6,'39.19....
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
Air Army (4-27-40) 04,609.	Apr.	26,'40†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-30) 94,613.	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604.	Dec.	8,'39†10....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Aquapoise (2-3-40) 04,306.	Jan.	19,'40†.9....
Court Favorites (5-4-40) 04,3099	Apr.	12,'40†.9....
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303.	Oct.	27,'39†.9....
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Silent Wings 04,310	May	10,'40†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound, 94,116.	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Bone Trouble 04,107	June	28,'40†.1 rl..
Billposters, The 04,105	May	17,'40†.8....
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Vacation 04,109.	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Fire Chief 04,114	Nov.	22,'40†.1 rl..
Gone with the Whirlwind 04,113	Nov.	1,'40†.1 rl..
Mickey's Magic Lamp	Aug.	2,'40†.1 rl..
Mr. Duck Steps Out 04,106	June	7,'40..8....
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40†.1 rl..
Officer Duck 04,101	Sept.	22,'39†.8....
Put Put Trouble 04,108	July	19,'40†.1 rl..
Riveters 04,102	Mar.	15,'40†.7....
Sea Scouts 94,115	June	30,'39..8....
Tugboat Mickey 04,104	Apr.	26,'40†.7....
Window Cleaners 04,111	Sept.	20,'40†.1 rl..

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sky Fighters (12-9-39) 0203	Dec.	8,'39†11....
FASHIONS (In Color)		
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..
Fashion Forecast, No. 8 0604	June	21,'40†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40†10....
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....
LEW LEHR		
Cheerio My Dears! 0404	July	5,'40†.1 rl..
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Isles of the East 0108	May	24,'40†.1 rl..
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7....
Catnip Capers 0559 (color)	May	31,'40†.1 rl..
Dog in a Mansion, A 0507.	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl.
Golden West The (8-26-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509.	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558 (color)	Apr.	19,'40†.1 rl..
Love in a Cottage 0517.	July	28,'40†.1 rl..
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40†.7....
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Professor Offkeyski 0514.	June	14,'40†.1 rl..
Rover's Rescue 0515	June	28,'40†.1 rl..
Rupert the Runt 0516	July	12,'40†.1 rl..
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Swiss Ski Yodelers 0513.	May	17,'40†.1 rl..
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.7....
ED THORGERSEN (Sports)		
Action on Ice 0306	July	19,'40†.1 rl..
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (9-10-40) 0304 (color)	Mar.	1,'40†10....
Over the Seven Seas (4-6-40) 0305	Apr.	26,'40†10....
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10
Petra (1-14-39)	Aug.	1,'39.10
River Thames (4-15-39)	Nov.	1,'39.10
Ruins of Palmyra	Oct.	1,'39.10

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 65—(7-29-39) 3363	July	17,'39..9
No. 66—(9-30-39) 4351	Sept.	25,'39†.9
No. 67—(10-14-39) 4352	Oct.	16,'39†.9
No. 68—(10-14-39) 4353	Nov.	13,'39†.9
No. 69—(12-23-39) 4354	Dec.	11,'39†.8
No. 70—(12-30-39) 4355	Dec.	25,'39†.8
No. 71—4356	Jan.	15,'40†.9
No. 72—(3-30-40) 4357	Feb.	5,'40†.9
No. 73—(4-6-40) 4358	Feb.	26,'40†.9
No. 74—(4-27-40) 4359	Mar.	18,'40†.9
No. 75—(4-27-40) 4360	Apr.	29,'40†10
No. 76—4361	May	13,'40†.1 rl.
No. 77—4362	May	27,'40†.1 rl.
LANTZ CARTUNES		
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7
Slap Happy Valley 3261	Aug.	21,'39..7
Snuffy's Skunk Party (9-23-39) 3260	Aug.	7,'39..7
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl.
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½
100 Pigmies and Andy Panda 4268	Apr.	22,'40†.1 rl.
Scrambled Eggs 4263	Nov.	20,'39†.8¾
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9
Tom Thumb, Jr. (3-30-40)		7½
MENTONE MUSICAL COMEDIES		
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug.	9,'39.17
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20
STRANGER THAN FICTION SERIES		
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9
No. 71—Novelty 4376	Jan.	8,'40†.1 rl.
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½
No. 76—Novelty 4381	May	6.'40†.1 rl.
No. 77—Novelty 4382	May	20,'40†.1 rl.
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept.	6,'39†17
Follies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40†17
Bullets and Ballads 4226 Armida Harry Stafford	Feb.	14,'40†17½
International Revels (3-30-40) 4227 Wm. G. Sabbot	Mar.	13,'40†17
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov.	15,'39.18
Rhythm Jamboree 4225 Judy Starr	Jan.	17,'40†18
Snow Follies (1-6-40) 4224 Lillian Roth	Dec.	13,'39†18
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct.	18,'39†18
Swingin' in the Barn 4229	May	15,'40†.2 rls.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Quiet Please (5-27-39) 4006 Fritz Feld (Color)	July	1,'39.20
A Swing Opera 4030 Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug.	26,'39.20
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept.	10,'39†17
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept.	9,'39.20
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct.	28,'39†20
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20
Royal Rodeo, The (12-9-39) 5002 John Payne	Nov.	25,'39†15
Remember When (9-16-39) 5101 Eaton Boys	Jan.	20,'40†20
One for the Book (1-6-40) 5105 Betty Hutton	Feb.	3,'40†20
Alex in Wonderland 5106 Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 Dennis Morgan (Color)	Apr.	6,'40†18
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr.	20,'40†20
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
COLOR PARADE		
Modern Methods (8-12-39) 4611	July	15,'39.10
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl.
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl.
New Horizons (1-13-40) 5404	Jan.	6,'40†10
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10
Men Wanted 5406	Mar.	23,'40†.1 rl.
Gun Dog's Life 5047	May	11,'40†.1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Lives in Peril 4311	July	1,'39..1 rl.
Three Minute Fuse (9-2-39) 4312	July	29,'39.11
Verge of Disaster 4313	Aug.	26,'39..1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007 Moroni Olson	Aug.	19,'39†20
Monroe Doctrine (10-28-39) 5001 Charles Waldron	Oct.	14,'39†16
Old Hickory (1-6-40) 5003 Hugh Sothern	Dec.	23,'39†17
Teddy the Rough Rider (2-1040) 5004 Sydney Blackmer	Feb.	24,'40†19
LOONEY TUNES		
No. 72—Porky's Picnic 4815	July	15,'39..1 rl.
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl.
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl.
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†1.rl.
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl.
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl.
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl.
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl.
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl.
MELODY MASTERS		
Rita Rio and Orch. 4716	July	1,'39..1 rl.
Will Osborne and Orch (8-5-39) 4717	July	22,'39†10
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl.
Swing Styles (9-16-39) 5501	Sept.	2,'39†10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl.
Larry Clinton and His Orch. 5508	May	25,'40†.1 rl.
MERRIE MELODIES (In Color)		
No. 85—Old Glory (6-17-39) 4521	July	1,'39.10
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl.
No. 87—Snow Man's Land 4523	July	29,'39..1 rl.
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl.
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl.
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl.
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl.
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl.
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl.
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl.
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl.
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl.
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40† 7
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl.
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40† 1 rl.
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl.
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl.
No. 106—The Bears Tale 5316	Apr.	13,'40†.1 rl.
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl.
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl.
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug.	19,'39..1 rl.
Right Way, The (6-17-39) 4908 Irene Rich	July	1,'39....9
Witness Trouble 4911 Grouch Club	July	29,'39..1 rl.
One Day Stand (8-26-39) 4912	Aug.	19,'39.10
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 Grouch Club	Sept.	9,'39†.9
History Repeats Itself (10-14-39)		10
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10
An Organ Novelty (11-4-39) 5703 Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9
No Parking (4-13-40) 5704 Grouch Club	Mar.	30,'40†10

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22
ATLAS		
Pyramids of Mexico, The (1-20-40)		11
Xochimilco (1-15-40)		11
CENTRAL		
Country Fair (2-24-40)		10
Zoo in Manhattan (11-18-39)		10
EALING-METRO		
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9
Homes of Today (11-13-39)		11
RENOWN		
Smart Footwork (2-24-40)		15
Thank You, Mr. Silkworm (2-24-40)		15
YORKE		
Couriers of the Nation (12-9-39)		17
Finland Fights! (2-17-40)		5

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Shadow, The (1-13-40) 1140 (15 episodes)	Jan.	5,'40†.2 rls. (each)
Victor Jory-Veda Ann Borg		(1 episode 31 min)
Terry and the Pirates (4-20-40) (15 episodes)	Apr.	12,'40†19 (each)
Wm. Tracy-Granville Owens		(1st episde 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder Don "Red" Barry		
Dick Tracy's G-Men (8-19-39) 872 (15 episodes)	Sept.	2,'39 (1st episode 29 min.)
Ralph Byrd		
Drums of Fu Manchu (2-17-40) (15 episodes)	Mar.	15,'40†20 (each) (1st episode 30 min.)
Henry Brandon-Luana Walters		
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec.	16,'39.18 1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 (15 episodes)	Apr.	9,'40†21 (each)
Larry (Buster) Crabbe		
Green Hornet, The (12-2-39) 4781-93 (13 episodes)	Jan.	9,'40†21 (each)
Gordon Jones Anne Nagel		
Phantom Creeps, The (9-2-39) 4681-92	Oct.	17,'39†21 (each)
Bela Lugosi-Dorothy Arnold		
Winners of the West (13 episodes)	July	2,'40†21 (each)
Dick Foran-Anne Nagel		

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"Lillian Russell"
"Waterloo Bridge"
"La Conga Nights"
"Our Town"
"You Can't Fool Your Wife"
"Those Were the Days"
"Hidden Gold"
"Gaucho Serenade"
"Men Without Souls"
"An Angel from Texas"

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SEARS, ROEBUCK TESTS PROFIT SHARING PLAN FOR EXHIBITORS

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MAJORS SETTLE MORI SUIT AS U. S. OPENS FILM CONTRACTS PROBE

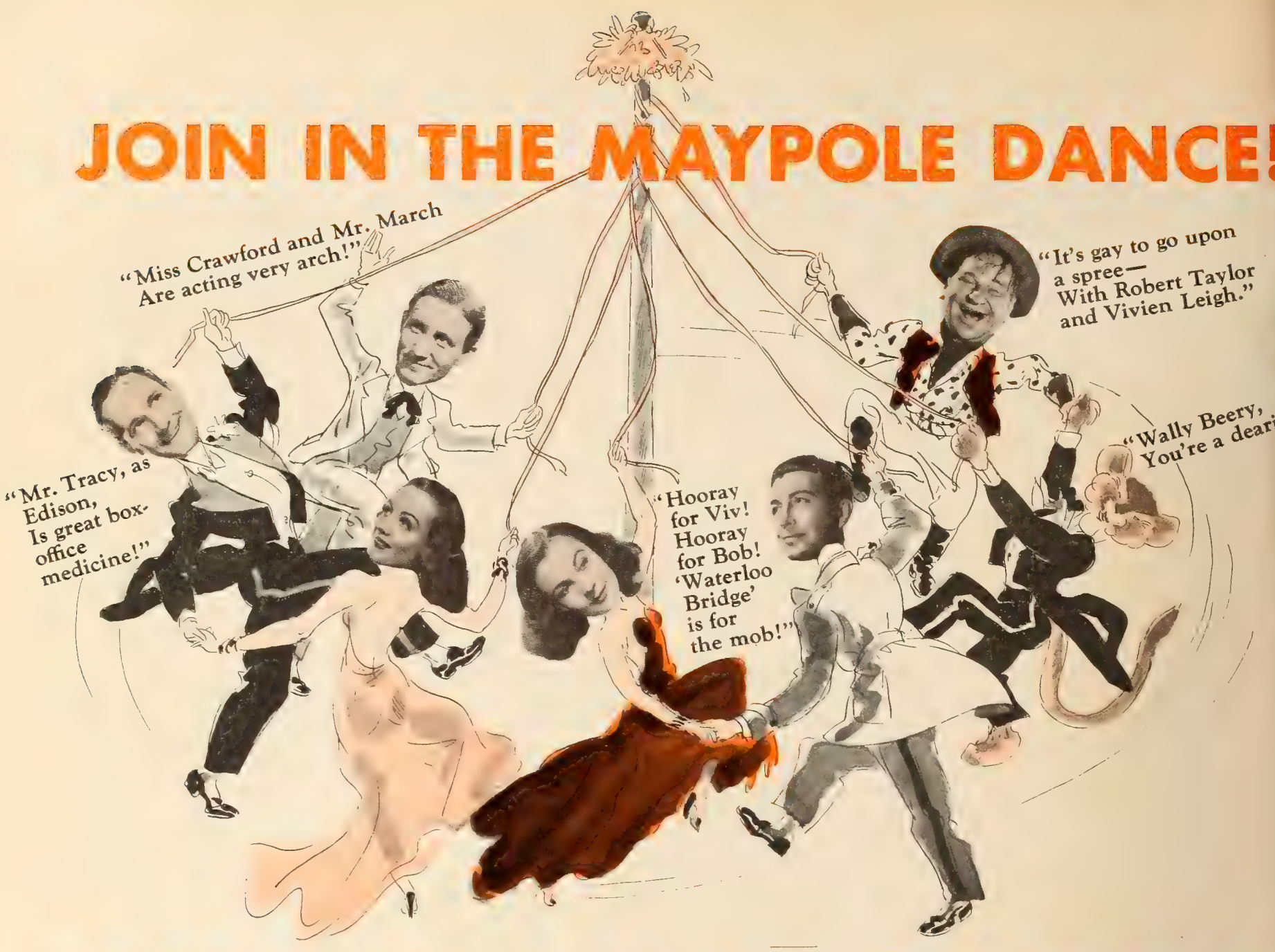
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PITTSBURGH—150,000 in giant turn-out! Police and National Guardsmen rope off entire length of 6th Street from Pennsylvania Avenue to river for opening at Harris-Alvin! Senator Theatre forced to open to accommodate clamoring thousands at same $1.10 scale! Fevered boxoffice stampede climaxes 72 hours of unprecedented civic excitement and celebration! Mile-long parade down "Avenue of Flags"! $100-a-plate "Diamond Jim Brady Banquet"! Three network broadcasts! Special airport ceremonies and Mayor's reception for stars Alice Faye, Edward Arnold! Nation-wide wire service news coverage blazons event to millions!

HOLLYWOOD—unprecedented press coverage attests news-importance and nation-wide interest in coast premiere at Grauman's Chinese! 400 important Hollywood correspondents blanketing nation augmented by key critics from every city in West! Excited throngs fill Hollywood Boulevard, halt traffic, storm theatre's mammoth courtyard! Stars and celebrities too numerous to mention! Gala audience in great ovation! Listening millions thrill to Richfield Hour broadcast of event!

CLINTON, IOWA—100,000 crowd into town from miles around! Both Capitol and Rialto Theatres sold out ten days in advance at $1.50 and $1.10! Police reinforcements rushed from Davenport, Rock Island and Moline! State constabulary detour all highway traffic! Entire business section transformed into municipality of gay 90's with townspeople in costume! Block parties! Masquerades! Dances! Ceremonies! Wildly cheering throngs welcome stars Don Ameche, Cesar Romero, Arleen Whelan, Mary Healy arriving on Streamliner "Treasure Island's" initial run! Three Governors participate in official festivities! A red letter day for Clinton—flashed to the nation by correspondents, news photographers, broadcasters!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139, No. 7 May 18, 1940

"BOURBON STRAIGHT"

TYCOONISH *Time*, which says it is a "newsmagazine", is doing some full page institutional advertising in the metropolitan press "in which the Editors of *Time* hope to give all the readers of this newspaper a clearer picture of the world of newsgathering . . . "

The specimen at hand presents a half page halftone of an illustration photograph posed for the purpose of representing a reporter of circa 1910 emerging from the swinging doors of "Joe's", a saloon with gas lights in the window.

"A nose for news—and a stomach for whiskey" is the display line.

The headline and the disquisition which follows purport to depict the old time reporter "who has passed to some private and personal Nirvana of his own where every typewriter has all its keys and a bottle waits at every four alarm fire."

Fresh young *Time* decides: " . . . since the days of the old-time reporter both men and minds have changed. The reporter of today is a better man than his predecessor. He *has* to be. He is better educated, better paid. Neither he nor his editor can get away with the cheap sensationalism of yesterday's Yellow Journalism—and neither of them insists on any special license to get drunk. The reporter's passport today is respected everywhere and he is expected to live up to the code of his profession."

The advertising copy appears to have been done by some agency expert who got his lore of the journalism of yesterday from stage and screen and storybooks.

Competent knowledge would not have risked resort to color-blind slurs about yellow journalism as typifying the newspapers of yesteryear, charges that reporters of yesteryear were notable mostly as alcoholics, that they were relatively illiterate.

That in terms of comparison and inference is what *Time*, officially in paid space, has to say of the reporters and editors who gave America a great dynamic daily press, the equal of which the world had never seen before, and of which so sadly little survives in today's patterned and routine journalism.

HAVING used the reporter of the spectacular yesterdays for the purposes of quaint illustration and flamboyant headline—"Nose for News and Stomach for Whiskey," *Time's* advertisement would pluck for itself the plumage of what it deems his superior successor—"better man . . . better educated, better paid". For it says, " . . . the Newsmagazine has as grist for its weekly mill all that has been found out by the world's good reporters. Sometimes these good reporters are *Time's* own correspondents or legmen. . . "

Of *Time's* own legmen all of those this observer has found in action are from Vassar, Smith or Radcliffe. Indubitably they have nice legs but, like too many of the reporters of today's first-hand journalism, they tend to depend considerably on telephone voices and other remote contacts.

That reporter who had the "stomach for whiskey" used his own nose, his own legs, and wrote his own story, even if he had to take a telegraph operator with him. He did not have to worry about a typewriter with "all its keys" because he could also do it long hand and, if need be, dictate to the wire, complete with lead, narrative and inserts as required, and it was no mere adjectival bulletin of the sort which commonly passes for "a story" today.

WITH no legs from Bryn Mawr or Vassar to aid him, the old time reporter, the customer for "Joe's Place", collected his "color" along with the rest of the facts, so his story read like it came from where it happened—because it did.

That reporter, allegedly gone to Nirvana, used reporting rather than formulae and, for instance, never had to resort to such a cooky-cutter school of writing as that which aims at implication of first hand intimacy by such phraseology as: "hot-eyed Eugene ('Goober') Cox", or "Mrs. Mary Teresa Norton . . buxom chairlady" or "Lanky (6 ft. 6 in.) Playwright Robert Emmet Sherwood", "dormousy Edward Pountney", "Moon-faced David Rockefeller" (all specimens from *Time* of May 13—see any issue). That's the kind of reporting that can be done off a press service photograph.

"Hoteyed—lanky—dormousy—moon-faced"—are the ill-grace notes of a rewrite man half a world away from his story and trying to beguile the reader into feeling that he is getting ringside bulletins.

Perhaps the success of the method justifies it—but the opportunity for that success would not have existed if the daily journalism of today did that superior job that *Time* proclaims.

The fact is that both superior reporters and superior publishers grow fewer and fewer, as newspapers become more and more the organs of the department stores, as they lose to radio advertising time and lottery devices of merchandising.

Personality, and with it character, has gone out of the publishing offices, off the editors' desk and in such fashion as the papers indicate, into the "columns".

THE best reporting job that the newspapers of America have seen for a long, long time has been turned in by a columnist, Mr. Westbrook Pegler. The story which he has been unfolding about the state of some of the internal machinery of corrupt labour leadership, and about the nature of some of its personnel, is rather more of a scoop, a feat of reporting, than the more lauded performances of war coverage. It took no reporter to find the war, but it took a considerable reporter to find the facts in the smelly picture cited. Mr. Pegler was, incidentally, his own leg man, too, with no hearsay about records and documents.

There are not enough of the likes of Mr. Pegler to go around, so perhaps he just has to be syndicated.

The Pegler performance might be considered a certain sort of challenge to at least eight publishers, eight managing editors, eight city editors and any number of reporters in the metropolitan district of New York, alone, and some part of the story was and is in that once journalistically competent town of Chicago, too. What kind of daily journalism let that one sleep around—and who is following up now? There's a great chance for that "better paid, better educated" journalism that *Time* admires so much. And about *Time*, itself—there's nothing in its franchise to prevent its printing a story its editors never read in print ahead of it. They have typewriters with all the keys on them.

Perhaps they ought to send over to "Joe's" for a bottle.

—Terry Ramsaye

This Week in the News

Sweetens "Grapes"

AFTER seeing the advance trailer on Fox's "Grapes of Wrath," last Friday, Franklin E. Ferguson, of the Whitney theatre in Hamden, Conn., concluded: "The world is full of enough trouble as it is."

So when "Grapes" began its two-day run last Wednesday, at the Whitney, it had an "added" ending. The manager remembered that a recent Paramount newsreel also showed scenes similar in locale to those in the picture, but that the newsreel showed a "land boom in the Dust Bowl" with happy farmers returning home.

The new "Ferguson finish" began immediately after Twentieth Century-Fox's "Grapes" faded out. On the screen were flashed the words: "Just a minute, Mr. Steinbeck, ('Grapes' author) and you, too, Mr. Ford (director)." It was then explained that "a new *added,* happy, encouraging, yet truthful ending" would be shown. After "a little pat on the back" was given to the author and director, the trailer presented the newsreel report on present Dust Bowl conditions.

Patrons telephoned the theatre, it was reported, to find out when the picture went on "just so they could see the new ending," as it was advertised in newspaper amusement pages.

Fire on Ickes Fees

EFFORTS of the U. S. Interior Department of Harold Ickes to exact heavy tolls from Hollywood producers for the privilege of setting up their cameras on "location" in the public domain appeared this week to be headed for Congressional investigation.

Acting on a resolution introduced April 24th by Senator Henry F. Ashurst (Dem., Ariz.), second ranking member, the Senate Public Lands Committee on Thursday, May 9th, voted to make a favorable report on the Ashurst proposal for an inquiry into the question of picture-making on the public lands.

It was indicated that the resolution would be brought up in the Senate for consideration at the earliest opportunity, and it was confidently forecast by Washington supporters that the probe, for which the Committee would be given an expense fund of $6,000, would be approved.

Following the issuance by the Interior Department of a schedule of fees, running up to $500 a day, to be exacted from Hollywood producers desiring to use the public lands as locales for their features, Senator Ashurst attacked Secretary Ickes, declaring that Mr. Ickes had exceeded his authority.

An indication of Senate support for his resolution was seen in the action taken a few days thereafter, when, at Mr. Ashurst's prompting, it adopted an amendment to the Federal Security Agency appropriation bill prohibiting the Interior Department from imposing fees for the taking of pictures on public lands other than the National Parks which, by Congressional action, are under Interior control.

Shirley Quits

SHIRLEY TEMPLE has retired (at least temporarily) from the screen and a new champion Money Making Star will be selected this year by the nation's exhibitors.

Although still leading all women performers Miss Temple dropped in 1939 from first place, where she had reigned for several years, to fifth in the MOTION PICTURE HERALD-FAME Money Makers star poll. For $300,000 her contract, which had over a year to run, was bought up last week by Twentieth Century-Fox. Since 1934 the little star has grossed about $20,000,000 for the company.

Shirley's mother announced that she felt her daughter had not enjoyed the life a girl of her age should and also that the studio was not selecting stories suitable to her daughter's talents and appeal. A one-picture-a-year film contract would now be considered, according to Mrs. Temple.

Frank Orsatti, Hollywood talent agent, and also engaged in "Phonovision," nickel-in-the-slot motion pictures, said that Shirley Temple would appear on network radio programs, beginning next fall, after she has "enjoyed a vacation." No personal appearances are planned.

TelevisionNameTrouble

TELEVISION, like motion pictures in one period of development, is having "name trouble." The film industry at one time wanted to find a better name for its product—*photoplay* and hundreds of others were suggested. But it's still "movies." Now television wants to change its name.

The motive behind the desire to change "television" to something else springs from the wish of the Radio Corporation and the radio industry in general to "tieup" television more closely with radio. RCA-NBC favors the name "radiovision," first introduced by Lee De Forest. Another objection raised against "television" as a word is that it is "too long and inaccurate." The New York *Times* is reviewing television programs under the heading "Telepictures in Review." "Video" also is used.

Music Hall Records

NOW THAT the official gross receipts of "Rebecca's" six weeks' run at New York's Music Hall have finally been computed, duly entered in the books and certified, it can be established, for the record, that while it was held for a sixth week, for the longest run at that theatre, exceeding "Snow White's" five weeks, in 1938, "Snow White" still holds the record for gross admissions for one picture in one run at the Music Hall, as witness:

	"SNOW WHITE"	"REBECCA"
1st Week	$108,000	$110,700
2nd Week	110,000	95,800
3rd Week	112,000	87,800
4th Week	111,000	86,700
5th Week . . .	96,000	83,600
6th Week		67,900
TOTALS	$537,000 (a)	$532,500 (b)

(a) Figures on "Snow White" from RKO
(b) Figures on "Rebecca" from United Artists.

In four of the five weeks of the "Snow White" run the gross exceeded $100,000 and the second, third and fourth weeks' totals exceeded that of the opening week.

Bonded Directors

SAMUEL BRONSTON, "Jimmy" Roosevelt's co-producer of proposed features for United Artists release, on Tuesday laid before Hollywood the unique proposition of having directors put up bonds to ensure their finishing a picture assignment within the budget prescribed.

Leaders of the Screen Directors Guild showed immediate interest, although they were noncommittal, except for their observation that Mr. Bronston "might have something there." James P. McGowan, oldtime director and now executive secretary of the Guild, said he would confer with Mr. Bronston to determine specifications of the plan.

Hollywood's general reaction was that the plan would work only with producing directors, that is, those who, in addition to guiding work on a set, also carry on actual production activities.

Hollywood's directors, for the most part, have long felt that they should have more voice earlier in the formulation of production plans, and more to say in the final drafting of the script.

If directors post bonds guaranteeing not to exceed budgets, protection for them against excessive costs through cast conditions, delays in story drafting, fixed charges and the like, would have to be in their contracts, it was said.

London Recovery

CABLES arriving in New York Wednesday afternoon from London's Wardour Street film row reported that, despite the intensity of the European war situation, the motion picture industry there was operating comparatively normally. Cinemas over the week-end, following the Nazis' "blitzkrieg" into Holland and Belgium, suffered depleted audiences, but by midweek were recovering, except theatres in the West End, where business remained virtually at a standstill.

Theatre closings were reported likely only in the event of bombings.

Production resumed, and Two Cities Films, Ltd., a British company, placed "Freedom" in work, on Wednesday, for RKO Radio, Mario Zampi producing, and Anthony Asquith directing.

The British Board of Trade, meanwhile, is maturing plans for legislation for reconstructing the British film business under the emergency.

In the United States, foreign film policies of American distributors were on a day-to-day basis as a result of the "total" war. See page 18.

Goldwyn-Gallup Poll

SAMUEL GOLDWYN, after his campaign of many years against double bills, believes that he has found a way to determine just what the public wants.

The press was summoned Wednesday morning to Mr. Goldwyn's suite in the towers of the Waldorf-Astoria to hear the annoucement from the producer that Dr. George Gallup's American Institute of Public Opinion would conduct a nationwide poll on the question of "double features."

Although Mr. Goldwyn said he "had offered to pay for the poll out of his own pocket," Dr. Gallup decided that double billing of motion pictures was a question of sufficient public interest to warrant an Institute poll, which is supported solely by newspapers subscribing for its services.

Dr. Gallup said he believed that the industry-Department of Commerce figure of 85,000,000 weekly attendance was "substantially exaggerated."

The motion picture poll will be conducted by the Institute's 1,100 investigators and perhaps as many as 30,000 persons will be questioned. It was emphasized that it was the cross-section and not the total number questioned that mattered in the question of accuracy in polls. It will take about two months to complete. The usual Gallup political poll is conducted in from ten days to two weeks.

Even if the poll goes against his opinions, Mr. Goldwyn's mind is made up: "I am not going to change my policy."

1,250 INDEPENDENT exhibitors on the Pacific Coast agree to conciliation of differences with distributors Page 12

CONGRESSMEN'S flame-throwing questions singe proponents of Neely's anti-block booking bill at hearing Page 14

SEARS, ROEBUCK will use giveaways at theatres for its 500 stores Page 17

LIGHTNING war places U. S. foreign film policy on day-to-day basis Page 18

FIFTY-NINE features coming in 1940-'41 from Universal Page 35

THIRTEEN producers will make 22 features costing 30 millions, says United Artists Page 37

FORTY television stations and applicants await commercialization Page 39

COOPERATE and gain concessions is war policy of British labor Page 52

MAJORS settle New Jersey anti-trust case; U. S. investigates contracts Page 53

'EDISON the Man' and 'Lillian Russell' are given send-off at premieres Page 62

FORTY-FOUR attacks made on films in Congress in 16 years Page 63

COMPARISON shows new Neely divorcement bill showing more teeth than Arnold Page 65

COLUMBIA sets 1940 conventions; MGM holds two more regionals Page 66

GUILD is organizing all press agents; U. S. probing Coast labor status Page 68

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No Vaudeville

EFFORTS of the American Guild of Variety Artists to begin a "bring-back-vaudeville" campaign, by a series of all-vaudeville shows Sundays in a New York theatre, have been dropped by the Guild, because, its officials charged this week, they were balked by the stagehands' and musicians' unions.

The plan, as suggested by the Guild several weeks ago, would have seen the use of at least one New York theatre, on or near Broadway and heretofore used exclusively for films, for an all-star, all-vaudeville show, on "four or five" Sundays; the money to go to a "war chest" for the promotion of vaudeville. After these shows, and with the monies derived therefrom, the guild would have presented the circuits of the country with a special plan for use of vaudeville shows in theatres now using films only.

Sheila Kennedy was delegated by the Guild to gather statistics for presentation of a special plan to the circuits, and to enlist the cooperation of the stagehands and the musicians, for the Sunday shows. The money from these shows was to be for the vaudeville campaign only, the musicians and stagehands to donate their services gratis. It is reported they balked at the idea.

The Guild, even while meeting on Wednesday with circuit heads on a proposed union contract for all vaudeville players, was "still going ahead" with altered plans for vaudeville's revival.

Monogram's Position

MONOGRAM is in a favorable position, the management announced in Hollywood Friday, May 10th, and W. Ray Johnston, Monogram president, denied reports that Pathe or any other group would take over the company, or that there would be any top personnel changes. He said the company had money to continue production and other operations. Franchise holders purchased an additional $100,000 in stock, the money being used to pay off loans, and the Guaranty Trust Company has loaned the company $300,000. All other bank loans have been paid in full.

He said that the weekly gross business of the company was higher now than at any other time in its history, and that the only drop in Monogram income from abroad had been through the devaluation of the pound sterling. Pathe of London, Monogram's English distributor, pays in pounds for pictures in advance of delivery.

Western production has been eliminated from Monogram's own activities, though the company will release 24 westerns. Scott R. Dunlap will concentrate on the 26 features on the 1940-41 schedule.

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THIS WEEK IN PICTURES



FROM LOEW'S TO MGM. Members of the company's theatre advertising and publicity department give a farewell dinner for Art Schmidt, who has been transferred to Howard Dietz' department as publicity manager. Seated: May Levitan Stalow, Mr. Schmidt, Oscar Doob and Anna D. Ellmer. Standing: Ben Serkowich, Ernest Emerling and Eddie Dowden.



AT KODAK PARK, above, John Hay Whitney and David O. Selznick, visiting Rochester to address a clinic bearing the title, "New Frontiers in the United States", at the University, pose for pictures with executives of Eastman Kodak. In the customary order are A. F. Sulzer, Mr. Whitney, Edward P. Curtis, Mr. Selznick, and C. K. Flint.



RAMON AND GEORGES MEJAT, above and right, Movietone News cameramen in France continue to supply war film to the newsreel company although in the service of their country. Ramon, above, is interviewing the Duchess of Windsor, and Georges, right, is receiving the Croix de Guerre for conspicuous courage under fire.



SLOT MACHINE movies as shown by Phonovision are demonstrated for the press in New York by Frank Orsatti and Sam Sax, below, heads of the company which will manufacture and sell the machines to restaurants, hotels, clubs, cafes and other gathering places.

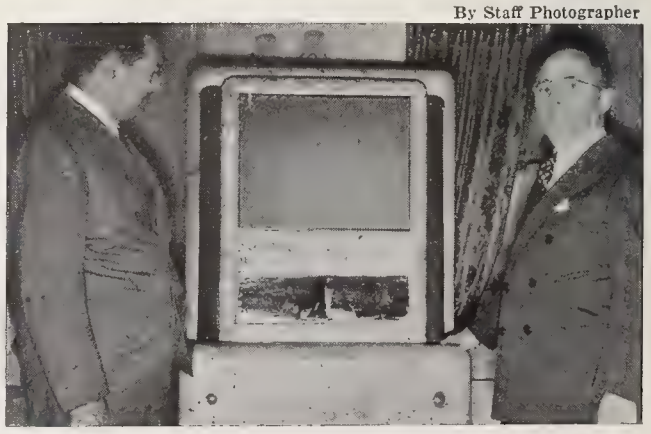


By Staff Photographer



GERALD FREEMAN, above, managing director of the Anglo-American Film Company, Ltd., is in New York arranging American releases for British National product despite the news of the total war. He is accompanied by Conrad Veidt, British National star, who, at left, is demonstrating, on a cycle given him by Curry's of London to help him beat the petrol rationing, to a demonstrator sent to teach him.

By Staff Photographer





Above. Jesse L. Lasky, Jack L. Warner and Jack Warner, Jr., at the dinner given delegates to the Theatre Owners Conference by the Associated Motion Picture Producers.

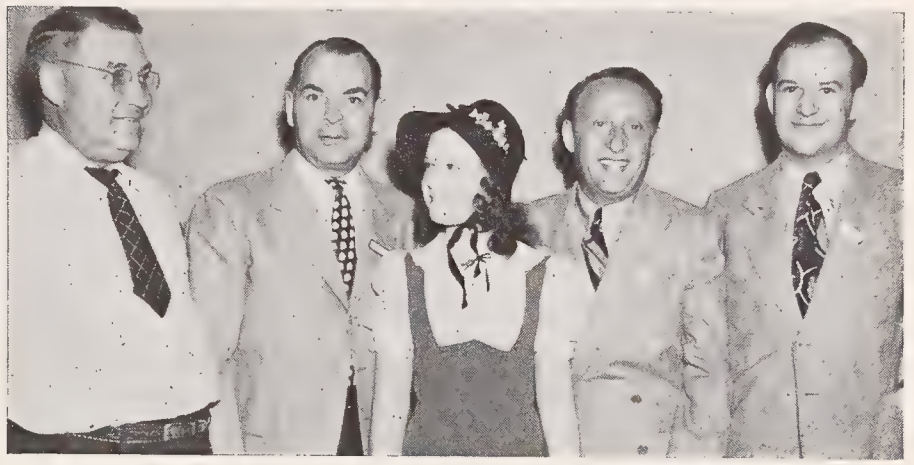
Below left. Sam Levin and George Nasser, San Francisco exhibitors at the Conference. Below right. Robert H. Poole, executive director of the Conference, addresses delegates at the party given at the Twentieth Century-Fox studios.





WEST COAST CONFERENCE

AT THE Pacific Coast Conference of Independent Theatre Owners, which last week launched a conciliation plan for settling disputes involving distributors and the 1,250 independent theatres which it represents, are George Hunt and B. A. Stover, Oregon exhibitors; Gloria Jean and Joe Pasternak of Universal, and Fred Mercy, Jr., Washington exhibitor. (Story on pages 12 and 13.)



C. C. PARKER, right, and Mrs. Parker, owners of the theatre bearing their name at Fontanelle, Iowa, were guests of honor at a dinner given them by business men and women of the town for their community services.

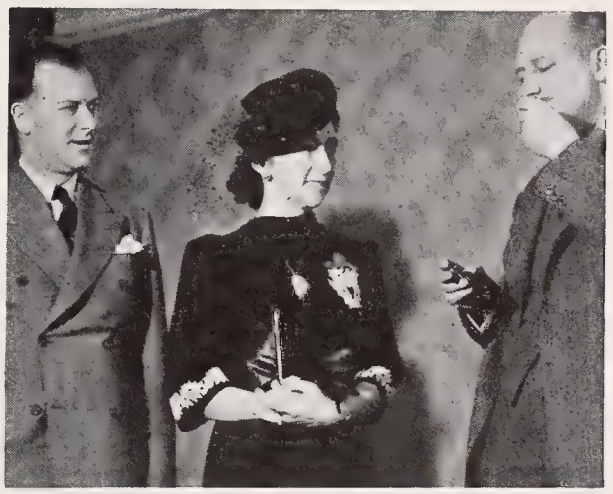


EXHIBITOR VISITORS TO NEW YORK

F. G. LEBEDOFF, below, Homewood theatre, Minneapolis, visits the RKO lounge.



By Staff Photographer



By Staff Photographer

FRANK H. SOLBEY, above, co-owner of theatres in Stellarton and Westville, Nova Scotia, and Mrs. Solbey are welcomed to the RKO exhibitors' lounge by H. M. Richey.



IN THE STUDIOS, left. Steve Broidy, Monogram exchange manager, and Ben Welansky, owner of Monogram Boston and Pittsburgh exchanges and the Welansky Theatres, Boston, with Ed Finney, Monogram producer, visit George Brent on the Warner lot.



By Staff Photographer

WILLIAM LEVY, above, of the Heights, Minneapolis, and his son, David, rest between visits to the World's Fair.

1,250 COAST THEATRES AGREE TO CONCILIATION ON 'BROAD PRINCIPLES'

Distributors Agree to Cooperate in Operation of Machinery to Settle Disputes Set Up by Western Distributors

Machinery is virtually assured for the conciliation of differences among independent exhibitors and between them and distributors in the states of California, Nevada, Washington, Idaho, Oregon and Alaska, from one end of the Pacific Coast to the other. This development was made certain last weekend by the action of 277 exhibitors, representing 1,250 theatres, at the first convention of the comparatively new Pacific Coast Conference of Independent Theatre Owners, in the Ambassador hotel at Los Angeles. It was further assured by statements from the majors of their willingness to participate. (Photos on page 11.)

The Conference is the consolidation of member organizations, the ITO of Southern California and Arizona, and similar groups in Northern California, Nevada, Washington, Northern Idaho and Alaska and Oregon.

Conciliation Is Basis

The Southern California ITO, under Robert H. Poole, has successfully arbitrated disputes the last two years. The same principle now is being extended through the other Pacific States, with a new interpretation, given Monday night in Los Angeles by Mr. Poole: "The entire platform of principles expressing the PCCITO's aims will be a broad interpretation of the platform of conciliation." The conciliation program itself was explained in MOTION PICTURE HERALD, last week, on page 13. Mr. Poole, Monday, had been commissioned by the Conference's trustees to formulate an expression of aims.

Still undivulged, however, for public consumption, were all but one of 23 resolutions introduced at a secret closing session. Openly submitted at an early session was a resolution vigorously condemning double bills.

Mr. Poole left Los Angeles Wednesday night by train for Washington to testify at the Neely bill hearings before the House Interstate and Foreign Commerce Committee, where he was to represent the Conference and the ITO of Southern California and Arizona. Hugh Bruen, trustee, was to follow him Saturday. The action was authorized at a week end trustee meeting. It had been generally understood at the convention that the plan under consideration would send Mr. Poole and one member from each state unit to the Neely hearings to put the 277 independent owners of the 1,250 theatres on record against the passage of the bill. This would have resulted in the largest single block of independent expression ever voiced against block booking legislation.

Sales Managers To Cooperate

The convention brought out that the distributors were willing to cooperate with the independents on their extended conciliation, Robert H. Poole, executive secretary, announcing in opening the convention that general sales managers of all distributor companies had agreed to conciliation.

Over the weekend, it was announced that L. O. Lukan, chairman of the organization's committee on dual bills, would tour the country to establish contact with other exhibitor organizations and Parent-Teachers' organizations, to eliminate double features.

Mr. Poole, said, at the same time, that the recommendations and resolutions on trade practices, made at the convention, would be presented to distributors, shortly, "in a conciliatory manner."

The resolution against double bills was introduced by Mr. Lukan, who said:

"I have heard the theory advanced that double bills encourage independent production. What does that mean?—to encourage production of 'dualers', or Class D pictures? I spent many years with the old First National Pictures, and we encouraged independent producers, but only in their efforts to make Class A pictures. Nobody deliberately planned to make poor pictures, as is now done, to supply the second picture for a two feature program. . . ."

Cites Objections to Duals

Mr. Lukan declared long programs tired mind and body, curtailing attendance of adults as well as children. He said the doubling of features cheapened both, and caused the public to lose the sense of picture value. He said the doubling of a strong and weak picture lessened the value of the good picture, that increased operating lengths, without increased operating revenue, harmed the exhibitor, and that selling of two features for a single low admission price was faulty merchandising.

"I believe the other component parts of this business will benefit by a single bill policy," said Mr. Lukan, "and that the distributors' pleas for proper terms and playing time will become realized, and that the exhibitors' opportunities for making money will be greatly enhanced."

He related that he had succeeded in having a petition for single bills signed by every independent theatre owner in Seattle, but that an affiliated circuit had squashed the movement by refusing to cooperate.

In opening the convention, on last Wednesday, Mr. Poole emphasized the necessity for conciliation.

"Many things have happened," he said, "to bring this industry to a crisis, and we have had so many difficulties in every branch of the industry, that we have reached a saturation point. General sales managers, in shifting about from company to company, have strived to build up new records in their new affiliations, and, in doing so, have built up a system of pernicious practices. Such a point has been reached that we believe they themselves would like to change these conditions.

"But," he continued, "if we changed these conditions suddenly, we would have a complete production catastrophe.

"What the Pacific Coast Conference proposes, and we are doing it, is to provide a vehicle for calm, orderly procedure in bringing about changes that will benefit the entire industry. We desire to have an honest, constructive deal for everyone, including the little fellows. We propose to weld this industry's branches into a harmonious setup. We have set up a machine, through which harmonious progress can be achieved, fear of retaliation or anything else will be abolished, conditions under which exhibitors and distributors will have greater revenues, will be created, and the motion picture industry will go forward."

Speaks at Banquet

At a banquet given to the Conference members Wednesday night by the Association of Motion Picture Producers, Mr. Poole repeated his comments on conciliation, and pledged that the organization would strive for harmony among all industry branches. His talk was in reply to one by Y. Frank Freeman, of Paramount, and president of the AMPP, who noted that the industry had grown to its present stature without outside interference, and that all elements should work together.

At the banquet Walter Wanger told the exhibitors that quality, rather than quantity, was the key word for production in the coming year. Charles Skouras, of Fox West Coast circuit, warned that quality pictures were dependent on exhibitor cooperation, meaning increased playing time and more playing time for percentage pictures, a wire from Harry Brandt, president of the Independent Theatre Owners Association, of New York, was read. offering the Pacific Coast Conference the aid of his organization.

Goldwyn Lauds Move

At the Friday session of the convention, when the exhibitors resolved against double bills and instructed its trustees, under Mr. Lukan, to draft methods of eliminating duals, they had before them a telegram from Samuel Goldwyn, independent producer, urging the organization to "lead the way to restoring motion pictures to the popularity and importance they once had with the public."

"Your stand against double features," said Mr. Goldwyn, "will have a powerful effect in changing the course of the entire industry, as it faces its greatest crisis, in decreasing audiences and restricted markets abroad, making production of outstanding pictures virtually impossible unless exhibition conditions change. The production of quality pictures is vitally endangered by double features. The public is certainly in rebellion against them. If the producer, exhibitor, and public do not want double features—why have them?"

If the Neely Bill were passed, motion picture companies could not afford "big" productions, and MGM for one would have to cut its production 25 per cent, William F. Rodgers, general sales manager of MGM, told the Thursday session. He said "a majority of those favoring the Neely Bill do not have a dime at stake in this business."

Studios under such a law could not afford

ST. LOUIS NEWSPAPER WINS COURT REVIEW

The Missouri Supreme Court has agreed to review the St. Louis Post Dispatch *contempt of court case which grew out of that newspaper's criticism of Circuit Judge Thomas Rowe's dismissal of extortion charges against John P. ("Big") Nick, ousted czar of the Projectionists' Local* 143, *and against State Representative Edward M. Brady.*

The high court asked that a full record of Judge Rowe's subsequent conviction of the publishing company (he fined it $2,000) *be filed in the court by June 5th. Judge Rowe also had fined and sentenced to jail Daniel Fitzpatrick, cartoonist, and Ralph Coghlan, the newspaper's chief editorial writer. The two are free on bond and habeas corpus writs.*

RODGERS, KUYKENDALL URGE UNITY

(Continued from preceding page)
to experiment with series such as "The Hardy Family" and "Dr. Kildare," Mr. Rodgers asserted, adding, "Moreover, I couldn't afford to send a salesman 1,200 miles or so to see one picture."

(Hearings on the Neely Bill started Monday in Washington. See page 14.)

Commends Code Contacts

Mr. Rodgers praised the contacts between distributors and exhibitors afforded by the negotiations on a fair trade practice code last year. He pledged cooperation of MGM to the Conference plan for conciliation, thus:

"Whatever means you adopt to better trade relations, our company will be glad to cooperate with you, on either conciliation or arbitration."

Of the slackened foreign market Mr. Rodgers declared that the result would be better MGM product. "We now spend more than at any time in the history of our company," he said, "and to pare costs at this time is impossible."

Mr. Rodgers remarked that the many "persecution suits" eventually would affect exhibitors. He asked why the industry had been prevented from putting into effect its fair trade practice code (opposed by National Allied States Association, and ruled illegal by the U. S. Department of Justice); he praised percentage policies, as contributory to better production, and emphasized the adjustment policy of his company, adding, however:

"We don't want anyone begging for adjustment—that is not good business."

Kuykendall Attacks Jealousies

Also speaking on Thursday, Edward Kuykendall, president of the Motion Picture Theatre Owners of America, deplored the lack of a national fair trade practice code, assailed the petty jealousies which have obstructed harmony, and argued the distributors' contention that exhibitors had not shown enough interest in a fair practice code; pointing out that his organization had worked for such a code for five years.

Much of the problems of exhibitors would have disappeared if the distributors, earlier, had granted a 25 per cent cancellation clause, Mr. Kuykendall said. Communities would have been given freer choice in motion pictures, and some of the agitation for a Federal measure against block booking would have been eliminated, he indicated.

Mr. Kuykendall said he was disappointed at the refusal of the Justice Department to allow the writing of an industry fair practice code. He added: "I still insist that there is nothing to prevent distributors from writing into their contracts those essentials that could be of such tremendous benefit to exhibitors, and be of no harm to producer-distributor interests."

Assails Neely Bill

The exhibitor leader assailed the Neely bill: it would, he said, restrain production; it would increase the price of pictures to the exhibitor; and it is an undercover attempt at censorship. Theatre divorcement, such as Senator Matthew Neely hopes to achieve through a second bill in Congress, and for which the Government is striving, by suit, would not particularly benefit the independent exhibitor, he asserted, noting that the theatres now run by affiliated circuits in competition to the independent exhibitor, would still remain his competition; and that independent exhibitors "have found, in many instances, that 100 per cent independent opposition is much tougher than so called affiliated opposition."

Mr. Kuykendall told the Conference that admissions should be scaled according to picture; and that the present constant admission price, regardless of picture is "screwy."

Mr. Kuykendall touched on many subjects. On clearance, he remarked that it was evident that powerful buyers, with distributor consent, has set up arbitrary clearance, harming smaller exhibitors. On expenditures in studios, he asserted he did not always agree with those who claim the studios waste money. On pictures in slot machines, a development in which several companies are interested, and which will be one of the entertainment mediums of the year whose competition will be carefully chronicled by the small theatre owner, he said that if licentious pictures are used in these machines, the discredit will also fall on the small exhibitor. On growing use of non-theatrical pictures, he believed that the solution of the problem rested with the producer-distributors.

Contact with Civic Clubs

H. W. Bruen, Conference trustee, of Whittier, California, told the convention of the activities of independent exhibitors in maintaining contact with civic clubs and other organizations. Also, in passing upon the need for harmony between various parts of the industry, he remarked that he believed the distributors, as represented by Mr. Rodgers, and by Sidney R. Kent, president of Twentieth Century-Fox, were sincere, in their negotiations with the exhibitor bodies, prior to the formation of the fair trade practice code last year.

J. M. Hone, executive secretary of the Motion Picture Theatre Owners of Washington, related his experiences in winning over legislators in his state to the viewpoint of the motion picture industry, and, in so doing, averting legislation harmful to the exhibitors interests. He noted that at the 1939 session of the legislature, a two per cent tax was proposed, on personal tangible property—which would have included films and trailers. After a few sessions with legislators at the state Capitol, he succeeded in having the tax quashed, he said.

Assails Government Meddling

William Ripley, Conference trustee, from Washington, assailed meddling of Government in business. Harmony is the answer to Government threats, he indicated, adding that "The Government wants to establish some sort of regulation of our industry."

Other speakers, at various times during the convention, and at the AMPP banquet were Robert White, of Oregon; Jack Warner, and S. Charles Einfeld, of Warner Brothers; Jesse Lasky, independent producer, releasing through Warners; Edmund Grainger, Republic; Jack Gross; John K. Hilliard, chairman of the Academy of Motion Picture Arts and Sciences Research Council Theatre Standardization Committee; Joseph Pasternak, Universal.

It was understood that among the resolutions passed in secret session were some against non-theatrical pictures, changing of a second picture on a holdover, participation in exchange drives, demanding of percentage bookings in subsequent runs, higher percentages, and increased prices for accessories and trailers.

CHECK PAYMENTS ON SHORTS: WOOD

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, this week advised members who pay for short subjects under a weekly payment plan "to check their payments for 1938-39 short subjects against the total number of shorts actually released by the exchanges." In some instances, the exhibitor will find, he said, that the exchange did not release all the shorts sold "that they paid for, and they are entitled to a credit."

Silver Pleads For Showmanship

M. A. Silver, Warner Theatre zone manager, called for a rebirth of showmanship in the face of a threatened product shortage, at the annual spring meeting in Albany on Tuesday. Staffs of the 10 theatres in the district headed by C. A. Smakwitz were present.

Policies, bookings and exploitation plans for the summer were discussed. Mr. Silver suggested augmented selling campaigns on all exploitable pictures to maintain grosses. He said, "Let's make the public more showconscious by reviving tried and true attention-getting stunts and 'Back to Barnum Ballyhoo'." Strict economy in operations, selected shorts to avoid double bills as much as possible and drive for child attendance were also urged.

Those present included: Max Friedman, booker; Joseph Weinstein, short subject booker; J. P. Faughman, contract manager; Jules Curley, advertising manager and the following theatre managers: A. M. Roy, Strand, Albany; William Tallman, Ritz, Albany; Al La Flamme, Madison, Albany; Ed Selette, Albany; Leo Rosen, Troy; Sid Dommer, Lincoln, Troy; Jack Swartout, American, Troy; William Haynes, Stanley, Utica; Arnold Stoltz, Avon, Utica, and Jack Breslin, Utica.

A similar meeting was held last week in the Buffalo district where Ralph Crabill is district manager.

Sound Films for Schools Proposed in New York

Motion pictures have been recommended as a complement to textbooks by the Board of Superintendents of the New York City school system which suggested that sound films be shown in elementary, junior high and high school classrooms, beginning next September. The Board of Education is expected to approve the proposal.

The recommendations follow a five-year study. It has been found, according to Dr. Harold G. Campbell, Superintendent of Schools, that most schools have projectors and the necessary equipment and 16mm. films are not too expensive for classroom use. Eventually it is planned for the school system to build up its own film library.

Lazarus Resigns from Allied

Henry Lazarus, president of Allied Theatre Owners of Louisiana, has resigned from that organization and has also severed his connections with Allied States Association of Motion Picture Exhibitors.

COMMITTEEMEN RIDDLE NEELY BILL SUPPORTERS AT HOUSE HEARINGS

Club Representatives and Myers Face Lengthy Grilling; Allied Leader Urges Bill Be Viewed as a Whole

by FRANCIS L. BURT
in Washington

Proponents of the Neely anti-block booking bill, including civic and women's club representatives as well as Abram F. Myers, president of Allied States Association, were subjected to a heavy barrage of criticism and questioning by members of the House Committee on Interstate and Foreign Commerce as hearings proceeded on the bill before that committee this week.

The Representatives took turns at embarrassing witnesses who appeared in support of the bill with attacks on what they called its "loose language" and, in the case of at least one women's club representative, with implications that her organization had been made the tool of an "organized minority" and did not represent a spontaneous public sentiment. The standard arguments in support of the bill, built around the belief that it would "allow local community selection of pictures" and that under its protection exhibitors would show only pictures acceptable to their audiences, were special targets of Congressional attack.

Witnesses who had come prepared to make concise statements of their views and answer only desultory questioning were subjected to lengthy grilling by the committeemen. After the first two days, Mr. Myers took the stand on Wednesday to urge the committee to consider the bill "as a whole" and in the light of the trade practices which it aimed to correct rather than to single out its separate provisions for attack. His statement was made after members of the committee had subjected Henry R. Atkinson of Boston to three hours of questioning, hitting most heavily at the synopsis provisions.

The hearings were to continue through the rest of the week.

75 at Opening of Hearing

In sharp contrast with the oversized crowds which had attended previous hearings, only about 75 were present when the hearings began Monday. It was the 44th attempt in Congress, all unsuccessful to date, to regulate films by Federal legislation (see page 63.)

Only four other members—Representatives E. A. Kelly (Ill.) and L. H. Boren (Okla.), Democrats, and J. W. Wadsworth (N. Y.) and Charles A. Wolverton (N. J.), Republicans—were present when, at 10 A. M., Chairman Clarence F. Lea (Dem., Cal.), declared the hearing open. Within a short time, however, a dozen other members came in, but it was noticeable that while nearly all the Republican members were present, only about a half-dozen of the Democrats showed up on the opening day.

Leading off with what she apparently expected would be merely an opening statement on behalf of the National Committee for Legislation to Abolish Block Booking and Blind Selling of Motion Pictures, of which she is chairman, with more detailed testimony to be given upon her reappearance later as representative of the national Congress of Parents and Teachers, Mrs. Mary T. Bannerman of Washington found herself almost immediately the target of a barrage of questions by committee members.



Harris & Ewing

Abram F. Myers, general counsel for Allied States Association of Motion Picture Exhibitors, and Edward Kuykendall, president of the Motion Picture Theatre Owners of America, as the hearings opened.

Parries All Questions

Deftly sidestepping all questions having to do with details of industry practices, Mrs. Bannerman suggested such inquiries be directed at the exhibitors who would appear later.

Her statement was directed principally to an outline of the efforts which have been made over the last decade or more to obtain the enactment of block booking legislation which, she claimed, is supported by 33 national organizations.

Under present conditions, she explained, "the local community is at the mercy of distant Hollywood," which has "obliterated" its right to select the entertainment to be shown within it.

The opening of the exhibition market to the independent producer under the bill would help restore competitive conditions, she asserted, adding that block booking and blind selling "are the basic pillars of the economic monopoly which the Big Eight producers enjoy."

Presents Payne Fund Studies

Mrs. Bannerman, following long-established custom, presented the committee with a set of the Payne Fund studies on which proponents of the legislation have relied for much of their ammunition and, in line with the program charges of those reports, attacked the showing of "crime" pictures on children's programs or the "dualing" of them with acceptable pictures.

The witness also went into detail regarding the efforts that civic organizations have made to obtain the cooperation of the producers in elevating the moral tone of pictures, and asserted such attempts never had been successful. "The movies seem to be the only business where the customer is always wrong," she observed.

Following her statement, Mrs. Bannerman immediately was showered with questions, answering queries by Representative Wolverton, as to the New York anti-trust suit, by presenting him with a copy of the Government's complaint.

Representative Boren questioned claims of the producers that the best quality pictures were shown by the distributor-owned houses rather than the independents, Mrs. Bannerman asserting that this was due to the fact that the former had a right of selection which was denied the independents. Asked about the general quality of films, however, she said, "I think everyone admits that pictures have improved somewhat since 1934—but the trade practices still persist."

Asked by the Congressman as to the position of her organization on the question of divorce of exhibition from distribution, she said the PTA had taken no stand on that question.

Representative Carl Hinshaw (Rep., Cal.) expressed interest in that provision of the bill prohibiting the offering of films in blocks, but Mrs. Bannerman insisted there was no barrier to exhibitor buying as many pictures at a time as he desired. However, she explained, to be effective, selection must be made before the contract is signed.

Substitution Brought Up

Congressman Hinshaw called attention to a denial by the Californian PTA that it had approved the bill, the witness declaring that state the only one which has not taken such action.

Asked by Representative Herron Pearson (Dem., Tenn.) whether it is true that an exhibitor does not have to show all the pictures he buys, Mrs. Bannerman countered with the question, "Why should an exhibitor buy a whole block of pictures, maybe a number of which he does not feel appropriate?"

"Doesn't he have the right of substitution?" the Congressman persisted.

"The exhibitor himself can give the answer to that," the witness replied.

Questioned further about the New York suit by Representative Clarence J. Brown (Rep., Ohio), Mrs. Bannerman referred him to the testimony of Thurman Arnold, assistant attorney general, before the Neely subcommittee last month.

Asked by Congressman Oscar Youngdahl (Rep., Minn.) whether her organization made any investigation of the trade practice situation before "taking a stand on it," the witness de-

(Continued on following page)

'ORGANIZED MINORITY' CHARGE MADE

(*Continued from opposite page*)

clared, "We have experienced it for the last 20 years."

"Then you should be familiar with the type of contracts issued under the block booking system," Mr. Youngdahl suggested. "As a result of your investigation do you not know that there is a certain percentage of refusal?"

"Provided he takes a whole block," Mrs. Bannerman agreed, adding that the permissible percentage of rejections is "variable."

The Public's "Say"

"Is it your position that the public doesn't have enough say about the type of picture they shall see in the theatres?" Representative Charles A. Halleck (Rep., Ind.) inquired.

"Yes," the witness answered.

"If the public generally, by majority sentiment or vote, could determine for itself the type of pictures it would see, would the moral tone be better or worse?"

Under those circumstances, she said, it would naturally be much higher.

Raising the question of representation, Congressman Elmer J. Ryan (Dem., Minn.) pointed out that "we here in Congress have had quite a bit of experience with what are known as organized minorities. In reality, many times the groups creating an appearance of public sentiment do not represent the public. May not these uprisings on motion pictures be organized by minorities rather than the general public?"

"No," Mrs. Bannerman insisted; "I think they are quite spontaneous."

The question of how community selection would be exercised in a large city such as New York was raised by Representative Martin J. Kennedy (Dem., N. Y.), the witness explaining that in the large cities the community groups center around the schools. Selection would be aimed at the neighborhood houses, she said, rather than the "downtown" theatres, which do not have block booking.

Defends His Handiwork

Waxing rhapsodical about the importance of motion pictures in the daily life of the nation, Henry R. Atkinson of Boston told the committee they were the greatest invention "since the printing press and radio."

Mr. Atkinson explained that he was a member of the legal committee which drafted the main provisions of the Neely bill, and emphasized that he never had been retained professionally to support the legislation.

Defending his handiwork, he asserted that "if a censorship movement ever sweeps this country, which seems unlikely, it would be no substitute for this bill."

"This bill is fundamental," he declared.

"Is the local exhibitor interested in what his public wants or in his box office?" Representative Hinshaw interjected.

"They are the same thing," Atkinson retorted.

He also launched a sharp attack on Hollywood, asserting that the "American common denominator of taste is well above that of Hollywood" and that it was the low moral tone of Hollywood individuals and pictures which led to "boycotts." If the Legion of Decency abandoned its present "boycott," he said, conditions immediately would deteriorate. "The only check we can have against it is local power of selection," he explained.

The witness was asked by Representative Hinshaw about cancellations, the Congressman explaining, "I want to get at this community selection; I want to find out how these communities are going to select these pictures."

"The ultimate control of the exhibitor is through the box office," Mr. Atkinson explained. "The local exhibitor is probably going to be free to show the pictures his people want."

Some exhibitors, he asserted, are interested in building a reputation rather than in "excess profits," but cannot do so under current conditions. "At the present time, no matter what they say, the local exhibitor has to take pictures that he has contracted for blindly; under this bill he will have a synopsis."



Harris & Ewing

First witness for the proponents of the Neely bill as hearings opened before a Senate committee in Washington this week was Mrs. Mary T. Bannerman, above, representing a national women's club committee to abolish block booking.

Thorough "Going Over"

Members of the committee gave Mr. Atkinson the most thorough "going over" ever experienced by a witness at a block booking hearing. After more than a half hour of testimony and questioning on Monday, he was recalled to the stand Tuesday for another two and one-half hours of examination, in which not one member of the committee came to his support.

During the questioning of the witness it became apparent that the committee was unwilling to accept what members called the "loose language" in which the bill was written or provisions which they held to be unenforceable, and more than once Mr. Atkinson was required to defend the measure against the charge of censorship.

Mr. Atkinson's difficult period began when Representative Hinshaw asked, "How can you determine in advance what a reasonable price is?"

Apparently unable to give a definite answer, the witness finally said it would have to be by "the exercise of due care and consideration of all factors."

"When a picture is contemplated, it is impossible to estimate the return," the California member persisted.

"I never made a motion picture," Mr. Atkinson said, adding that under the present setup the exhibitors "are required to underwrite the costs."

"Under this bill the distributor has got to know something before he makes his contract," he admitted, adding that he could "know something" by making a number of leases in advance of production, which would give him a test of the possible popularity of the film.

He admitted, however, that unless a protective clause were inserted in such contracts, the producer would have to make the picture even if he found it was going to be a loss, but contended that a producer would be less likely to make "flops."

"Test of Exhibitor Sentiment"

"Some films that have cost enormous sums have been flops so far as the box office is concerned," Congressman Hinshaw pointed out. "The producer has to average his return."

"That is one of the advantages of this bill from the point of view of the producer," Mr. Atkinson contended. "He will be able to get a test of exhibitor sentiment."

"Do you believe that the exhibitor can tell from a synopsis whether a picture is going to be a good money maker?" Mr. Hinshaw asked.

"He can get some idea," Atkinson said.

"How?" interjected Representative Luther Patrick (Dem., Ala.). "How in heck can he tell from the synopsis?"

"The synopsis will give a general outline of the story and the principal characters," the witness explained.

Synopses Discussed

Getting into a discussion of synopses, which he said the companies now did not provide at all, Mr. Atkinson read an evaluation of the characters in "Primrose Path" as written by someone who had seen the film, and was asked by the committee to present a company synopsis for comparison.

Representative Hinshaw suggested the producer might not give the same description of the characters as the witness, and Mr. Atkinson retorted, "It would be approximately the same."

"Not if he was smart," the Representative countered.

Atkinson explained that the exhibitor would be responsible for what he showed in his theatre.

"Doesn't the whole picture industry act in response to the public demand even now," Representave Patrick asked.

"As one unified monopoly, yes," the witness admitted.

"The point is," continued the Congressman, "are you getting away from popular appeal?"

Denies It's Censorship

"Oh, not in the least. What we are trying to do is to give local communities—not in the sense of a regimented nation under the dictates of a monopoly in Hollywood—a chance to raise the American level."

"Do you also feel the community would be given a range of censorship?"

"There is no censorship at all. What do you do when you want to get something done at home?"

"I ask my wife," the Congressman said.

Mr. Atkinson said that producers would be able to change their pictures after a synopsis had been issued and contracts made, but admitted that this was not explicitly provided for in the bill and that such changes probably would be restricted materially.

Sees Lower Rentals

He denied that the bill would tend to raise lease prices, contending that the opposite would be true since the increased competition would tend to reduce waste.

"Do you mean the more circumscribed the producer is the less it will cost him to make pictures?" Representative Patrick asked.

"The more competition you have the less waste there will be," Mr. Atkinson insisted.

Representative Charles L. South (Dem.,

(*Continued on following page*)

SYNOPSIS PROVISION IS TARGET

(*Continued from preceding page*)

Tex.) expressed interest in the question of the synopsis, asking what information an exhibitor now has when he enters into negotiations for a certain picture.

"He gets a price and a lot of sales talk," the witness said.

"By what is the exhibitor influenced in making his selection?" Mr. South asked.

"By the name of the company; he has nothing else to go on."

"Doesn't the producer want to keep the good will of the exhibitor and the public and sell his pictures the next year?" Representative Patrick interjected.

"Sometimes it seems to me that he just doesn't care," Atkinson replied.

Questioning the clarity of the synopsis provision, Representative Pearson asserted it would lead to the bringing of innumerable suits and the clogging of the courts, and also asked what would happen to pictures the exhibitors would not buy.

"What will happen to the producer after block booking is eliminated and you leave to the exhibitor the selection of pictures," he asked. "What will happen to the rejected pictures? Where are they going and what is going to happen to them?"

"They won't have to be shown and paid for by the public," Mr. Atkinson retorted. "The producer won't make those pictures."

"Well," continued the Congressman, "assume a producer produces 50 pictures and he offers them and 25 are taken by exhibitors and 25 lag and they have no way to dispose of them. Would not it follow that there would be cheap picture houses constructed all over the country offering rejected pictures at 10 and 15 cents and masses of people going to see the very pictures that you propose to stop under this act?"

"The intent of the act is to give the good theatre a chance not to show these pictures," the witness said.

"It would make it possible for many times as many people to see bad pictures," Mr. Pearson asserted.

Charges "Loose Language"

The "loose language" of Section 4 would make it necessary for the Supreme Court to rule on a tremendous number of cases, it was declared by Representative McGranery.

Mr. Atkinson denied that there would be many suits and attempted to dispose of the matter by the suggestion that the time and expense involved would keep litigation down. Further, he suggested, one suit would establish a precedent applicable all over the country, but lawyers on the committee held that no decision of a circuit court necessarily held beyond its circuit.

Members of the committee agreed that the question whether a picture lived up to the synopsis would be a matter of opinion and that there would be a flood of suits.

"Don't you think it would be better to spend some time on this now and write a definite provision?" Mr. McGranery asked, adding that the only thing needed to make the bill complete was a provision for a board of censorship.

Chairman Lea also questioned the witness, asking who was to determine whether the prices asked by a producer for a film in a block and when sold separately had a "reasonable" relationship, and Atkinson admitted that it would be a matter for the courts.

Myers Gives Views

Seeking to avoid the extensive questioning which had been directed at their witnesses, the civic groups sponsoring the bill interrupted their testimony Wednesday in order that Abram F. Myers, general counsel of Allied States, might present the views of the independent exhibitors.

Mr. Myers urged the committee to abandon its probe of the various provisions of the bill and consider it "as a whole" and in the light of the abuses at which it is directed.

He told the committee, "I don't believe that anyone will quarrel with the objects of the bill," and added that many of the bill's opponents have at one time or another announced their sympathy with its purposes.

"This is as much an anti-monopoly bill as a community freedom bill," he said, "and regulation of monopoly always has been considered a proper subject of legislation.

"In no other line of business is the purchaser required by the concerns controlling the sources of necessary supplies to accept the full line offered without being permitted to select the goods best suited to his class of patrons and reject that which he knows will not be acceptable.

"By this method the producers require the independent exhibitors to underwrite completely and in advance all of their products, including the inferior products which they are unwilling to accept in their own theatres."

Defends Price Provisions

Taking up the differential provisions of the bill, Mr. Myers denied there was any price-fixing involved, and explained that at one time the distributors did put the prices of the individual pictures in their contracts.

He was questioned extensively by Representative Boren as to methods of fixing prices under the present system, and explained that the distributors seek "all the traffic will bear."

However, he said, the distributors have worked out a mathematical formula for each house "based on previous experience with the theatre," adding that "we are not supposed to know that."

Regardless of how fine an independent house may be, he testified, it is unable to get better than subsequent runs in any situation where there is an affiliated or large chain house. Further, he said, the distributors have written into their contract a restriction against admissions under 15 cents, in order, he charged, to minimize the differential between the admissions of first and subsequent run theatres.

He told representatives who asked regarding the situation that the bill would make little difference in the present run structure, except as a result of the increased competition which it is expected to foster.

Mr. Myers refused to admit the view of Representative Hinshaw that the film industry operated much as do the automobile and other industries which give exclusive franchises to dealers in important areas but license smaller dealers to represent them also in a subsidiary capacity.

Representative McGranery took a prominent part in the questioning of the Allied witness, indicating his approval of the elimination of block booking but making it clear he could not accept the synopsis provisions, which he characterized as ambiguous. Mr. McGranery suggested that the section be confined to a requirement merely for a "true" synopsis, which he said would meet the situation.

Mr. Myers promised to give the proposal thought, but pointed out that if the bill was amended it might not become law this year, since it would have to go back to the Senate for approval of the changes.

Exhibits Contract

Showing the committee a copy of an MGM contract, Mr. Myers said the only description of the picture therein was the number to be assigned to each classification. The only film named, he pointed out, was "Gone With the Wind" and the only reference was "you don't get that."

He explained the single selling of "Wind" which, he said, "was released under conditions which this bill would create," but it was pointed out by Representative Patrick that if the bill became law and all pictures were so released the "back street" exhibitor would have small chance of getting the good films. The witness declared there would be no great flood of litigation under the measure, pointing out that all punitive actions would have to be brought by the Government and asserting that few exhibitors could afford the luxury of going to court over no more than the rental of a picture.

Sees Aid for Independents

Answering questions as to the status of independent producers, he told the committee that under present conditions exhibitors have no playing time for independent pictures but that under the bill, with single selling, they would be able to encourage such productions.

On Wednesday the committee also heard representatives of a half dozen public groups, who, in brief statements, placed their organizations on record as supporting the bill. Those who appeared included: Mrs. Mary R. Carver, Washington, of the Council of Women for Home Missions; Mrs. Elizabeth St. John, Honolulu, of the Hawaii PTA; Mrs. Howard S. Shepard of the Worcester, Mass., Better Films Council; Miss Gladys Wykoff, Washington, American Home Economics Association; Miss Izora Scott, Washington, Women's Christian Temperance Union; Miss Inez Colcord, Washington, American Association of University Women, and Mrs. Robert L. Jeffreys of the District of Columbia PTA.

On Thursday, the committee heard another dozen representatives of the public groups, paving the way for the appearance of the exhibitor witnesses, who included, among Allied representatives, Sidney Samuelson, Col. H. A. Cole, Nathan Yamins, and I. E. Chadwick, producer.

In the Senate the Judiciary Committee was to start hearings Thursday on Senator Neely's newest legislative proposal, a measure to compel divorcement of distribution and exhibition. Many of the witnesses at the House Committee hearings were to appear also at these sessions.

NEELY NOMINATED W. VA. GOVERNOR

Senator Matthew Mansfield Neely, of West Virginia, a name familiar to all branches of the motion picture industry because of his two bills to "reform" it—one would divorce producer-distributors from their theatres, the other (the subject of hearings in Washington this week) would bar block and blind booking and the interchange of stars and would require submission of synopses before production—on Tuesday won the Democratic nomination for Governor of his state, over R. Carl Andrews, on the basis of Wednesday's count of half of the ballots.

West Virginia went heavily Democratic in the last Presidential election.

SEARS, ROEBUCK TO USE GIVEAWAYS AT THEATRES FOR ITS 500 STORES

Cash-Value Coupons Will Be Redeemable Only at Sears Retail Stores or by Mail Order in Philadelphia Test

Sears, Roebuck & Company, one of the two largest mail order-retail organizations in the country (Montgomery Ward is the other), doing a $600,000,000 annual business from an estimated 40,000,000 customers through 55,000 employees in 500 Sears stores, has completed definite plans for a movie giveaway at theatres all over the country in what seems to be potentially the most extensive single giveaway proposition ever to reach a business which already has seen giveaway inducements penetrate virtually every corner of exhibition.

Profit-Sharing Plan

A new departure in movie giveaways, adapting the profit-sharing principle to box-office patronage, will be offered to motion picture exhibitors on a nationwide scale. The plan, to be tested in Philadelphia on June 3rd, and continuing for the remainder of the month, will have theatres presenting patrons with cash-value coupons redeemable in merchandise only at any Sears retail store or in mail order purchases.

The coupons are to be in denominations of one, two and five cents and may be extended later to include coupons of six and seven cent value. It is to be left to the discretion of the exhibitor as to what coupon value to give away with a particular picture since the exhibitor pays for the face value of the coupons, Sears taking care of all attending advertising and promotion expenditures.

E. J. Nunn, Sears executive in Philadelphia in charge of merchandise promotion and handling the giveaway test in that city, said that the mail order house had been quietly studying the idea for almost a year. The experiment in Philadelphia will be at six independent neighborhood houses. Three already have been selected, the Hollywood, President and Southern.

For National Application

"Once it gets going and we see how it works out here," said Mr. Nunn, in Philadelphia, "the idea will be extended nationally."

The test there will have to measure up to three qualifications: It must show box-office increases for the exhibitor to justify the cost of the coupons to him; it must make for appreciable increases in sales at Sears retail stores in the area or in mail order purchases; and the public's reaction to the plan must manifest itself in a favorable light.

Similar in character to the coupons formerly given away by the United Cigar Stores, for redemption of merchandise, the coupon reads that it is "acceptable on presentation, except where prohibited by law, as payment in full or in part, for any merchandise displayed in the Sears current mail order catalogue or any Sears retail store."

Mr. Nunn explained that the coupons would be accepted as cash payment in full or in part for merchandise and even as a deposit to hold any item for future sale. The coupons are transferable; anyone may buy Sears merchandise with them, regardless of the theatre. The name of the theatre is stamped on each coupon only for checking purposes.

A folder, to be distributed to patrons at the six Philadelphia houses a week previous to the test, advises that the coupons are "as good as gold for anything sold by Sears." It is further explained that the giveaway plan has a double-saving feature, the theatre saving the patron money by giving back a cash value coupon for each ticket bought, and that by redeeming the coupons through Sears, there is a further money saving in the lower prices offered by the mail order house.

"Outside" Corporation Set Up

With Sears' yearly business approximating $600,000,000, from the estimated 40,000,000 customers, Sears figures that if this new movie giveaway plan can bring in only one-fourth of 1 per cent in new business, or $1,500,000, it will be considered a highly successful promotion.

It is understood that an "outside" corporation has been set up for the sale of coupons to exhibitors throughout the country. The sales organization is headed, it is understood, by Robert F. Bogatin, a Philadelphia attorney and motion picture exhibitor, and the company also includes Charlie Goldfine, operator of the Alden theatre in Philadelphia, and Moe Verbin, a former manager for William Goldman houses in Philadelphia and now theatrical advertising solicitor for the Philadelphia *Record*, daily newspaper. It is understood that this group toyed with the idea for several years before submitting it to Sears, Roebuck, which held it under advisement for months.

Mr. Nunn intimated that Mr. Bogatin's organization would take care of the actual distribution of coupons. Mr. Bogatin could not be reached. The original intention, it is understood, was to test the plan first in Chicago, and a second experiment may yet be conducted in that city in view of the fact that the Sears main offices are in that city, before extending it on a nationwide scale.

—

Montana Outlaws Bank Night

The Montana supreme court has outlawed Bank Night. In its decision the state's highest court held that Bank Night as operated by Missoula County and other theatres violates the Montana lottery statutes. The decision resulted from a test case instituted by Edward Dussault, Missoula County prosecuting attorney.

The Mississippi House of Representatives for the second time has turned down the Stansel bill proposing a steep "special privilege" taxation on giveaways.

Reconsidered through amendment fixing the levy at from $50 to $200 per day, on the days of the awards, depending upon the population of the community, the House voted 55 to 43 in favor of the measure but 59 votes were needed for its passage.

Missouri Game Held Lottery

A money giveaway, National Numbers Bank, which is being developed by the Velvo Corporation (Kirk & Haysler) in Kansas City for use by theatres, was held to be a lottery under Missouri statutes in an opinion by the office of the state attorney general at the request of the company. A. C. Haysler of the Velvo Corporation indicated he felt that the plan was not a lottery and that the company was going ahead with its development.

The Kansas City police have clamped down on anything that smacks of a lottery—even to the use of coupons in giveaways where the winner is decided by a drawing. Exhibitors are arranging contests of one sort or another to meet the requirements of police enforcement.

Milwaukee Injunction Sought

Holding to his promise to bring action against other Milwaukee halls which refused to discontinue Bingo games in the face of a state supreme court ruling holding the game a lottery, Charles W. Trampe, head of Film Service, Inc., has obtained an order from John C. Kleczka, circuit court judge, requiring the American Luther Association's officers to show cause why an injunction should not be issued. Benjamin J. Miller, who represented Mr. Trampe in the action against the Bahn Frei hall, in which an injunction was obtained against the organization, filed the complaint.

Rhode Island Ruling

The Rhode Island supreme court has ruled that Bank Night, as conducted in 1938 by Big Chief Corporation, a grocery concern, was not a lottery and ordered the case remitted to the superior court, with directions to find the defendant "not guilty."

Cincinnati Bingo Profits

Bingo profits in Cincinnati reached a new high in April when 231 parties, sponsored by religious, charitable and other organizations, grossed $212,945.02. Awards amounted to $51,515.84, leaving net profit of $161,429.18 to sponsors. The average net cost to each participant was 59.8 cents. The average net cost for theatre admissions is 35 cents.

Two suits have been filed in common pleas court, Troy, Ohio, against the Troy Amusement Company and its stockholders, C. F. Pfister, Catherine Pfister, Wm. H. Maier and Salena Maier. The first suit, filed by Michael E. Norris, attorney, seeks judgment for $8 expended for admissions over a 40-week period of Bank Night operation, and $500 damages under the Ohio lottery law on the contention that Bank Night, as conducted by the Mayflower theatre, Troy, is a lottery.

The second suit, also filed by Mr. Norris, seeks $52,000 claim due to plaintiff as having been won from Josephine Norris and 9,997 other participants of Bank Night at the Mayflower from November 7, 1938 to November 6, 1939.

Phillip Miller, operating the Casion theatre, a Hamilton, Ohio, neighborhood house, recently charged by police with conducting a game of chance because he awarded $1 bills to patrons in drawings at his theatre, has been fined the costs in municipal court.

BRITONS FEAR FURTHER GOVERNMENT CONTROL

British exhibitors this week foresaw a possible extension of Government control in a development out of recent action by the London Council to eliminate nudity and suggestive dialogue in vaudeville houses.

Originally motion picture theatres were not directly concerned, but the Cinematograph Exhibitors Association was among the entertainment organizations invited to a conference convened by the Lord Chamberlain, official governing theatres, and the Home Secretary, who controls all licensed houses.

It was agreed to cooperate with the officials in eliminating the causes of the complaints.

LIGHTNING WAR PUTS U. S. FOREIGN FILM POLICY ON DAY-TO-DAY BASIS

Battle and Destruction Close 1,400 Theatres as Total War Is Launched; Estimates on Losses Up to 100 Per Cent

The total war which struck western Europe with lightning swiftness destroyed, at least for the moment, perhaps for a long time, a major portion of what film markets had remained open to American distributors after the Nazi legions began to march last September, forced further revision downward of foreign revenue budgets, and put the operations of foreign departments on a day to day, almost hour to hour, basis.

1,400 Houses Closed

Nearly 1,400 theatres in the Netherlands, Belgium and Luxembourg which normally return about three per cent of the American companies' foreign revenue were closed when the skies began to rain bombs and parachute troops. It is expected that when they reopen it will be under drastic regulation, even in the unoccupied areas, because of the constant danger of fresh waves of bombs. The loss of approximately $2,500,000 in annual revenue in these countries, added to that incurred last month in Norway, Denmark and for all practical purposes, Sweden, and to that of Poland, Italy, Spain and most of the Balkan countries amounts to approximately 25 per cent of the total foreign revenue.

Except for South America and the Orient what remains of the foreign market is reported to be further dangerously threatened. As of the hour of publication only France and England, of all western and central Europe, remain open and there are indications of immediate reductions in these countries. In France theatres were ordered Monday to return to the 11 o'clock closings which were enforced for a few weeks in September and in England the dark news from the Low Countries, combined with the cancellation of the annual Whitsuntide week end holiday lowered theatre grosses 20 per cent from the subnormal level to which they held during the winter months.

Cost Allocations Revised

The thunder of the war machines silenced whatever sketchy plans foreign department executives had been able to draw up during the comparative quiet of the previous months. Allocations of revenue to negative cost amortization were revised by Loew's and Columbia. Other companies preferred to wait until the picture becomes less chaotic and adopted temporary bookkeeping measures. Walter J. Hutchinson, head of 20th Century-Fox foreign distribution postponed indefinitely a scheduled trip to Europe. E. J. Mannix and Irving Asher, in New York awaiting a clipper sailing, abruptly abandoned plans to study production possibilities for Metro-Goldwyn-Mayer in England and returned to Hollywood. Loet Barnstyn, franchise holder in Holland for Columbia and United Artists was in New York negotiating new film contracts when news came of the attack on his homeland. We had word that his family was safe but he had to abandon all plans, including those for his return.

Reginald Armour, European general manager for RKO Radio, arriving in New York Monday said the changed conditions would necessitate an entirely new formula for operations in Europe. He planned to confer on the reorganization with Phil Reisman, vice-president in charge of foreign sales, during his stay in New York. On the brighter side he expressed the conviction that the disruption of production in the war torn countries would insure the continuation of the American activities in Europe, always assuming that wide-spread and constant bombing raids do not force the closing of theatres.

Total Loss Seen

Other foreign department executives said the picture could hardly be any blacker than at present. Turning to maps of Europe they pointed in succession to Germany, Austria, Czechoslovakia, Poland, Spain, Italy, Denmark, Norway, Sweden, Holland, Belgium and the Balkans. One foreign head said that in his opinion the European market should be written off entirely and he pointed out, too, that there is little possibility of compensating for European losses by increasing activity in the Latin American field. Most of the major distributors have been concentrating important sales activity in those countries for some years.

In addition to the immediate and future loss of revenue the war has brought important losses in physical assets. A report made by William C. Bullitt, U. S. ambassador to France, to Harold Smith, representative of the Hays organization in Paris, indicated this week that all American companies' assets in Poland had been confiscated by the conquerors of that country. Several ships carrying film shipments to ports in western Europe were sunk by submarines or mines. Losses in Holland and Belgium are not known and cannot be estimated in New York, it was said, because of the disruption of communications. Many of the companies had not heard by midweek from their offices in either country. Communications from even France and England are subject to long delay.

Production Plans Revised

Studios took cognizance of the changed and rapidly shifting foreign situation with announcements of production changes. William A. Scully, general sales manager, and Nate Blumberg, president of Universal, told their sales forces at the annual convention in Atlantic City Monday that the war had caused the company to increase the number of top budget pictures in order to increase the company's domestic revenue.

In a process of "streamlining" studio operations Paramount announced the signing of William Meiklejohn, Hollywood talent agent, to head the company's talent and casting departments. Y. Frank Freeman, announcing the contract, said the move meant that Paramount would "aggressively seek film personalities of proven box office value."

Dependence on the American market for the total revenues of 20th Century-Fox during the new season was emphasized as a basic company policy in messages to the sales forces from Sidney R. Kent, president; Joseph M. Schenck, chairman of the board, and Herman Wobber, general manager of distribution. They pointed out the necessity for a 40 per cent increase in domestic revenue since, they said, the company's normal returns from foreign markets outside of the Americas aggregated that much of the total revenue.

"With foreign revenue cut off, with a prolonged war threatening finally to shut off every dollar from abroad except in Central and South America," Mr. Kent's message said, "we are faced with the necessity of living within our American revenue, if we are to live at all. And the question of whether or not we can sustain ourselves will be pretty largely determined in the coming year by what we are able to show with the new season's pictures."

Reallocations Made

A Columbia financial report this week announced that film costs had been reallocated because of the war. The new setup makes the domestic market responsible for 75 per cent of the company's gross, an increase of 10 per cent over nine months ago. The report, embodied in a letter to stockholders from Harry Cohn, president, said the 10 per cent reallocation began with a five per cent reduction of the allocation to the United Kingdom during the six months ended December 30, 1939, and was followed with an additional five per cent reduction in foreign allocations on January 1, 1940. The percentage of Columbia's film costs allocated to the United Kingdom now is 20 per cent and to all other foreign markets, five per cent.

Loew's, Inc., announced last week that allocations of costs had been revised from 65 per cent domestic and 35 per cent foreign to 70 per cent domestic and 30 per cent foreign.

Restrictions in Australia

Revenues from the British Empire, already reduced and restricted by war conditions, were further affected this week by the announcement of a new monetary agreement between American distributors and the Australian Government under which they will be allowed to withdraw only 50 per cent of their total Australian revenue. The scale is to be based on the revenue during the year ended June 30, 1939. The American companies' proposals for withdrawal of 75 per cent of their revenue were rejected.

The new agreement is retroactive to last March 1st and runs to April 1, 1941. As in the case of the monetary agreement with Great Britain the American distributors will be permitted to withdraw up to 75 per cent of the total authorized for remittance during the first half of the agreement.

The amount to be withdrawn by individual companies must be computed by agreement among them. The Australian Government is designating the total amount to be withdrawn as a lump sum equal to the total business of the American companies for the period designated. It is estimated that the amount will be $4,500,000.

ALLIED TO FIGHT RENTAL INCREASES

Conditions in the motion picture industry abroad caused by the European war should not be used by the distributors as a basis for heavy rental demands in this country, it was declared this week by Allied States Association following a directors meeting at which that subject and "nickel-in-the-slot" pictures were considered.

The question of rentals was considered at length at the meeting and it was decided that all available data on economic conditions and prospects for the future, particularly as affected by the spread of the European war, should be compiled and laid before Allied exhibitors at their Chicago convention.

Announcing this decision, the Association declared, "It is believed that authentic data is needed as a background for the consideration of demands being made by the distributors for higher film rentals."



CENTURY-FOX FILM CORPORATION

PRODUCT ANNOUNCEMENT *for* 1940-41

At a time when great pictures are more than ever necessary for the continued prosperity of our industry, Twentieth Century-Fox Film Corporation takes pride in announcing its production program for the season 1940-41.

We expect to release 52 feature pictures; and, for exhibitors throughout the world, it is of the utmost importance to note that with leading foreign markets destroyed or weakened by war or currency restrictions, this Company has made no curtailment in its production budget. In our opinion this is the only policy which can assure to theatre operators and ourselves the quality of pictures which is vital to progress and profitable operation.

From the stories and with the stars, players and directors listed on the following pages will come the great majority of the productions released by this Company next season. Because of circumstances which nobody now can foresee, some of these stories may not be produced—in

their final form some may not measure up to our hopes, others may be replaced with timelier, more important subjects. In every case, however, where a change is made, it will be done solely to improve the program.

In listing the personalities for our product, as well as directors, we name only those who are under contract to this Company or whom we have already borrowed from other producing companies. As in the past, however, we expect to use additional boxoffice names not now ready for announcement.

Twentieth Century-Fox is proud in the knowledge that as of today we have on our books more accounts than ever before in the history of this Company. To our customers throughout the world we present this program which we sincerely believe to be the greatest and most forward-looking list of pictures we have ever had.

Twentieth Century-Fox Film Corporation

52

FROM 20th CENTURY-FOX FOR 1940-41

. . . of which 26 will be produced from the following stories, or others timelier and greater . . . all on a scale worthy of these extraordinary properties!

BRIGHAM YOUNG

Tremendous, human—being produced on a heroic scale. The cast already includes TYRONE POWER, LINDA DARNELL, DEAN JAGGER (brilliant Broadway star), Jane Darwell, John Carradine, Brian Donlevy, Mary Astor, Vincent Price. Written by Louis Bromfield ("The Rains Came"). Screen play by Lamar Trotti, author of "In Old Chicago." Directed by Henry Hathaway. To be launched with the greatest nationwide promotion 20th ever gave a picture.

DOWN TO THE SEA IN SHIPS

Without a doubt the greatest sea story ever written! Set for the spectacular top-budget production its scope demands. Directed by Henry King.

HOW GREEN WAS MY VALLEY

Today's runaway best-seller! The story property of the year! Richard Llewellyn's powerful, emotional novel will receive a production that assures it a place among the great pictures of all time. Directed by John Ford.

TIN PAN ALLEY

A lavish and magnificent musical on the scale of "Lillian Russell" —in the romantic setting where are born the songs the whole world sings and plays and remembers.

BROOKLYN BRIDGE

TYRONE POWER . . . ALICE FAYE . . . DON AMECHE . . . HENRY FONDA . . . LINDA DARNELL . . . EDWARD ARNOLD! New York during the decade that transformed it from an ordinary seaport to the world's greatest metropolis!

WESTERN UNION

by Zane Grey

Words of meaning to every American, and in them Zane Grey found his last and greatest story. The epochal spanning of our continent by wire—a vital lifeline to the nation torn asunder by the fury of the Civil War. A production of maximum importance and showmanship opportunity.

THE GREAT PROFILE

Adolphe Menjou plays the title role.

THE RETURN OF FRANK JAMES

In Technicolor

Boxoffice successor to "Jesse James," unanimously acknowledged 1939's biggest money-maker. HENRY FONDA plays the title role. Others already cast are Andrea Leeds, Henry Hull, Jackie Cooper, John Carradine, Donald Meek, J. Edward Bromberg, Eddie Collins. A top-profit certainty, made in response to unprecedented audience demand. Directed by Fritz Lang.

5th AVENUE

The brilliant new novel by Polan Banks. A story of the five decades from the glittering nineties to now. Definitely important boxoffice.

SGT. SAM DREBEN, U. S. A.

The unparalleled adventures of Fighting Sam Dreben, named by General Pershing "a one-man army." Vital and colorful, his thrill-packed story receives merited big-scale handling! Story by William Anthony McGuire. Directed by John Ford.

DOWN ARGENTINE WAY

In Technicolor

The stand-out musical of 1940-41. Starring ALICE FAYE, DON AMECHE . . . and introducing tantalizing, torrid-voiced CARMEN MIRANDA of "Streets of Paris," Broadway hit that was her personal triumph. Songs by Mack Gordon. Directed by Irving Cummings.

HIGHWAY 66

The route that "The Grapes of Wrath" made immortal becomes the scene of another powerfully realistic drama . . . doubly boxoffice because of its association in the minds of movie-going millions with the sweepingly successful Steinbeck masterpiece.

THE GREAT COMMANDMENT

Its greatness given even more powerful impact by its astounding parallel to the happenings of our own times. Spectacular drama of a crushed and helpless people during the last days of Christ. The matchless might of Roman arms . . . countless legions and fearsome war chariots plunging resistlessly through enemy hosts. And through it all a truly inspiring love story. TYRONE POWER and LINDA DARNELL head the impressive cast!

SONG OF THE ISLANDS

Seldom has a story locale lent itself to such spectacular production. Vitally, arrestingly different drama of Hawaii's vast plantations . . . sensationally climaxed by a hurricane-driven, cane-field fire that threatens the island and its people with flaming destruction!

CHAD HANNA

The newest and greatest novel by the famous author of "Drums Along the Mohawk," Walter D. Edmonds! One of 20th's most important story acquisitions—already sweeping to the top of the book lists—acclaimed a "sure-fire, big-time best seller"! The exciting, warming, human story in which young Chad Hanna figures will be an unforgettable picture . . . produced with all the sweep and scope it merits!

HUDSON'S BAY COMPANY

Drama at its mightiest . . . sweeping from the gay, dissolute court of England's Charles II to the remotest outposts of the savage Canadian Northland . . . depicting the London Plague and Fire, notorious Nell Gwyn, high intrigue, heart-stirring forest adventure. Story by Lamar Trotti.

I MARRIED A NAZI

The sensational Liberty Magazine serial that created a national furore . . . relating the amazing, unforgettable experiences of a young American woman, plunged into the Nazi reign of terror. JOAN BENNETT will co-star with RICHARD GREENE. GEORGE SANDERS also has an important role. Front-page impact, record grosses.

BELLE STARR

The fiery, high-born Southern beauty who became history's most notorious woman outlaw when carpet-baggers pillaged her family's fortune and Yankee troops murdered her father. Tempestuous romance, blazing with thrill and adventure. Story by Nunnally Johnson. ALICE FAYE will play the title role.

BROTHERS

Moving human drama of two brothers, bred in the teeming waterfront of today's San Francisco, and the girl they both loved. To be cast with three great stars!

RED CROSS NURSE

No more vital theme has ever inspired a great picture. Courage and sacrifice against a thrilling panorama of hurricanes, floods, Arctic storms, mine disaster. Alive with heart-lift, showmanship wallop.

DOWN ON THE WABASH

(TENTATIVE TITLE)

The realistic story of a young, small-town banker whose faith in himself and his fellow-men caused him to revolt against the powers throttling the community that was his home. Rich in young and mature love . . . electrifying in its explosive surprise climax.

Elsa Maxwell's PUBLIC DEB No. 1

(TENTATIVE TITLE)

Keyed to today's smartest comedy vogue! With famed Elsa Maxwell showing how debs tick and click. Co-starring LINDA DARNELL, GEORGE MURPHY, with Charles Ruggles, Ralph Bellamy, Mischa Auer, Berton Churchill, Franklyn Pangborn, Maxie Rosenbloom. Directed by Gregory Ratoff.

Irving Berlin's SAY IT WITH MUSIC

The "Alexander's Ragtime Band" of 1940-41! The great romance of the glamorous, fantastic 1920's . . . keyed to a title of incalculable value. Six new Irving Berlin hits will be added to his finest melodies of that incredible decade. Outstanding cast and production further insure the importance of this attraction. A showmanship show!

YOUNG PEOPLE

SHIRLEY TEMPLE, JACK OAKIE, CHARLOTTE GREENWOOD! The tumultuous and exciting cavalcade of a vaudeville child-star's rise, bringing back to you memorable highlights of Shirley's own spectacular career . . . featuring Gordon & Warren's best songs ever and a top-name cast. Directed by Allan Dwan.

THE CALIFORNIAN

Turbulent, action-crammed drama of California's most romantic days. Blazing with the reckless deeds of a mysterious caballero whose daring forays terrorized the tyrant clique despoiling the country and its people. TYRONE POWER heads a spectacular cast.

THE KHYBER PASS

A cut in the mountains which today holds the fascinated attention of the world. The great story of the historic gateway to the wealth of India.

STUDIO CLUB

Drama spotlighting the fascinating lives and careers of the world's most gorgeous girls . . . famed even in Hollywood for their loveliness! Revealing their ambitions, heart-breaks, loves, schemes! A story thrilling and unusual!

SUN VALLEY

Playground for the wealth and aristocracy of all the world . . . the internationally-famed headquarters for winter sports becomes the scene of SONJA HENIE'S most dazzling and enthralling picture. An exploitation natural of naturals.

YESTERDAY'S HEROES

William Brent's sensational Saturday Evening Post serial. A daringly new kind of football story showing the bitter disillusion of proud grid stars, when the high-pressure college "system" has used them up and their fame is forgotten. Packed every second with scoring punch.

LADIES OF THE ROAD

Hitch-hiking along the nation's highways . . . riding the rods of the transcontinental freight trains . . . a strange new class of itinerants confronts America! Their story will be screened in all its drama and timeliness!

DANCE HALL

Adapted from W. R. Burnett's powerful novel of young people in the steel towns. To be made with the same daring realism that characterized "The Grapes of Wrath."

LUCKY BALDWIN

The stirring, spectacular glorification of a great legend! What "Kentucky" did for Kentucky horse-racing, this will do for golden California and its same sport! And against this vivid background—the strange, dramatic and eventful life of the Far West's most colorful character! Of foregone appeal to every entertainment lover!

UNCENSORED

The absorbing adventures of London's gayest master-crook. Suspenseful audience dynamite!

MAN HUNT

Geoffrey Household's best - selling, super - thrilling novel of a big-game hunter who single-handed goes after the biggest game of all—*a world-hated dictator!*

. . . and

26 OTHER FEATURES

including

4 JANE WITHERS Comedies

4 CISCO KID Adventures

THE PRODUCING ORGANIZATION

JOSEPH M. SCHENCK
Chairman of the Board

DARRYL F. ZANUCK
Vice-President in Charge of Production

WILLIAM GOETZ
Vice-President and Executive Assistant to Darryl F. Zanuck

SOL M. WURTZEL
Executive Producer

Associate Producers

Harry Joe Brown
Ralph Dietrich
Raymond Griffith
Fred Kohlmar
Lucien Hubbard
Nunnally Johnson
Gene Markey
Walter Morosco
Kenneth Macgowan
John Stone

Directors

Otto Brower
David Burton
Irving Cummings
Allan Dwan
John Ford
Eugene Forde
Henry Hathaway
Henry King
Walter Lang
Fritz Lang
Archie Mayo
Irving Pichel
Gregory Ratoff
Shepherd Traube

Writers

Jack Andrews
Michael Blankfort
Edwin Blum
William Brent
Harold Buchman
Dana Burnet
Niven Busch
Robert Carson
Roy Chanslor
Wm. Conselman, Jr.
Irving Cummings, Jr.
William Drake
Albert Duffy
Philip Dunne
Robert Ellis
Sam Engel
Don Ettlinger
Ruth Fasken
J. Taintor Foote
Jules Furthman
Oliver Garrett
Sam Hellman
Ethel Hill
Robert Hopkins
Lee Katz
Fidel La Barba
John Larkin
Hilary Lynn
Helen Logan
Wm. A. McGuire
Frank S. Nugent
John O'Hara
Ernest Pascal
Liam O'Flaherty
Stanley Rauh
Sidney Sheldon
Milton Sperling
Lamar Trotti
Jack Vernon
Darrell Ware
Karl Tunberg
E. E. Verdier
Helen Vincent
Robertson White
Lester Ziffren

THE STARS AND PLAYERS

20th Century-Fox lists on this page only those personalities now under contract. Other established names will be added as casting needs arise. And 20th is making extensive plans for the discovery and development of new talent.

Katharine Aldridge
Don Ameche
Dana Andrews
Lionel Atwill
Binnie Barnes
Anne Baxter
Lynn Bari
Dorris Bowdon
John Carradine
Marguerite Chapman
Ricardo Cortez
Eddie Collins
Bob Conway
Linda Darnell
Jane Darwell
Joan Davis
Alice Faye
Henry Fonda
Virginia Gilmore
Betty Grable
Richard Greene
Charlotte Greenwood
Mary Healy
Sonja Henie
Mary Beth Hughes
Dean Jagger
Brenda Joyce
Arline Judge
Nancy Kelly
Elyse Knox
Robert Lowery
George Montgomery
Chris-Pin Martin
Ted North
John Payne
Tyrone Power
Ragnar Qvale
Gregory Ratoff
Lynne Roberts
Jean Rogers
Cesar Romero
George Sanders
Randolph Scott
Robert Shaw
Robert Sterling
Frank Swann
Shirley Temple
Ann Todd
Sidney Toler
Joan Valerie
Marjorie Weaver
Arleen Whelan
Jane Withers
Sen Yung

SHORT PRODUCT

26 *ONE-REEL SUBJECTS IN SIX DIFFERENT SERIES, PRODUCED BY TRUMAN TALLEY*

LOWELL THOMAS' MAGIC CARPET OF MOVIETONE

TECHNICOLOR will be used for the first time for some of this series. Without question the finest in its field, popular with showmen and audiences alike, its off-the-beaten-path subject material dramatized by the keen, incisive narration of Lowell Thomas . . . top-ranking commentator of them all.

ED THORGERSEN'S SPORTS REVIEWS

Authoritative, behind-the-scenes glimpses of America's popular enthusiasm . . . Sports! Narrated by the man who knows the "inside story". . . and enhanced, when deemed effective, by TECHNICOLOR.

LEW LEHR'S DRIBBLE-PUSS PARADE

The screw-ball tangents of American life enlarged and enlivened by the comment of screen and radio funnyman, Lew Lehr.

ADVENTURES OF A NEWSREEL CAMERAMAN

An attraction that thrills as only the real thing can! Heightened in suspense and highlighted by the dramatic narration of famed announcer Paul Douglas.

VYVYAN DONNER'S FASHION FORECASTS

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Humor

ED THORGERSEN
Sports Commentator

RUSSELL MUTH
European Director

VYVYAN DONNER
Fashion Editor

HELEN CLAIRE
Fashion Commentator

FIRST QUARTER RELEASES
1940-41
(TENTATIVE)

Release Date		*Production*
August	2	THE GREAT PROFILE
	9	STREET OF MEMORIES
	16	BRIGHAM YOUNG
	23	GIRL FROM AVENUE A (starring Jane Withers)
	30	I MARRIED A NAZI
September	6	PIER 13
	13	THE RETURN OF FRANK JAMES *(in Technicolor)*
	20	CISCO KID adventure
	27	PUBLIC DEB No. 1 (Tentative Title)
October	4	CHARLIE CHAN IN A WAX MUSEUM
	11	DOWN ARGENTINE WAY *(in Technicolor)*
	18	TITLE TO COME
	25	THE GREAT COMMANDMENT

20th CENTURY FOX

JOSEPH M. SCHENCK
Chairman of the Board

SIDNEY R. KENT
President

59 FROM 'U' IN 1940-1941; MORE TOP BUDGETS TO OFFSET FOREIGN LOSSES

42 Features in Addition to 3 Frank Lloyd Productions, 7 Arlen - Devine Subjects and 7 with Johnny Mack Brown

Universal Pictures will make a bid for greater domestic business in 1940-41 to offset diminishing foreign returns, by producing more pictures and of a top-budget standard than it did in 1939-40, it was announced Sunday, May 12th, by William A. Scully, vice-president and general sales manager, to the Universal sales convention at the Ambassador Hotel, Atlantic City, at the first of two regional conventions. The second opens Sunday, May 18th, in Chicago.

"We will produce not ony more pictures than we did last season, but definitely more top-budget pictures," Mr. Scully said, detailing 45 features and 14 action films.

What Universal Offers

The 1940-41 Universal production program lists 42 features, in addition to three Frank Lloyd productions, seven co-starring Richard Arlen and Andy Devine and seven starring Johnny Mack Brown.

"Stars already assigned to the casts of new product almost double the number the company has previously offered," said the announcement. Heading the list are Deanna Durbin, Marlene Dietrich, Irene Dunne, W. C. Fields, Charles Boyer, Walter Pidgeon, Kay Francis, Gloria Jean, Allan Jones, Bob Burns, Martha Raye, the Ritz Brothers, Baby Sandy, Victor McLaglen, Hugh Herbert, the Andrews Sisters, Karloff and Lugosi, the Dead End Kids and the Little Tough Guys.

"An important contribution to the program," Mr. Scully pointed out, "will be the three productions to be made by Frank Lloyd, two-time Academy Award winner and producer of such films as 'Mutiny on the Bounty,' 'Cavalcade' and 'Wells Fargo'."

In addition to the salesmen (listed in Motion Picture Herald, May 11, page 39), district and branch managers under eastern sales manager F. J. A. McCarthy were present to hear Mr. Scully's announcement. N. J. Blumberg, president, and J. Cheever Cowdin, chairman of the board, also attended. Other top executives included Cliff Work, vice-president and general manager of the studio; Joseph H. Seidelman, vice-president in charge of foreign affairs; and W. J. Heineman, western sales manager, who will gather his exchange men together in Chicago over week-end for the second regional meeting.

Will Produce "Back Street"

The news that Universal will make "Back Street," based on Fannie Hurst's novel, was described as a highlight of the program.

In his announcement, Mr. Scully named Joe Pasternak, Henry Koster, George Marshall, William Seiter, Tay Garnett and Richard Wallace among the production heads who will supervise the filming of the new pictures.

He recalled the company's "flexible" policy, originally set forth last year, under which additional stars and productions frequently were added to the announced program; this will continue. It was in this manner that Marlene Dietrich was added to "Destry Rides Again."

Mr. Scully called attention to what he described as "a new note" in the company's western series for 1940-41, the addition of a new type of feminine lead to the cast which stars Johnny Mack Brown and features Fuzzy Knight. She is Julie Duncan, stunt-girl.

The Complete List

The complete product list presented by Mr. Scully, follows:

Two Deana Durbin Pictures, to be produced by Joe Pasternak and directed by Henry Koster.

Back Street, from the novel by Fannie Hurst; screenplay by S. K. Lauren.

Three Frank Lloyd Productions.

When the Daltons Rode, with Walter Pidgeon, Kay Francis, Brian Donlevy, Robert Stack, Andy Devine and Broderick Crawford; to be directed by George Marshall; from the story by Emmett Dalton and Jack Jungmeyer.

An Irene Dunne Production.

Two Marlene Dietrich Productions: Seven Sinners, based on Ladislaus Fedor's story and directed by Tay Garnett and Countess of New Orleans, both to be produced by Joe Pasternak.

W. C. Fields in The Bank Dick, to be directed by Eddie Cline.

A Charles Boyer Production, Glamour, based upon Edna Ferber's story, to be produced by Joe Pasternak and directed by Henry Koster.

Riviera, starring Allan Jones, with an original score by Jerome Kern and from the novel by Earl Derr Biggers; Leonard Spigelgass associate producer.

A Little Bit of Heaven, starring Gloria Jean, with Helen Parrish, Robert Stack and Lewis Howard; to be produced by Joe Pasternak and directed by Richard Wallace; screenplay by Grover Jones.

Straight from the Heart, starring Gloria Jean, with Robert Cummings, Nan Grey, Butch and Buddy (the "Cyclone Kids" from "The Under-Pup").

A William Seiter Production, now in preparation.

One Starring Bob Burns and Martha Raye.

Trail of the Vigilantes, Montana days with historical basis.

A George Marshall Production.

Tight Shoes, story by Damon Runyon.

The Ritz Brothers in one picture, a Mayfair production. Jules Levey to produce.

Two Baby Sandy Productions, Sandy's Day Out and Butch Minds the Baby, the last-named by Damon Runyon.

Victor McLaglen in Modern Monte Cristo, with John Loder, Anne Nagel, Philip Dorn and Cecil Kellaway; to be directed by Harold Schuster; associate producer, Marshall Grant.

Two Hugh Herbert Pictures, Who's Crazy Now? and Slightly Tempted. In the cast of the latter are Johnny Downs, Peggy Moran, Elizabeth Risdon and George Stone. Lew Landers will direct; Ken Goldsmith, associate producer.

The Invisible Woman, to be directed by Joe May; Burt Kelly, associate producer.

The Andrews Sisters in Argentine Nights. Albert S. Rogell will direct.

The Black Cat, comedy-horror version of Edgar Allan Poe's story.

The Dead End Kids and The Little Tough Guys, together, in two, Give Us Wings, and Fighting Stowaways. Ken Goldsmith, associate producer.

Boris Karloff and Bela Lugosi in The Monster of Zombor.

Moonlight in Hawaii.

"Marquee Productions"

The balance of the 42 pictures will be "Marquee Productions," to be selected from the following properties:

San Francisco Docks.
Streets of Cairo.
Black Pearls.
Ragtime Cowboy Joe.
They Dance in Havana.
Wildcat of Paris.
Rhapsody in Stripes.
The Acquittal.
Dust Bowl.
Ghost Patrol.
Margie.

Seven Arlen-Devines

The seven pictures starring Richard Arlen and Andy Devine are:

Tall Timber.
Leather Pushers (from the stories by H. C. Witwer).
South of the Amazon.
Sky Hawks.
The Wreck of the Zarago.
The Return of the Sheik.
Northern Lights.

They will be directed by Christy Cabanne with Ben Pivar, associate producer.

Seven with Johnny Mack Brown

The seven Johnny Mack Brown starring pictures with Fuzzy Knight and the new stunt-girl find, Julie Duncan, are:

Son of Roaring Dan.
Man from Cheyenne.
Forgotten Valley.
Calgary Stampede.
Marshal Law.
Vigilante.
The Lariat Kid.

Associate producer is Joseph G. Sanford.

Shorts, Newsreel, Serials

Short Subjects: 13 two-reel musical shorts, 13 one-reel subjects, a two-reel special, 15 Stranger than Fiction and 15 Going Places.

There will be, of course, 104 issues (twice weekly) of the Universal Newsreel with Graham McNamee as commentator and continuing under the editorship of Tom Mead and Joseph O'Brien.

The "six most popular color cartoons in the company's selling history" will be re-issued in 1940-41, it was announced. All in color, they

(*Continued on following page*)

HERE'S STAFF OF ALL TRADES

When anything goes awry, mechanically or otherwise, at the Mayfair, St. John, N. B., Mitchell Franklin, manager, usually can find quick solution within his staff.

Herman Kerwin, head usher and doorman, is also a carpenter, painter, decorator, stationary engineer, steamfitter, plumber. Bruce Stirling, of the projection room staff, is a fully licensed electrician and typewriter-adding mechanic. Frank Lowney, an usher, now on leave while in the Canadian Army Medical Corps, is a mason, tile setter, bricklayer, plasterer, painter.

The Mayfair seats 1,200, *and is owned and operated by Franklin & Herschorn, headed by J. M. Franklin, father of the Mayfair manager.*

"U" STICKS TO "FLEXIBLE" PRODUCTION





At the Universal convention in Atlantic City, above left, are J. Cheever Cowdin, chairman of the board, and John E. Joseph, director of advertising and publicity. Above right are Cliff Work, head of Universal Studios; William A. Scully, general sales manager; Nate J. Blumberg, president, and Joseph H. Seidelman, vice-president in charge of foreign distribution.

Four Serials in Universal's Plans

(*Continued from preceding page*)

are known as Color Cartune Classics. Their titles are: "Jolly Little Elves," "Toyland Premiere," "Springtime Serenade," "Three Lazy Mice," "Candyland," and "The Fox and The Rabbit."

There will be four serials—Dick Foran in "Winners of the West" (13 episodes) with Anne Nagel, James Craig and Tom Fadden, directed by Ford Beebe and Ray Taylor, Henry MacRae, associate producer. Mr. MacRae will act as associate producer for the remaining three serials, which include the Dead End Kids with the Little Tough Guys in "Junior G-Men" (12 episodes); "The Green Hornet Strikes Again" (15 episodes); and "The Leopard's Claw" (12 episodes.

Stars who will appear in Universal's 1940-41 productions include the following:

Kathryn Adams
Andrews Sisters
Richard Arlen
Mischa Auer
Charles Boyer
Bob Burns
Butch and Buddy
Johnny Mack Brown
Tom Brown
James Craig
Broderick Crawford
Robert Cummings
Dead End Kids
Andy Devine
Marlene Dietrich
Brian Donlevy
Philip Dorn
Julie Duncan
Irene Dunne
Deanna Durbin
W. C. Fields
Dick Foran
Kay Francis
Billy Gilbert
Nan Grey
Anne Gwynne
Hugh Herbert
Samuel S. Hinds
Lewis Howard
Gloria Jean
Allan Jones
Boris Karloff
Fuzzy Knight
Margaret Lindsay
Little Tough Guys
Bela Lugosi
Victor McLaglen
Constance Moore
Peggy Moran
Anne Nagel
Barbara O'Neil
Helen Parrish
Joe Penner
Walter Pidgeon
Martha Raye
Ritz Brothers
S. Z. Sakal
Baby Sandy
Robert Stack
Harry Stafford
Margaret Sullavan

The list of producers and directors for 1940-41, as announced by Mr. Scully, includes the following:

Joe Pasternak
Henry Koster
Bruce Manning
Ford Beebe
Christy Cabanne
Eddie Cline
Tay Garnett
Ken Goldsmith
Marshall Grant
Burt Kelly
Lew Landers
George Marshall
Joe May
Henry MacRae
Ben Pivar
Albert S. Rogell
Joseph G. Sanford
Harold Schuster
William Seiter
Leonard Spigelgass
Ray Taylor
Richard Wallace

In addition to the executives already named, others who attended the convention were: Leo Abrams, short subjects sales manager; John E. Joseph, director of advertising and publicity; Louis Pollock, eastern advertising manager and Hank Linet, assistant; Andrew Sharick, studio sales contact manager; Morris Alin, editor of "Progress"; F. T. Murray, branch operations manager; O. C. Binder, exchange maintenance manager; James Jordan, contract manager; James Miller, print manager; Charles Kirby, assistant foreign manager; Clarence Margon, Latin-American supervisor; Herman Stern, non-theatrical department manager and Adolph Schimel, Universal attorney.

Sales Policies Discussed

The meeting opened at 10 Saturday morning, at the Ambassador, with assembly and an address of welcome by Mr. Scully. More than 125 Universal executives, salesmen and exchange operatives were present. Mr. McCarthy called the roll, and the business sessions followed immediately. The morning and afternoon sessions were given over to a review of the past year, with addresses by Messrs. Blumberg, Scully, McCarthy, Jordan, Abrams, Murray, Schimel Seidelman and Joseph, covering all phases of sales, distribution and promotion.

On Sunday morning, following a screening at the Stanley theatre on the boardwalk, the announcement of the new year's product was made by Mr. Scully, after which the conventioneers were addressed by Cliff Work, head of the studios, and Jack Skirball. The remainder of the day, following lunch, was devoted entirely to a discussion of sales policies for the new season. There was an informal get-together in the Ambassador Grill after the sessions, with a dinner at 8:30 Sunday evening.

The Monday sessions were again begun with screenings, followed by group conferences of district and branch managers and their sales forces with Mr. Scully and Mr. McCarthy.

President Blumberg told the salesmen Monday that 15 of the new season's pictures will be completed and in exchanges by September 1st. Cliff Work, studio head, added that five of the 15 will be those named as "top bracket productions."

Mr. Blumberg explained that the studio has essentially completed its commitments for the current season, and that June, July and August are open entirely for new season production. This week six of the 1940-41 productions will go before the cameras, he added. Other scripts are completed, producers assigned to them and players cast. As further stage space becomes available, added pictures will be started.

The five "top bracket" pictures that will be ready for the opening of the new season are: Marlene Dietrich production, "Seven Sinners"; "When the Daltons Rode," with Walter Pidgeon and Kay Francis; "Little Bit of Heaven," first of the two Gloria Jean productions; "Riviera," starring Allan Jones, and "Back Street," the Fannie Hurst novel.

Hays Railroad Director

Will Hays, president of the Motion Picture Producers and Distributors of America on Wednesday applied to the Interstate Commerce Commission in Washington for authorization to become a director of the Chicago and Eastern Illinois Railroad Company. The application stated that Mr. Hays would represent the interests of the holders of preferred stock in the company, who would acquire 220,461 shares of common following a plan to reorganize the line, it being understood that Mr. Hays would be on the new board of the company, in receivership since 1933.

House Committee Bars Federal Film Funds

The Appropriations bill, carrying a specific prohibition against the allocation of funds by any Federal department for Federal film or radio services, was approved by the House Appropriations Committee Wednesday and sent to the floor of the House.

13 PRODUCERS TO MAKE 22 FOR UA IN 1940-1941 TO COST 30 MILLIONS

United Artists Will Make Fewer Films and Concentrate on Higher Quality, New York Convention Is Told

A program calling for a minimum of 22 productions claimed to represent an investment of nearly $30,000,000 and coming from the studios of 13 independent producers, will be released by United Artists in 1940-41, it was announced by Maurice Silverstone, chief of worldwide operations of United Artists, at the company's annual convention, Monday, at the Waldorf-Astoria, New York.

The convention was attended by the sales staffs of eastern United States and Canada, and was under the chairmanship of Harry L. Gold, vice-president and eastern general sales manager. The western sales staff will convene at the Congress Hotel in Chicago, May 17, 18 and 19.

Fewer Films Because of War

Mr. Silverstone told the sales representatives that since the industry now must depend almost entirely on the domestic market for its income because of conditions abroad, United Artists' producers had decided to make fewer pictures and to direct all resources toward increasing the quality of the productions.

The producers under whose banners the films for U.A. artists will be produced are Charles Chaplin ,Samuel Goldwyn, Alexander Korda, David O. Selznick, Walter Wanger, Edward Small, Hal Roach, Sol Lesser, Ernst Lubitsch, David L. Loew and Albert Lewin, James Roosevelt, Richard Rowland and Gabriel Pascal.

"The production schedule planned by these producers represents the costliest annual output in the 21-year history of United Artists," it was said.

Mr. Selznick, head of Selznick International, addressed the convention Tuesday. He said in the future his pictures, besides being sold separately, must also be sold only after completion. He said no exhibitor would be asked to sign a contract for his product unseen.

PRODUCER AWARD FOR NEW TALENT

Another "oscar" should be added to the growing list of awards made for film work by the Academy and critics and other groups, according to Maurice Silverstone, chief executive of United Artists, who proposed, at the company's New York sales convention luncheon, Monday, that a special trophy be presented annually to the producer who, in the opinion of film critics, introduced the best new screen talent.

Mr. Silverstone said "new blood" was one of the greatest needs of the industry at the present time and thought that producers who help by introducing new talent should be rewarded. United Artists, alone or with other companies, would donate the trophy, which would be awarded by film critics.

The importance of domestic revenue and the falling off of revenue from foreign markets was stressed by company executives.

Other Tuesday speakers included Sol Lesser, producer; Lynn Farnol, director of advertising and publicity; Monroe Greenthal, exploitation manager, and Al Margolies, manager of publicity.

Harry L. Gold, eastern sales manager, presided at the closing session Wednesday, aided by Charles Stern, Bert Stearn, Haskell Masters and David Prince, district managers.

Speakers at the Wednesday session included Moe Streimer, special home office representative, and Arthur Silverstone, assistant to Mr. Gold.

UA excutives left for Chicago Wednesday night for the final convention there Friday, Saturday and Sunday.

The details of the production plans are as follows:

CHARLES CHAPLIN

Already completed and in final stages of editing is "Production No. 6," Mr. Chaplin's first film in four years. Written, directed and produced by him, "Production No. 6" will be released shortly.

SAMUEL GOLDWYN

"The Westerner," dramatizing the period in which Judge Roy Bean and Lily Langtry were leading figures in the American Southwest. This has been completed. Gary Cooper is the star, with a cast headed by Walter Brennan, Fred Stone, Doris Davenport, Forrest Tucker and Lillian Bond; direction, by William Wyler, from the screenplay by Jo Swerling and Niven Busch.

ALEXANDER KORDA

From the studios of Alexander Korda, both in Hollywood and in London, will come three productions:

"The Thief of Bagdad," in color, with a cast headed by Sabu ('Elephant Boy'), Conrad Veidt, June Duprez and John Justin. William Cameron Menzies is associate producer.

"Womanhunt," starring Vivien Leigh, based on the novel, "Gone to Earth," by Mary Webb.

"Lady in the Dark," starring Merle Oberon, with Melvyn Douglas.

DAVID O. SELZNICK

David O. Selznick will contribute two productions. Selection of stories will be made from a number now under consideration.

WALTER WANGER

From Walter Wanger will come two films:

"Foreign Correspondent," an Alfred Hitchcock production, with Joel McCrea, Laraine Day, Herbert Marshall, Albert Basserman, George Sanders, Robert Benchley and Eduardo Ciannelli. Now nearing completion, screenplay by Charles Bennett and Joan Harrison, with dialogue by James Hilton.

"The Long Voyage Home," a John Ford production, from the play by Eugene O'Neill and

(*Continued on following page*)



On the dais at the United Artists convention in New York are Paul Lazarus, contract manager; L. J. Schlaifer, western sales manager; Maurice Silverstone; Harry L. Gold, eastern sales manager; Hal Roach, producer; Harry D. Buckley, vice-president; Arthur W. Kelly, vice-president; Lynn Farnol, advertising manager, and Monroe Greenthal, exploitation director.

FIVE PRODUCERS AT UA CONVENTION

(*Continued from preceding page*)

adaptation by Dudley Nichols. Cast includes John Wayne, Thomas Mitchell, Mildred Natwick, Ian Hunter, Wilfrid Lawson, John Qualen, Barry Fitzgerald and Arthur Shields, under direction of John Ford for the Argosy Corporation.

EDWARD SMALL

Edward Small will be represented on the 1940-41 program with "The Corsican Brothers," by Alexandre Dumas.

HAL ROACH

Hal Roach will contribute five productions:

"Road Show," a comedy based on the Eric Hatch novel, with songs by Hoagy Carmichael. Walter Connolly has been signed for a lead.

"Niagara Falls," comedy-romance, featuring John Hubbard, Carole Landis and Billie Burke.

"Topper Returns," a follow-up to the Thorne Smith novels, "Topper" and "Topper Takes a Trip." Roland Young and Billie Burke will be featured.

"The Unholy Horde," with Lon Chaney, Jr., directed by Richard Wallace, from the screenplay by Grover Jones.

"Broadway Limited," comedy-romance, with Victor McLaglen and Victor Mature, screenplay by Grover Jones.

SOL LESSER

Sol Lesser will follow his first film for United Artists release, "Our Town," with another, title and cast of which are to be announced shortly.

ERNST LUBITSCH

Early announcement will be made of Ernst Lubitsch's 1940-41 production for United Artists release, to be presented by Sol Lesser.

DAVID L. LOEW and ALBERT LEWIN

The Loew-Lewin organization will start its career with United Artists with two productions:

"Flotsam," from the new novel by Erich Maria Remarque, starring Fredric March and directed by John Cromwell, screenplay by Talbot Jennings.

"Night Music," based on the new play by Clifford Odets.

JAMES ROOSEVELT

James Roosevelt will open his career in independent production with "Pot O' Gold," suggested by the radio program. Horace Heidt's orchestra will appear.

RICHARD ROWLAND

Richard Rowland will be represented by "Cheers for Miss Bishop," based on the novel by Bess Streeter Aldrich.

GABRIEL PASCAL

George Bernard Shaw's "Major Barbara," produced and directed by Gabriel Pascal, will be on the 1940-41 program. The film is now filming, with Wendy Hiller, of "Pygmalion," and Robert Morley in the leads.

Five of the 13 independent UA producers were present at the Eastern sales convention. They were Samuel Goldwyn, David O. Selznick, Hal Roach, Sol Lesser and James Roosevelt.

Mr. Samuel Goldwyn arrived from Hollywood Monday and participated in the sales sessions both in New York and in Chicago.

From 20 cities in Eastern United States and in Canada, sales representatives of United Artists gathered for the New York convention.

Among the executives who attended, besides Mr. Goldwyn, were Murray Silverstone, chief of world-wide operations; L. I. Schlaifer, vice president and western sales manager; Harry D. Buckley, vice president in charge of corporate affairs; Arthur W. Kelly, vice president in charges of foreign distribution; Paul N. Lazarus, contract manager; Charles Stern, Eastern district manager; Bert M. Stearn, middle-western district manager; David Prince, southern district manager; Haskell M. Masters, Canadian district manager, and Moe Streimer, special home office representative.

Also Lynn Farnol, Monroe W. Greenthal, Albert Margolies, Sam Cohen, Arthur Silverstone, H. J. Muller, Charles M. Steele, N. A. Thompson, Walter Gould, T. P. Mulrooney, Len Daly, Phil Dow, Seymour Poe, S. W. McGrath, Jack Wrege, George Roth, Abe Dickstein, Robert Hilton, Earl J. Denison, Robert Goldfarb and R. G. Sidley.

Among the producers' representatives who were present were James A. Mulvey, vice president and eastern representative for Samuel Goldwyn; Emanuel Silverstone, Alexander Korda representative; Lowell V. Calvert, eastern representative for David O. Selznick; Harry Kosiner, eastern representative for Walter Wanger; J. J. Milstein, eastern representative for Edward Small; Thomas Walker, vice president and eastern representative for Hal Roach.

Republic Managers Confer

On Monday and Tuesday five Republic exchange managers were in New York conferring with James R. Grainger, president. Those at the meetings were: M. E. Morey, Boston; Sam Seletsky, New Haven; Arthur Newman, Albany; Jack Bellman, Buffalo, and Sam Seplowing, Detroit. Mr. Grainger left Wednesday for Chicago, Kansas City, San Francisco and Los Angeles.

Lesser at White House

Sol Lesser and James Roosevelt were guests of the President and Mrs. Roosevelt at the White House, in Washington, on Tuesday night. After dining with the Roosevelts, Mr. Lesser screened his latest production, "Our Town."

Share Production Credit

Jack L. Warner, head of Warner production, announces that Hal B. Wallis and Jesse Lasky will share production credit on "The Amazing Story of Sergeant York." Pat O'Brien is being tested for the leading role.

Color Newsreels

Fox Midwest is sending its own cameraman, Cooper Jenkins, into the circuit's situations to shoot local newsreels in color. The color shots in 16 mm. film are without commercial tieups.

Two Leave Monogram

Jane Dailey and Lyle Frost, of the Monogram studio publicity department, have resigned. No replacements are planned. William Peirce continues in charge of studio advertising and publicity.

Smedley on Censor Board

Joshua Smedley, of Philadelphia, has been appointed a member of the Pennsylvania Board of Motion Picture Censors. He will be assistant censor under Mrs. Edna R. Carroll, board chairman.

To Vote on Reelection of Paramount Board

Paramount stockholders will meet June 18th at the New York home offices, according to notice sent out this week. Reporting on the year's activities, the notice said Barney Balaban, president, received $236,635 from the company and its subsidiary, Balaban & Katz, in 1939, one of the three highest aggregate amounts of remuneration paid by the company. The statement also listed the amounts of stock owned by the various directors.

Holdings Listed

Mr. Balaban owns 2,000 shares of Paramount common stock, according to the proxy statement. Other directors and the amounts of stock owned by each are as follows: Y. Frank Freeman owns beneficially 500 shares of second preferred and has a beneficial interest in 600 shares of second preferred; Stephen Callaghan, a board representative for Allied Owners Corp., which owns beneficially 9,900 shares of first preferred and $250,000 principal amount of 3¼ per cent convertible debentures; Harvey D. Gibson, chairman of the board and president of Manufacturers Trust Co., which owns beneficially 5,710 shares of first preferred and $3,000,000 principal amount of debentures.

A Conger Goodyear owns beneficially 600 shares of first preferred and 1,000 shares of common; Stanton Griffis, 3,000 shares of common; Duncan G. Harris, 200 shares of second preferred and 200 shares of common; John D. Hertz, owns beneficially 1,000 shares of common and has a beneficial interest in an additional 100 shares of common; Austin Keough, owns beneficially 423 shares of second preferred and 559 of common; Earl I. McClintock, 100 shares of second preferred; Maurice Newton, 2,813 1/5 shares of second preferred and 8,118 of common, and has an interest in an estate which owns beneficially 900 shares of first preferred and $125,000 principal amount of debentures; E. V. Richards has a beneficial interest in 7,500 shares of second preferred; Edwin L. Weisl owns beneficially 3,200 shares of second preferred and 100 of common, and Adolph Zukor owns beneficially 200 shares of second preferred and 200 shares of common.

$853,514 to Directors

The statement said that company and its subsidiaries paid a total of $853,514 to directors and officers as remuneration for services during 1939. The amount includes the $145,705 paid Mr. Balaban by B. & K., and $3,516 to Mr. Weisl in fees for legal services to Simpson, Thacher & Bartlett, of which he is a partner. Not included is $40,434 in expense allowances, of which $20,800 was paid to Mr. Balaban.

Conference Names Four

Named to the National Conference of Christians and Jews were the following members of the motion picture industry, this week: J. Robert Rubin, vice-president of Loew's.; David O. Selznick, independent producer; Frances Harmon, of the Motion Picture Producers and Distributors of America; and Lowell Thomas, newsreel commentator.

FORTY TELEVISION STATIONS AND APPLICANTS WAIT COMMERCIALIZING

Seventeen Regular Stations and Three Portables Now Operating; More Than Twenty Additional Have Filed for Licenses

Though the Federal Communication Commission still is making up its mind when television will be allowed to make its way, television activity continues all over the country. There are now 17 television stations operating; two of these broadcast regular programs and the others are conducting experimental broadcasts. Also there are three portable stations operating in conjunction with regular stations.

Applications for more than 20 additional regular stations are on file with the FCC and authorization for two more portable television transmitters is requested. Three stations have obtained construction permits and are getting ready to begin work.

Two on Regular Schedules

W2XBS, the NBC station in New York, and W6XOA, Los Angeles station of the Don Lee network, are the only stations operating on regular program schedules.

The RCA station in Camden, W3XEP, has the highest power assigned to it among the stations, 30,000 watts for both the visual and aural signal. W2XBS (NBC) is next with 12,000 watts. Philco Radio & Television, W3XE, Philadelphia, is third with 10,000, and W2XAB, New York (CBS) is fourth with 7,500.

Additional facilities to existing licensed stations are being sought by Don Lee for the erection of a 1,000 watt station in San Francisco; by the Allen B. DuMont Laboratories for 1,000 watt stations in New York and Washington; by General Electric for the re-instatement of W2XD, in Schenectady with 40 watts, and CBS and NBC are seeking additional licenses for portable units in New York.

The Applicants

The list of applicants with station locations and power requested follows:

Don Lee, San Francisco, 1,000 watts: Milwaukee *Journal*, Milwaukee, 1,000 watts; Crosley Corp., Cincinnati, 1,000 watts; Kansas State College of Agriculture and Applied Science, Manhattan, Kansas, 100 watts; Earle C. Anthony, Inc., Los Angeles, 1,000 watts; May Department Stores, Los Angeles, 1,000 watts; Allen B. DuMont Laboratories, New York and Washington, 1,000 watts each; Television Productions, Inc., Los Angeles, 1,000 watts; Leroy's Jewelers, Los Angeles, 1,000 watts; Travelers Broadcasting Service, Avon, Conn., 1,000 watts.

Also, Metropolitan Television, New York, 1,000 watts; Midland Broadcasting, Kansas City, 1,000 watts; Bamberger Broadcasting Service, New York, 1,000 watts; Grant Union High School District, North Sacramento, Cal., 1,000 watts; WDRC, Inc., Meriden, Conn., 1,000 watts; R. B. Eaton, Des Moines, 100 watts; CBS, New York, portable unit, 25 watts; WCAU Broadcasting, Philadelphia, 1,000 watts; Farnsworth Television and Radio Corp., Fort Wayne, Ind., 1,000 watts; Balaban & Katz, Chicago, 1,000 watts; NBC, New York, portable unit, 15 watts, with two channels; General Electric Co., Schenectady (re-instatement of W2XD), 40 watts; and Boston Edison Co., Boston, 10,000 watts.

Existing Stations

Existing stations and their affiliations follow:

W2XAB, New York, CBS, two channels, 7,500 watts; W6XAO, Los Angeles, Don Lee, two channels with a construction permit for a third, 1,000 watts; W6XDU, a Don Lee portable unit; W2XVT, Passaic, N. J., Allen B. DuMont Laboratories, 50 watts, with a construction permit for W10XKT, a portable unit; W9XAL, Kansas City, First National Television, two channels, 300 watts; W1XG, Boston, General Television Corp., with two channels, 500; the following General Electric stations, W2XH, Schenectady, 40 watts; W2XB, Albany, 10,000 watts; W2XI, New Scotland, New York, 10 watts; and a construction permit for W1XA, Bridgeport, 10,000 watts.

Also W2XBS, New York, NBC, with two channels, 12,000 watts and W2XBT, a portable unit; W3XE, Philadelphia, Philco, with two channels, 10,000 watts, and W3XP, 15 watts; W9XG, West Lafayette, Ind., Purdue University, 1,500 watts; W2XDR, New York, Radio Pictures, Inc., an affiliate of WQXR, with two channels, 1,000 watts; W3XEP, Camden, N. J., RCA, with two channels, 30,000 watts, and W3XAD, a portable unit; W9XK, Iowa City, Iowa, University of Iowa, 100 watts and W9XUI, also owned by the University, with two channels, 100 watts; W9XZV, Chicago, Zenith Radio, with two channels, 1,000 watts; and Farnsworth Television Incorporated, W3XVT, 50 watts; two channels.

1,000TH TELEVISION PROGRAM PRESENTED

NBC's television station in New York, W2XBS, celebrated its one thousandth program last week. Lowell Thomas's evening news broadcast which is heard over the NBC-Blue Network and also telecast three times a week was the anniversary program.

Alfred H. Morton, NBC's television chief, presented Mr. Thomas with a bunch of roses in honor of the occasion. Lowell Thomas, in addition to his duties as a radio and television news commentator, is also the voice of Fox Movietonews and thereby is one of the first to combine radio, television and motion picture work.

Telecast from Film Set

Last week the first actual filming of a motion picture was televised directly from the set. The Don Lee television station in Hollywood, W6XAO, televised scenes of "Dreaming Out Loud," Voco Productions and being made for RKO release. The television camera picked up Harold Young, director, giving instructions to the cast and technicians setting up lights and equipment. Jack Votion and Sam Coslow, heads of the company, Lum and Abner, Frances Langford and others in the cast appeared.

Television at Sea

On May 11th the television program of the opening of the World's Fair in New York was picked up on the liner President Roosevelt, which was then on its way to Bermuda. The experiment was conducted by RCA-NBC and the United States Lines, with the cooperation of the American Express Company. It was the first American attempt to transmit a regular program from shore to a ship at sea.

New Summer Schedule

Effective this week NBC's television station serving the New York metropolitan area is on the air from Tuesday through Saturday, instead of Wednesday through Sunday. The change in schedule is due, according to Alfred H. Morton, vice-president in charge of television, to preferences expressed in the recent poll of the television audience. Evening programs now begin at 9 P. M. instead of 8:30 P. M. "to meet conditions imposed by Daylight Time."

To Sell Baird Rights

Isidore Ostrer has been negotiating in New York for the sale of the American rights to Baird large screen television. RCA said discussions had been held with Mr. Ostrer but were terminated unsuccessfully. Allen B. Du-

(*Continued on following page, column* 3)

Washington Hears Commission Will Reaffirm September 1st for Limited Commercial Operation; Members Study Briefs

The immediate future of commercial television in this country will be settled by the Federal Communication Commission's decision on commercialization, which is expected this week. The commission originally set September 1st for the beginning of limited commercial operations and then rescinded the order.

Last week Senator Ernest Lundeen of Minnesota charged that the commission had "delayed" settlement of the issue.

Blames Chairman Fly

Reviving in the Senate the fight against the Commission which the Senator launched last month with introduction of a resolution for an investigation of the FCC's policy, he "protested" the delay and charged it was due to the fact that Chairman James L. Fly was not on the job.

"Thousands of men could be taken into private employment at once and eventually a half million men could be given jobs if a bureau here in Washington would abandon an entirely illegal and arbitrary position," he charged. "So far as legality is concerned, the Federal Trade Commission has the authority to supervise advertising and not the FCC.

"Everyone at all connected with television was here in Washington. They could have prepared their briefs in 48 hours and had intelligent action by the commission immediately. Instead of that, so as to accommodate a few attorneys and perhaps because the chairman of the commission was leaving on a vacation trip, all these jobs in private industry were held up for weeks. I think it was ridiculous, for I believe Chairman Fly should have stayed on the job, ordered the attorneys to get their briefs in by the following Monday morning, and have a decision out of the commission that very day."

Officials Defend FCC Procedure

Officials of the FCC answer Senator Lundeen's attacks by asserting that the procedure of lengthy hearings and two weeks' time for filing of briefs was the only proper way of handling the problem so as to avoid later charges of unfairness.

In Washington it was considered likely that the Commission would reaffirm the original date of September 1st for limited commercial television operations. This also would be a compromise decision, for most of the television companies have asked for immediate full commercial operation.

Members of the Commission are studying the testimony taken at last month's television hearing and the briefs submitted.

Fight Over Standards

Although the principal companies agree on the request for commercialization there is a keen fight over television "standards." RCA-NBC and the Radio Manufacturers Association want 441-line, 30 frame per second images (as compared with the 24 frames in motion picture projection). DuMont and other companies want "flexible" standards. Equipment made by DuMont which is affiliated with Paramount Pictures can receive images at various rates and number of lines. The DuMont company has

(*Continued on following page, column* 1)

DuMont Files Brief Answering Radio's Charges

(Continued from preceding page, column 3)

proposed the advantages of 15-frame pictures with many more than the RCA 441 lines.

In a brief filed with the FCC, DuMont charged that the Radio Corporation of America had attempted to stifle research and engineering development of television. It was asserted that RCA officials wished to "freeze" standards to protect its investment in 1,800 sets manufactured at an estimated cost of $200 each. Officials of the RCA denied the charges.

The DuMont brief said, "Control of the situation lies in the Commission, under the law, and regardless of attempted political attacks, well organized publicity campaigns, or any other factor, we assume that it will exercise its powers."

Railbourn Answers RCA

Paul Raibourn, Paramount executive and treasurer of DuMont, issued a statement denying the RCA charge that Paramount had "practical if not theoretical control" over DuMont and was attempting to "sabotage" television. Mr. Raibourn said, in part, "Paramount does not control the Allen B. DuMont Laboratories. The DuMont company's sole request to the FCC has been to maintain flexible standards instead of the rigid ones proposed by RCA and the Radio Manufacturers Association. Affiliates of Paramount Pictures in Chicago and Los Angeles have filed applications for television transmitting stations in their respective cities. We are eagerly awaiting the granting of these licenses so that we can demonstrate once and for all the superiority of flexible television."

Paramount's interest in DuMont was defended also by Mortimer Loewi, vice-president of DuMont, who asserted that the greatest need of television at the moment was a sense of showmanship and that Paramount was in a position to provide it. Mr. Loewi said that within a year theatres would start installing television screens and within five years film producing companies would find their interests "a whole lot less in pictures and more in television." He pointed out that Paramount was primarily in the entertainment business and its interest in television was a normal extension of its desire to be in the forefront of the entertainment world.

Paramount's interest in DuMont was attacked again by Robert Robins, president of the Cath-Ray Electronic Laboratories. Mr. Robins sent a telegram to Mr. Raibourn criticizing his statement on the television situation.

$1,350,000 for CBS Television

According to a brief filed with the FCC, the Columbia Broadcasting Corporation has spent over $1,350,000 in television since 1936. The annual payroll for engineers, program experts and others working on television was put at $1,350,000.

Zanuck Confers on "Chad Hanna"

Darryl F. Zanuck, production chief of Twentieth Century-Fox, and Nunnally Johnson, screen playwright and associate producer, have held their first conference on the script and production of "Chad Hanna," and left, together last Saturday, May 11th, for Hollywood. "Chad Hanna," which will be one of the major offerings for the coming film season, was written by Walter D. Edmonds, and appeared in serial form in the Saturday Evening Post under the title, "Red Wheels Rolling."

Schmidt Named MGM Publicity Manager

Art Schmidt has been appointed publicity manager of Metro-Goldwyn-Mayer's New York department. Mr. Schmidt has been associated with Loew's, Inc., for six years as assistant to Oscar Doob. Prior to that he was publicity head of the Publix-Michigan Theatres. Mr. Doob and members of the advertising department of Loew's Theatres tendered a farewell dinner to Mr. Schmidt at Leone's Thursday, May 9th.

Eugene Murphy, New York newspaper contact man, succeeds Mr. Schmidt in handling publicity for out-of-town theatres; Tom Rogers, publicity man for the Valencia, Jamaica, succeeds to Mr. Murphy's post; Teddy Arnow moves from Westchester to the Valencia and is succeeded by Jerry Sager. Al Lippe, Newark, succeeds Mr. Sager in Manhattan, and Arthur Egberts, now in Jersey City, will in addition, handle Newark.

New York Fair Opens; Broadway Grosses Decline

The New York World's Fair began its second year, Saturday, May 11th, with an attendance of 190,196 paid admissions, followed by Sunday's 168,122 to make up a total of 358,318 for the first weekend, according to figures released by Fair officials.

The opening of the Fair, combined with the weather (sunny skies) and the European war, resulted in the lowest weekend gross for Broadway theatres in some time, with the exception of the Radio City Music Hall, where visitors from out of town were in evidence.

Among the highlights of the opening day at the Fair were a parade led by Helen Hayes, Mary Pickford, Amos 'n' Andy, and Wallace Beery with his 20 Mule Team, a giant fireworks display and the awarding of six automobiles in a limerick contest.

Amusement Area features included Billy Rose's "Aquacade"; the Fair's own show, "American Jubilee"; Michael Todd's "Streets of Paris" and three shows in Mr. Todd's "Gay New Orleans" concession, "Cotton Up," "Sazarac" and "Mardi Gras Frolic."

With 40,000,000 paying customers required to liquidate a debt of about $23,000,000 the Fair Corporation hopes that the Amusement Area will erase the deficit. Attendance last year was 25,817,265.

Hundreds of motion pictures are again being used, mostly advertising and educational films, in the scores of auditoriums. Television will be featured at the exhibits of the Radio Corporation of America, General Electric and Westinghouse. Opening day events were televised by the National Broadcasting Company.

Broadway managers, up to this week, had no definite plans for meeting the competition from the Fair. It was generally agreed that the weather would be the determining factor. If the weekends are cloudy or stormy, visitors and New Yorkers will patronize the film theatres, it was said, while the Fair will benefit if the weather is good.

Ostrer Offering Baird Apparatus To U.S. Interests

(Continued from preceding page, column 2)

Mont Laboratories reported that it had not been a party to negotiations for Baird licensing. The Farnsworth Radio and Television Corporation is reported to assert that its licensing agreement with Baird prohibits the latter from entering the American markets with its large screen television. The Baird company denies this claim.

Television in the United States will overtake and pass British development, according to Richard Ford, television representative of the Odeon Theatres circuit of London. Mr. Ford has been in this country for several months, making an investigation. He said American manufacturers were "wise" not to attempt to introduce theatre television at this time, because American audiences are more critical than British where television in theatres commanded high prices before the war.

Zenith in "Wired" Television

The Zenith Radio Corporation is making progress in its experiments with the transmission of television over telephone wires, according to E. F. McDonald, president. The Bell Telephone Company has worked years and spent millions on this form of telephone transmission. Commander McDonald said that the transmission by this means offered an economic solution to the problem of paying for programs. The chief difficulty is that a television signal rapidly loses its strength when sent through a telephone wire. It was also announced by Zenith that production of FM radio receivers would begin as soon as the FCC assigns wave lengths.

John G. Leitch, technical supervisor of WCAU, in Philadelphia, indicated that he might conduct experiments with Frequency Modulation to determine its suitability for television. These tests will be conducted pending the granting of the station's application for a television license. The proposed station would be the first link in a Columbia Broadcasting System television network.

Film Audit Service Formed by Hacker

Samuel Hacker, an accountant formerly with First National, Columbia and Republic, has organized Film Audit Service, to do audit work for independent producers and importers of foreign pictures that distribute nationally. The larger American companies maintain their own field auditing staffs.

DeHaven Resigns

A. Milo DeHaven, for the last three and a half years general supervisor, publicity director and short subject booker for the Sam Brown Enterprises in Detroit, has resigned effective May 18th, due to illness. Previous to his connection with the Sam Brown Enterprises, Mr. De Haven was affiliated with the Chakeres theatres in Ohio as zone supervisor and personal representative of Phil Chakeres.

Czech Film Held Over

"Zborov," a picturization of the Czech fight for independence in the first World War, which opened at the Homan theatre in Chicago, has been held over for a second week, after establishing a new record for that house.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

If the name of the Carnegie Institute hadn't been linked to that offer by Samuel Harden Church, the Institute's president, to give a $1,000,000 reward for the delivery of Hitler, alive, into the custody of the League of Nations, we would have thought it was a figment of the imagination of a most imaginative motion picture press agent with a Hitler film on his hands.

▽

Sports Department, being an item from the New York Herald-Tribune:

Bob Steele, Western actor, who slugged Noah Beery, Jr., in a violent scene for "Of Mice and Men," will again slug Mr. Beery for a violent scene in "Carson City Kid," a Republic Western. Agents are now considering offering the two actors to studios as a team, with Mr. Steele as the man with the impetuous fists and Mr. Beery as the man with the slow-witted jaw.

▽

The New York Post's Leonard Lyons is amused by a little incident in the book publishing business which happened after Warner Brothers decided to release their movie adaptation of Somerset Maugham's "The Letter" under the title of "The Sentence." The studio accordingly wrote to Farrar and Rinehart, the New York publishers, to say that inasmuch as the title, "The Sentence," is included in the Farrar & Rinehart book list, Warners would like to clear that title in the proper way. . . . The publishers disclaimed any knowledge of such a book—but when Warner's assured them it was true, a further checkup was made. . . . They discovered that "The Sentence" is a Grammar Pamphlet, written by Professor Barker, for the freshman class at Williams College.

▽

A counterpart of today's anti-amusement agitators is found in the author of the following rules for employees in the original Carson, Pirie & Scott store in Chicago, 80 years ago:

"Store must be opened from 6 A. M. to 9 P. M. the year 'round.

"Store must be swept; counters, base shelves and showcases dusted; lamps trimmed, filled, and chimneys cleaned; pens made; doors and windows opened; a pail of water, also a bucket of coal brought in before breakfast (if there is time to do so), and attend to customers who call.

"The employee who is in the habit of smoking Spanish cigars, being shaved at the barber's, going to dances and other places of amusement will surely give his employer reason to be suspicious of his integrity and honesty.

"Each employee must pay not less than $5 a year to the church and must attend Sunday school regularly.

"Men employees are given one evening a week for courting, and two if they go to prayer meeting.

"After fourteen hours of work in the store the leisure hours should be spent mostly in reading."

▽

Joyce Devereaux recalls the story of Negro Fighter Joe Louis, who, when asked whether he saw the motion pictures of his Louis-Schmeling fight, replied, "No, I was at the fight."

IN these modern days of swank cinema houses and the glittering array of super-colossals offered under the general heading of motion pictures, we hear some protests about the excessive footage used to give credits to cast, directors, decorators, and all the crafts that go towards making the modern movie.

This may seem like a waste of time in our present fast moving age, but to old timers, like Florida's Scott Leslie, who remembers the movies when, it won't seem so bad, for they recall how the show was always opened with a barrage of slides. The hour has come; the lights go out, and a slide flashes upon the screen, all dolled up in red, white and blue, and spelling the cheering word:

WELCOME

One slid back into his seat for he knew he had a lot more to read before the picture started, and so he "relaxed" as the slides appeared in an array something like this:

NO SMOKING PLEASE
LADIES, PLEASE REMOVE YOUR HATS
IF YOU LIKE OUR SHOW, TELL OTHERS
IF YOU DON'T—KEEP MUM.
FOR THE BEST IN GROCERIES
TRADE AT
WILLIAM'S GROCERY
DON'T SPIT ON THE FLOOR. REMEMBER
THE JOHNSTOWN FLOOD

Some theatres had a more subtle way of getting to the users of the eating tobacco. Their slide might read something like this:

IF YOU SPIT ON THE FLOOR AT HOME, DO
IT HERE. WE WANT YOU TO FEEL AT HOME

Such slides usually brought laughs and put the audience in good humor. So the slides continued:

MATINEE EVERY DAY
AFTER THE SHOW GET YOUR SODA WATER
AT THE GEM DRUG STORE
COMPLETE CHANGE OF PROGRAM TOMORROW

Of course everybody knew there was a change of program every day, but it was always good policy to keep telling 'em about it. After a few more advertising slides, of which the one with the picture of a boy and girl in a swell buckboard, with a prancing team of horses, their heads pulled up with check-reins as though looking at the moon, and the suggestion:

TAKE YOUR GIRL RIDING. THE BEST RIGS
IN TOWN AT HAPPY'S LIVERY STABLE

It was always a safe bet that there would be at least one stop in every reel and when a white glare showed on the screen we knew the film had broken. This always called for a loud "BOO" from the younger set. Quickly the operator shifted his lamp to the stereopticon lens again and a slide flashed:

OPERATOR HAVING TROUBLE
PLEASE BE PATIENT

Soon he had the broken ends mended and the reel was running merrily again, until the end of the reel, when the slide bellowed:

ONE MINUTE TO CHANGE REELS

While the operator was changing the reel the rewind boy regaled with another series of advertising slides to keep folks interested until the second reel started. This usually was a Western, greeted with much whistling and stamping of feet. The theatre stood for quite a bit of this, but when it got too strong the film was stopped and the lamp shifted over to a slide which read:

YOU KIDS KEEP QUIET

And so the show continued, and as the light faded out one was greeted with a slide informing him:

THOSE WHO CAME IN LATE MAY
REMAIN FOR THE NEXT SHOW

or, if it happened this was the last show of the night, the slide usually appeared with a big Moon coming Over the Mountain—without Kate Smith—and the words:

ALL OUT—GOOD NIGHT

▽

Now that Hollywood is turning to the glorification of war heroes—Jesse Lasky, for one, turning to Sergeant York, for a feature for Warners—they might consider Bert Hall. The Kentuckian, who is the only surviving-member of the original Lafayette Escadrille, has merely served in 14 different armies—both for and against the same countries in several instances, once fighting as "General Chang" for China.

▽

Hollywood movie cameramen don't want to be called cameramen any more.

They want to be known as directors of photography.

The American Society of Cinematographers sent out notices the other day calling attention to the fact that they direct lighting and such, but never touch the cameras. The second and third camera men push the buttons that turn the wheels so boy can get girl.

▽

Because of the World War. Hollywood must pay more for its wigs. RKO Radio's head makeup man estimates that the toupee's used by stars have jumped from $90 each to around $150.

Ninety percent of the hirsutical adornments used in making crowning glories for Hollywood movie stars used to be supplied by Czecho-Slovakia. Since the start of the war, professional hair growers are scarce.

▽

A proposal is under consideration by Cincinnati's City Council to take motion pictures of drunken drivers to be subsequently used as evidence in Traffic Court.

We suggest the use of Technicolor to record the flush in the driver's face when the cop hands him a summons.

▽

Of all the talent and personality which has riden the waves of motion picture success in the art's 40-odd years of commercialization, there are but two complete collections of one man's film career in the possession of the Museum of Modern Art Film Library, seat of motion picture historical gatherings, sponsored by the Whitneys and Rockefellers and others, in New York. The complete works only of Douglas Fairbanks and David Wark Griffith are in hand. Fairbanks donated 2,700,000 feet of film from the 48 pictures he had made, starting with "The Lamb" in 1915 and ending with "Mr. Robinson Crusoe," in 1932. The gift was made just before Fairbanks died, last December.

▽

Delegates to the Medical Society for the State of New York's annual convention, Wednesday, at New York's Waldorf Astoria Hotel broadcast speeches on diagnoses of "brain storms" by electrical thought waves. The doctors would find a most fertile field of study in certain Hollywood quarters.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

Street of Memories

(Twentieth Century-Fox)

Social Questionings

"Street of Memories" treats of a young man who suffers from amnesia as the result of an accident, tries desperately to get work, regains his memory as the result of a blow, and discovers that he has fallen in love with the girl who helped him while he was unable to recall his identity.

Lucien Hubbard produced and Shepherd Traube directed.

The cast includes John McGuire, Lynne Roberts, Guy Kibbee, Hobart Cavanaugh and Ed Gargan.

Release date: To be determined.

You're Not So Tough

(Universal)

Dead End Kids

Five of the "Dead End Kids"—Billy Halop, Huntz Hall, Bobby Jordon, Bernard Punsley and Gabriel Dell—here appear as young vagrants in California.

The Arthur Horman screen play is based on an original story by Maxwell Aley.

Nan Grey, Henry Armetta, Rosina Galli and Cliff Clark round out the cast. Ken Goldsmith was associate producer and Joe May directed.

Release date: July 26, 1940.

The Return of Wild Bill

(Columbia)

Western

Bill Elliott and Iris Meredith are here supported by George Lloyd, Luana Walters, Edward LeSaint and Frank LaRue. Based on a story by Walt Coburn, the screen play by Robert Lee Johnson and Fred K. Myton deals with a plot to get possession of ranch lands.

Joseph L. Lewis directed, his latest having been "Texas Stagecoach."

Release date: To be determined.

I Want a Divorce

(Paramount)

Divorce Preachment

Based on the national radio program of the same name is "I Want a Divorce."

Adela Rogers St. John wrote the story, and Frank Butler the screen play. Butler collaborated on "Road to Singapore." George Arthur produced and Frank Butler directed.

In the cast are Joan Blondell, Dick Powell, Gloria Dickson, Frank Fay, Jessie Ralph, Conrad Nagel and Sidney Blackmer.

Release date: August 9, 1940.

Wild Horse Range

(Monogram)

Western

Jack Randall, fourth in the Honorable Mention group of leading box office western stars as compiled by MOTION PICTURE HERALD and FAME, is starred in this story of the recovery of stolen horses.

Seen with Randall are Frank Yaconelli, Phyllis Ruth, Marin Sais, Ralph Hoopes and Tom London.

Produced by Harry Webb, the picture was directed by Raymond K. Johnson, from a screen play by Karl Krusada.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of May 11

CAPITOL

A Door Will Open..... MGM
Puss Gets the Boot..... MGM
Seattle, Gateway to the Northwest ..... MGM
Feature: 20-Mule Team..... MGM

CRITERION

Jack Pot ..... MGM
Life's Little Problems..... Modern
Is Modern Morality a Failure? ..... FitzPatrick
Feature: Women Without Names ..... Paramount

MUSIC HALL

March of Time, No. 9..... RKO Radio
The Riveter ..... RKO Radio
Feature: My Son, My Son... United Artists

PARAMOUNT

Not So Dumb..... Paramount
Stealin' Ain't Honest..... Paramount
Popular Science, No. 4.... Paramount
Feature: Buck Benny Rides Again ..... Paramount

RIALTO

Following the Hounds..... 20th Cent.-Fox
Labor Savers ..... 20th Cent.-Fox
Feature: Alias the Deacon... Universal

RIVOLI

Rome Symphony ..... United Artists
Feature: If I Had My Way.. Universal

ROXY

Just a Little Bull..... 20th Cent.-Fox
Tomorrow's Stars ..... Columbia
Feature: Dark Command....

STRAND

Gun Dog's Life..... Vitaphone
Slap Happy Pappy..... Vitaphone
Feature: Saturday's Children. Warner Bros.

Wagons Westward

(Republic)

Melodrama

The original screen play by Joseph Moncure March and Harrison Jacobs treats of two brothers, one a Government officer, the other a bandit and terrorist. Both roles are taken by Chester Morris.

Seen with Mr. Morris are Ona Munson, Anita Louise, "Gabby" Hayes, Buck Jones and Guinn Williams. Armank Schaefer was associate producer and Lew Landers directed.

Release date: To be determined.

The Rocky Mountain Rangers

(Republic)

Western

The "Three Mesquiteers" here avenge the death of a boy murdered by an outlaw gang in the Texas Panhandle, before its annexation to Oklahoma.

Appearing with Bob Livingstone, Duncan Renaldo and Raymond Hatton are Sammy McKim, Leroy Mason and Dennis Moore. George Sherman directed, his latest having been "Ghost Valley Raiders." Harry Grey was associate producer.

Release date: To be determined.

Three Men from Texas

(Paramount)

Hopalong Cassidy

The latest Harry Sherman production in the Hopalong Cassidy series has William Boyd and Russell Hayden as two former Texas Rangers who clean up a band of outlaws in a California town of long ago.

Appearing with Messrs. Boyd and Hayden are Andy Clyde, Thornton Edwards, Esther Estrella, Morris Ankrum and Dick Curtis.

Joseph Engel was associate producer and Lesley Selander directed, as he did last on "The Light of Western Stars." The screen play was written by Norton Parker, based on the Clarence Mulford characters.

Release date: To be determined.

Anne of Windy Poplars

(RKO Radio)

Romantic Drama

The third screen appearance of the "Anne Shirley" fictional character created by L. M. Montgomery, this film is the second in which the screen Anne Shirley plays the heroine whose name she took for picture purposes. With Miss Shirley are James Ellison, Henry Travers, Patric Knowles, Louise Campbell and Slim Summerville.

Cliff Reid produced and Jack Hively directed. Hively has handled the recent "Saint" pictures. The screen play was written by Michael Kanin and Jerry Cady.

Release date: June 28, 1940.

The Thousand Dollar Marriage

(RKO Radio)

Comedy

Based on an original story by Arthur Beckhard, this screen play by Charles E. Roberts, who last did "Millionaire Playboy," relates the efforts of a young man and his prospective father-in-law each to get $1,000.

Seen are Leon Errol, Dennis O'Keefe, Adele Pearce in her first leading role, Walter Catlett and Marjorie Gateson. Bert Gilroy produced and Leslie Goodwins directed, as he did "Mexican Spitfire."

Release date: June 21, 1940.



FORECAST!

Here's how we know that "Edison, the Man" is the greatest money attraction Spencer Tracy ever made!

(turn please)

SOLD OUT

SPENCER TRACY

in

CLARENCE BROWN'S

PRODUCTION

"EDISON, THE MAN"

A Metro-Goldwyn-Mayer Sensation

with Rita Johnson
Lynne Overman
Gene Lockhart
Charles Coburn
Henry Travers
Felix Bressart

Screen Play by Talbot Jennings
and Bradbury Foote

A Metro-Goldwyn-Mayer Picture

Directed by
CLARENCE BROWN

Produced by
JOHN W. CONSIDINE JR.

2 WEEKS IN ADVANCE IN 6 THEATRES IN ONE CITY!

Every seat taken
In 6 theatres
And a demand that
Could fill 2 more
For the Greatest
World Premiere of a
Great picture since
That march
Through Georgia with
"Gone With The Wind"



TOPS THEM ALL!

Spencer Tracy's greatest performances of the past are now eclipsed by his magnificent portrayal in M-G-M's smashing dramatic sensation "Edison, The Man"

(Keep marching to next page)



FLASH! From the Oranges of New Jersey!

HOW M-G-M TOLD THE NATION ABOUT ITS NEW DRAMATIC SENSATION!

Summary

TUESDAY—MAY 14th
West Orange Town Hall

9:30 P.M.—Prelude to EDISON PAGEANT OF PROGRESS—Ceremonies of the Lighting of "The Brightest Spot in the World" and "Largest Photograph Ever Made."

WEDNESDAY—MAY 15th
Hotel Suburban

12 NOON—CITIZENS' COMMITTEE LUNCHEON—Honoring the Mayors of the ORANGES and MAPLEWOOD.

2:30 P.M.—Dedication of the "CRYPT OF CINEMA PROGRESS."

3:30 P.M.—Edison Laboratories Dedication of the "BLACK MARIA" (The Birthplace of Motion Pictures).

9:30 P.M.—Orange Armory—EDISON PREMIERE BALL attended by Spencer Tracy, Rita Johnson, stars of the picture, and Clarence Brown, the director.

10 P.M.—Eagle Rock
FIREWORKS DISPLAY

THURSDAY—MAY 16th
Through The Oranges

2 P.M.—
PAGEANT OF PROGRESS PARADE

5:30 P.M.—Glenmont Lawn Buffet at the Home of Mrs. Edison-Hughes

9 P.M.—**SIX-THEATRE WORLD PREMIERE**

SPENCER TRACY
in CLARENCE BROWN'S
production of
"EDISON, THE MAN"

HEARD *from* COAST TO COAST!

Preceded by a National Magazine Campaign reaching millions!
The World Premiere That
Packed Six Theatres in One City
Climaxing 3 days of Brilliant Celebration
Spreading the Fame by Telegraph, Newsreel, Radio
Of M-G-M's Great New Screen Sensation!

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

Studios Start 10

The production upsurge of the last month continued unabated this week as Hollywood's studios finished 12 pictures, started 10 and had 46 shooting, compared with the 10 completed, 10 started and 48 shooting of the week before. In preparation were 25, and 64 were being edited, against the 29 and 60 in the same categories last week.

Metro-Goldwyn-Mayer wound up work on "Phantom Raiders" and "The Captain is a Lady"; Monogram, "Amateur Detective"; RKO Radio, "Millionaires in Prison" and "Cross Country Romance"; Republic, "Grand 'Ole Opry" and "Carson City Kid"; Twentieth Century-Fox, "Four Sons," "Girl from Avenue A," "Public Deb No. One" and "Pier 13"; and Sig Neufeld, "Frontier Crusader."

Work was started on "The Man from Fleet Street," Warner Brothers; "Junior G-Men," "I'm Nobody's Sweetheart Now," "A Modern Monte Cristo" and "Slightly Tempted," Universal; "Stage to Chino," RKO; "Rhythm on the River" and "Victory," Paramount; "Escape," MGM, and "Durango Kid," Columbia.

Three short subjects were completed and the same number started.

Human Loudspeaker

Gilbert Wright's Sonovox was given a Hollywood demonstration this week, shortly before its introductory screen appearance in Paramount's forthcoming "Ghost Breakers" and Alexander Korda's "Thief of Bagdad" and "Jungle Boy."

Consisting of a sound box and two small discs placed on either side of an articulator's throat, the Sonovox is fundamentally similar to a loudspeaker but is designed to push not air but the tissues on the side of the throat, so that sounds of all types may be translated into terms of the articulator's own words, which are merely mouthed.

Demonstrated were such sounds as that of a steel guitar given a "voice" of its own, a three-day-old baby talking, and a novachord singing, with the articulator's help, its own accompaniment to "Let Me Call You Sweetheart," all these coming from phonograph records of the original sound to which had been added a human voice made to speak or sing with the sound of the original. Film sound track using the new principle included rushes of a ship's fog horn and of a buzz saw, both "talking."

A most immediately anticipated motion picture use of the device, in addition to the animated cartoon possibilities to which Walt Disney already has acquired the rights, is in foreign print versions. It is claimed that with the use of the Sonovox, American film players would be able to give the appearance of speaking naturally in any foreign tongue, simply by having someone familiar with the particular foreign language use the Sonovox in conjunction with the player's own voice.

A screen writer and the son of Harold Bell Wright, inventor Gilbert Wright has been working on the device for over a year.

Tests prints were sent to both the National Broadcasting Company and the Columbia Broadcasting System, but Lester Cowan, film producer and Mr. Wright's business partner, believes the best results will be obtained by limiting the use of the Sonovox to one radio program a year for the present, and to only two or three films a year, to afford artistic development and less emphasis on purely comedy results.

IN NEWSREELS

MOVIETONE NEWS—No. 70, Vol. 22.—Navy Secretary Edison reports to Senate Naval Affairs Committee....Forest fire in Cape Cod area....Traditional trek made through Santa Barbara County....New soldier priests ordained in Maginot Line....Queen Elizabeth inspects a Canadian regiment....King Farouk reviews army....Festival held in Syria....Camel corps maneuvers held in Sahara Desert....Lew Lehr....Sailing....Girls engage in obstacle race

MOVIETONE NEWS—No. 71, Vol. 22.—The war situation....Princess Juliana's birthday feted....King Leopold....Chamberlain resigns....Churchill becomes British Prime Minister....German bomber shot down ....H.M.S. Cossack back in England after Narvik battle....Holland and Belgian Ambassadors address America....President's message....Pope proclaims new Italian patron saints....World's Fair opens....Sports....Lew Lehr.

NEWS OF THE DAY—No. 268, Vol. 11.—Secretary Edison testifies on naval matters before Senate committee....French expedition to Norway....France rallies Colonial Empire....Forest fire in Cape Cod area....California's Rancheros ride again....Moving-in day for monkeys at New York Fair....Science finds way to prevent baby mix-ups....Pacific Coast yachting regatta....Diving stars in exhibition.

NEWS OF THE DAY—No. 269, Vol. 11.—Holland Belgium invasion special....Roosevelt sees peril to all the Americas....Belgian and Netherland envoys denounce Nazi attack....Pope prays for peace....British troops sail for front....British King and Queen see air raid defense....Nazi bomber falls in England....World's Fair opens....Bimelech wins Preakness.

PARAMOUNT NEWS—No. 73.—Forest fire sweeps Cape Cod area....Funeral rites for American officer killed in Norway held....Intercollegiate sailing regatta....First "Murder, Inc." defendant on trial....Wrestling....Secretary of Navy Edison at Senate hearing....Alter naval designs in drafting rooms....Naval gun factories rush orders....More naval pilots sought.

PARAMOUNT NEWS—No. 74.—Brooklyn Dodgers in baseball spotlight....New York World's Fair reopens....Washington tense as new "total" war develops in Europe....Dutch and Belgian envoys appeal for U. S. moral sympathy and aid....England acts on measures against invasion....Japanese watch Dutch East Indies....Nazi's demand that Mussolini "muzzle" Vatican....President calls situation "menacing"....Prelates offer prayer.

RKO PATHE NEWS—No. 85, Vol. 11.—Funeral services in Stockholm for American Army officer killed in a German air raid....Secretary Edison denies airplanes beat warships....California Rancheros ride in traditional fete....French Navy charts sunken wrecks....Summer fashions....Australian troops leave for undisclosed destination....Yale crew tops Columbia and Pennsylvania.

RKO PATHE NEWS—No. 86, Vol. 11.—An analysis of the "total war" by Major George Fielding Eliot.

UNIVERSAL NEWSREEL—No. 874, Vol. 12.—Funeral rites for American officer killed in air raid in Norway....French remove "sting" of derelict mines....Ranchers on traditional ride....Uses submarine as a yacht....Famous "Andes" crown to be dismantled....Submarine lifeboat invented....Old jallopies in quaint parade....Northwest opens water ski season....Girl jockeys in obstacle race....Regatta opens yacht season....Little "porkers" race features livestock show....Diving stars shine in meet.

UNIVERSAL NEWSREEL—No. 875, Vol. 12.—Nazi invasion of lowlands shocks world....Troop movements....President condemns Nazi invasion....World's Fair has gala opening....Bimelech wins the Preakness.

Name News

HARLAN THOMPSON has been signed as an associate producer by Warner Brothers.

NORMAN MCLEOD has been assigned to direct "Little Men" for RKO Radio.

DOROTHY ARZNER will direct "Dance, Girl, Dance" for RKO Radio.

WELLS ROOT is working on the screen play of "The Man on America's Conscience" for Metro-Goldwyn-Mayer.

Selznick Retires Debentures; Seen Aiding Reorganization

Reorganization of the Selznick-International Pictures company along simplified lines was reported facilitated this week by the retirement of its $2,900,000 issue of six per cent debentures, which constitutes the entire investment in the company, leaving only the common stock outstanding.

The company authorized the debenture retirement, which eliminates such debenture holders as Norma Shearer and C. V. Whitney. Chief possessors of common stock in the company are David O. Selznick, John Hay Whitney, and Mrs. Joan Payson, sister of Mr. Whitney.

The proceedings were said to clear the way for the approval by stockholders of a reorganization plan, when such a plan has been formulated.

RKO Stockholders Meet June 5th

The first stockholders' meeting of the newly reorganized RKO Radio Pictures Corporation will be held June 5th at Dover, Del. George Schaefer, Ned E. Depinet and William Mallard have been appointed a proxy committee to conduct the meeting. No directors will be elected.

"Baby" Ban Upheld

The New York appellate court this week refused for a second time within a year to permit public display of the film, "Birth of a Baby." The tribunal denied unanimously an application of the American Committee on Maternal Welfare, Inc., to compel the State Board of Regents to release the film for the general public.

Warner "Academy" Bookings

More than 4,000 theatres in the country have signed for Warner Brothers' "Cavalcade of Academy Awards" film, Gradwell A. Sears, the company's vice-president in charge of production, said this week.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Lillian Russell

(Twentieth Century-Fox)

The Gay Era

The life and loves of Lillian Russell, belle of another generation, are brought to the screen by Alice Faye in a motion picture into which Darryl F. Zanuck has incorporated the wealth of elements out of which production experience spells entertainment—glamour, song, costume brilliance, famous names and places, and action.

The adaptation of the autobiographical material for a supporting cast headed by Edward Arnold, Henry Fonda and Don Ameche, gives a basis for able performance of the parts of Diamond Jim Brady, Alexander Moore, Edward Solomon, Tony Pastor and Jesse Lewisohn. Like the story Miss Russell wrote herself, the picture omits mention of two of her four marriages.

The film narrative follows her career from her birth as Helen Leonard in Clinton, Iowa, back in Civil War days.

Tony Pastor makes her a sensational success and she becomes the toast of New York. She marries Edward Solomon and they go to London where his temperament eventually costs her her job. A daughter is born to them and Solomon dies soon after. Lillian stars in London and then returns to New York in a Weber and Fields production. Old courtships are resumed and, after romantic complications, she marries Alexander Moore.

The extended cast names are evidence in themselves of the ammunition given the exhibitor for his paper. Warren William is there as Jesse Lewisohn, and Leo Carrillo is Tony Pastor. Nigel Bruce and Claude Allister portray Gilbert and Sullivan. And these are but samplings from the list.

Previewed at the Alvin Theatre, Pittsburgh, before an audience composed of newspaper critics, visiting and local, and social and civic dignitaries who applauded especially the song hits which Miss Russell had popularized, Weber and Fields, and Eddie Foy as portrayed by his son, and those scenes which particularly brought home the memories of days not so dim in a past not so far away.—THEODORE J. SULLIVAN.

Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Irving Cummings. Associate producer, Gene Markey. Screen play, William Anthony McGuire. Music and lyrics, "Adored One" by Alfred Newman and Mack Gordon, "Blue Love Bird" by Gus Kahn and Bronislau Kaper. Dances staged by Seymour Felix. Director of photography, Leon Shamroy. Art directors, Richard Day, Joseph C. Wright. Set decorator, Thomas Little. Film editor, Walter Thompson. Costumer, Travis Banton. Sound, Arthur von Kirbach, Roger Heman. Musical director, Alfred Newman. Release date, May 24, 1940. Running time, 126 minutes. Adult audience classification. P. C. A. Certificate No. 6060.

CAST.

Lillian Russell.....Alice Faye
Edward Solomon.....Don Ameche
Alexander Moore.....Henry Fonda
Diamond Jim Brady.....Edward Arnold
The Famous J. L.....Warren William
Tony Pastor.....Leo Carrillo
Grandma Leonard.....Helen Westley
Cynthia Leonard.....Dorothy Peterson
Charles K. Leonard.....Ernest Truex
William Gilbert.....Nigel Bruce
Arthur Sullivan.....Claude Allister
Edna McCauley.....Lynn Bari
Weber & Fields.....Themselves
Eddie Foy, Sr.....Eddie Foy, Jr.
Marie.....Una O'Connor
Leopold Damrosch.....Joseph Cawthorn
Dorothy.....Diane Fisher
Lillian Russell's Sisters.....Elyse Knox, Joan Valerie, Alice Armand
President Cleveland.....William Davidson
Chauffeur.....Hal K. Dawson
Dr. Dobbins.....Charles Halton
Jeweler.....Robert Emmett Keane
Mr. Sloane.....Harry Hayden
Coachman.....Frank Darien
Hank.....Frank Scully
Bradley.....Richard Carle
Miss Smyth.....Ottola Nesmith
Mrs. Rose.....Ferike Boros
Official.....Frank Thomas
Stage Doorman.....Robert Homans
Soldiers.....William Haade, Irving Bacon, Paul Burns
Mrs. Hobbs.....Cecil Cunningham

An Angel from Texas

(Warner - First National)

Comedy

Comedy is the hallmark of this picture, which has the show business as a theme. The "angel" of the title is a Texas greenhorn who arrives in New York with $20,000. He plans to enter the hotel business but the money is invested in a Broadway show when two fast-talking shoestring producers get hold on him.

Eddie Albert plays the Texan, Wayne Morris and Ronald Reagan the shoestring producers. Rosemary Lane is a Texas girl, working in the producers' office, who aspires to the stage. Jane Wyman, as the wife of Reagan isn't averse to going to the aid of the greenhorn at the expense of her husband. Ruth Terry plays an actress and John Litel a gangster.

"Mac McClure" and "Marty Allen" have a show all set for rehearsal—except the money. "Valerie," given the lead role, threatens reprisals at the hands of a gangster, if the show isn't ready on schedule. Into this scene walks "Peter Colman," the Texan. His $20,000 goes into the production but he drives a hard bargain. He wants "Lydia Weston" to play the lead.

The play goes into rehearsal as a straight drama and gives every indication of being a flop. "Mac McClure" and "Allen," threatened by "Valerie," offer the entire interest in the show to "Colman," who raises the money. The show is a success as a farce. When a plagiarism suit seems imminent "Colman" sells the show back to the two producers and leaves them holding the well-known bag.

Reviewed at the Palace theatre, New York. The audience chuckled.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers-First National. Associate producer, Robert Fellows. Directed by Ray Enright. Screen play by Fred Niblo, Jr., and Bertram Millhauser. Based on a play by George S. Kaufman. P. C. A. Certificate No. 6092. Running time, 69 minutes. Release date, April 27, 1940. General audience classification.

CAST.

Peter Colman.....Eddie Albert
Lydia Weston.....Rosemary Lane
Mac McClure.....Wayne Morris
Marge Allen.....Jane Wyman
Marty Allen.....Ronald Reagan
Valerie Blayne.....Ruth Terry
Quigley.....John Litel
Mr. Robelink.....Hobart Cavenaugh
Addie Lou Coleman.....Ann Shoemaker
Chopper.....Tom Kennedy

Waterloo Bridge

(MGM)

Wartime Drama

This first Vivien Leigh vehicle since "Gone With the Wind" deals, as did the Robert E. Sherwood play from which it derives, with the living and dying of a girl in wartime London who, believing her sweetheart killed in battle, adopts "the world's oldest profession" as a means of livelihood and then, following his return and after preparing to marry him without telling him how she's been earning a living during his absence, commits suicide. Though World War I is the conflict pertained to, an immediacy and timeliness of interest is achieved by opening and closing sequences showing the man in the case, played by Robert Taylor, leaving London for service in World War II.

In common with the Sherwood play, the Mervyn LeRoy film treats of subject matter—emotions, impulses, ethical considerations—traditionally regarded as restricted, for entertainment purposes, to adult uses. Depiction of street-walking, for instance, is literal, and dialogue pointing out that what a principal refers to as "the easiest way" is inaccurately described by that phrase, are materials not frequently seen on the screen in recent years.

The picture is produced with manifest fidelity to time and setting and on a budgetary scale betokening anticipation that Miss Leigh's first performance since "G.W.T.W." will receive sharp attention.

Previewed at Grauman's Chinese theatre, Hollywood, where an audience in which press and profession predominated received the film with much praise and considerable applause.—WILLIAM R. WEAVER.

Produced by Metro-Goldwyn-Mayer. Distributed by Loew's, Inc. Directed by Mervyn LeRoy. Producer, Sidney Franklin. Screen play by S. N. Behrman, Hans Rameau and George Froeschel. Play by Robert E. Sherwood. Photographed by Joseph Ruttenberg. Edited by George Boemler. P. C. A. Certificate No. 6169. Release date, May 17, 1940. Running time, 103 minutes. Adult audience classification.

CAST.

Myra.....Vivien Leigh
Roy Cronin.....Robert Taylor
Lady Margaret Cronin.....Lucile Watson
Kitty.....Virginia Field
Madame Olga Kirowa.....Maria Ouspenskaya
The Duke.....C. Aubrey Smith
Maureen.....Janet Shaw
Elsa.....Janet Waldo
Lydia.....Steffi Duna
Sylvia.....Virginia Carroll
Marie.....Leda Nicova
Beatrice.....Florence Baker
Mary.....Margery Manning
Violet.....Frances MacInerney
Grace.....Eleanor Stewart
Mrs. Bassett.....Clara Reid
Policeman.....Leo G. Carroll

Our Town

(Lesser-UA)

Pulitzer Prize Play

As unusual as a screen presentation as was the play on the Broadway stage, "Our Town" combines a theme of basic human interest with its departure from the screen norm.

The Thornton Wilder Pulitzer Prize stage play had been presented on a bare stage, with the

(*Continued on page* 50)



Thunderous nationwide acclaim awaits Vivien Leigh and Robert Taylor!

THIS WEEK M-G-M SCREENED "WATERLOO BRIDGE"!

Everything you've heard is true!
They cheered, stamped, whistled in M-G-M's delirious projection room.
The first East Coast screening confirms California's sensational Preview!
Vivien Leigh and Bob Taylor are glorious!
In a love-drama that makes pulses leap!
Gentlemen, here's your next box-office bombshell!

---

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith · A Mervyn LeRoy Production
Screen Play by S. N. Behrman, Hans Rameau and George Froeschel · Based on the Play "Waterloo Bridge" by Robert E. Sherwood · Directed by MERVYN LeROY · Produced by SIDNEY FRANKLIN

(*Continued from page* 48)

simplest of props to indicate place and a narrator providing the element of time. As designed by William Cameron Menzies, who worked in similar capacity on "Gone With the Wind," the film version makes use of backgrounds but retains the narrator in the person of Frank Craven, again describing time as well as event.

The screen play by Messrs. Wilder and Craven and Harry Chandlee depicts the everyday life of a small New Hampshire town in the years prior to the first World War. The romance of a boy and a girl, the births and marriages and deaths in the families of the town doctor and the town newspaper editor, are presented in cross section. The dramatic impact results from the sense of continuity in such homely daily occurrences as the delivery of the town's newspapers and its morning milk, the countless preparations of breakfasts, lunches, dinners.

The events are described beforehand by the narrator, who is seen on the screen rather than talking from outside the film frame. The picture shows the events in a "This is how it happened" vein, instead of letting them develop in ordinary plot form. The result is that suspense comes from the method under which the events take place, rather than from the events themselves. Judging by preview night audience reaction, the technique succeeded.

The unusual treatment indicates to showmen the advisability of emphasizing the importance of seeing this production from the start.

Sam Wood's direction accentuated the film's mood of understatement.

The picture was produced by Sol Lesser, his first for United Artists release.

Previewed at Grauman's Chinese Theatre, Hollywood, where a press and professional audience remained hushed and expectant throughout the picture, and was enthusiastic at the end.—W. S.

Produced by Sol Lesser. Distributed by United Artists. Directed by Sam Wood. Screen play by Thornton Wilder, Frank Craven and Harry Chandlee. Based on the stage play by Thornton Wilder. Production designed by William Cameron Menzies. Music by Aaron Copland. Director of photography, Bert Glennon. Film editor, Sherman Todd. P. C. A. Certificate No. 6011. Release date, May 24, 1940. Running time, when seen in Hollywood, 90 minutes. Adult audience classification.

CAST.

George Gibbs.....William Holden
Emily Webb.....Martha Scott
Mrs. Gibbs.....Fay Bainter
Mrs. Webb.....Beulah Bondi
Dr. Gibbs.....Thomas Mitchell
Mr. Webb.....Guy Kibbee
Howie Newsome.....Stuart Erwin
Mr. Morgan.....Frank Craven
Mrs. Soames.....Doro Merande
Simon Stimson.....Philip Wood
Rebecca Gibbs.....Ruth Toby
Wally Webb.....Douglas Gardner
Professor Willard.....Arthur Allen
Dr. Ferguson.....Charles Trowbridge
Constable Warren.....Spencer Charters
Joe Crowell.....Dix Davis
Si Crowell.....Tim Davis

Those Were the Days

(At Good Old Siwash)

(Paramount)

Collegiate Reminiscence

Using as its story-telling technique the medium of an anniversary dinner which devolves into flashbacks of the tale recounted there, "Those Were the Days" recounts collegiate romance and high-jinks of the 1904 era.

The screen play by Don Hartman, based on the George Fitch "Siwash" stories, has William Holden in the role of a fresh young freshman whose pranks, including the kidnapping of the town's trolley car, land him before the local judge. Granted a stay for a week, the young man devotes it to courtship of the judge's daughter as a means of getting his sentence remitted, and finds romance in the process.

Seen as the girl in the case is Bonita Granville, with Ezra Stone cast as the class' awkward young man with Judith Barrett its vamp. Vaughan Glase is the judge whose chief offender becomes his son-in-law.

Produced and directed by Ted Reed, the picture's amiable depiction of life at "Siwash" just after the turn of the century seemed, judging by comment and applause, highly satisfactory to a preview crowd apparently more than anxious to forget Europe's wars for an evening.

Previewed at the Villege Theatre in Westwood, Cal., to the reaction noted.—WALTER SELDEN.

Produced and distributed by Paramount. Producer and director, Ted Reed. Screen play, Don Hartman. Based on the Famous Siwash stories by George Fitch. Photographer, Victor Milner. P. C. A. Certificate No. 5896. Running time, when seen in Hollywood, 75 minutes. Release date, May 31, 1940. General audience classification.

CAST

P. J. "Petey" Simmons.....William Holden
Martha Scroggs.....Bonita Granville
Alexander "Alley" Bangs.....Ezra Stone
Mirabelle Allstairs.....Judith Barrett
Jud Malachia Scroogs.....Vaughn Glazer
Sam Byers.....John Arledge

You Can't Fool Your Wife

(RKO-Radio)

Marital Farce

This Cliff Reid production deals with a marriage nearing the rocks because of mother-in-law trouble and a lack of romance. The principals become involved in plot and counter plot, but rejoin each other happily at the end. After calling his mother-in-law an old goat, a statement which her daughter does not deny and which often is repeated, the man in question, a timid accountant, is tossed out of the home by his wife because she misunderstands his motives in staying out late several nights in a row.

One of the heads of the auditing firm with whom the husband then lives, has the wife impersonate at a masquerade party a famous actress, to lure her mate back, but the plot backfires when the real actress shows up.

Switching back and forth, matters become complicated and the husband, after mistaking the actress for his wife and then his wife for the actress, takes the one he believes to be the actress to his apartment.

His wife, after a lot of maneuvering to "see just how far he has been around" during their separation, undresses and goes to bed. When he demands a goodnight kiss, she slaps him, reveals her identity as his wife and returns home. He follows, telling her he knew it was she all the time, and everything is smooth.

The lines and situations demand adult audiences.

Lucille Ball and James Ellison play the leads, and the mother-in-law is portrayed by Emma Dunn, Robert Coote, Virginia Vale, Elaine Shepard, William Halligan and Oscar O'Shea support.

Ray McCarey directed from a script written by Jerry Cady, who adapted the story by Richard Carroll and McCarey.

Previewed at the RKO Hollywood in Los Angeles to an audience which laughed heartily throughout.—V. K.

Produced and distributed by RKO-Radio Pictures. Producer, Cliff Reid. Director, Ray McCarey. Based on original story "The Romantic Mr. Hinklin" by Richard Carroll and Ray McCarey. Screen play, Jerry Cady. P. C. A. Certificate No. 6075. Release date May 24, 1940. Running time, when seen in Hollywood, 68 minutes. Adult audience classification.

CAST

Clara Hinklin.....Lucille Ball
Mercedes Vasquez.....Lucille Ball
Andrew Hinklin.....James Ellison
Battincourt.....Robert Coote
J. R. Gillespie.....William Halligan
Mom.....Emma Dunn
Sally.....Virginia Vale
Peggy.....Elaine Shepard
Mama Brentoni.....Rosina Galli
Salesman.....Charles Lane
Chaplain.....Oscar O'Shea
Porter.....Norman Mayes
Hotel Maid.....Patsy O'Byrne
Bell Hop.....Charlie Hall
Hotel Manager.....Dell Henderson
Mrs. Doolittle.....Minerva Urical
Doolittle.....Leo Cleary
Sullivan.....Harrison Green
Burglar.....Max Wagner
Potts.....Hobart Cavanaugh
Young Gillespie.....Walter Sande
Walker.....Walter Fenner
Lippincott.....Irving Bacon

Hidden Gold

(Paramount)

Western Melodrama

Assaying a higher content of plausibility than most diggings in the Hopalong Cassidy vein, this unfamiliarly routined testimonial to the vigor and rigors of life in the Old West represents producer Harry Sherman at the peak of his ripe experience. There is no breakdown of plot, no advance disclosure of outcome, no stretching of coincidence, and no skimping of riding and gunplay. There is scenic background fit for filming in its own behalf.

"Hopalong" sets out in an original screen play by Gerald Geraghty and Jack Mersereau, directed by Lesley Selander, to learn why a certain gold miner's shipments invariably are stolen from a stagecoach never held up when carrying other freight. Suspicion veers between various members of the cast, and justice is achieved in a hail of lead.

Apart from the melodramatic interest sustained, Britt Wood and Ethel Wales conduct a humorous romance.

Previewed at the studio in Hollywood.—WILLIAM R. WEAVER.

Produced and distributed by Paramount. Producer, Harry Sherman. Associate producer, Joseph Engel. Screen play Gerald Geraghty and Jack Mersereau. Adaptation, Gerald Geraghty. Director, Lesley Selander. Photographer, Russell Harlan. P. C. A. Certificate No. 6028. Release date, June 7, 1940. Running time, when seen in Hollywood, 61 minutes. General audience classification.

CAST

Hopalong Cassidy.....William Boyd
Lucky.....Russell Hayden
Speedy.....Britt Wood
Jane Coldby.....Ruth Rogers
Hendricks.....Roy Barcroft
Ed Colby.....Minor Watson
Matilda Purdy.....Ethel Wales
Sheriff Cameron.....Lee Phelps
Ward Ackerman.....George Anderson
Stage Driver.....Jack Rockwell
Logan.....Eddie Dean
Fleming.....Ray Bennett

La Conga Nights

(Universal)

Hugh Herbert Holiday

Casting Hugh Herbert in six roles, "La Conga Nights" stresses farce aspects in a tale of a boarding house turned into a successful night club.

Mr. Herbert appears not only as the music loving head of a real estate firm but as his own mother and four of his sisters, with results providing a preview night audience with considerable occasion for hilarity. Dennis O'Keefe, Constance Moore, Ferike Boros, Joe Brown, Jr., Eddie Quillan, Armida and Sally Payne round out the cast, the first two supplying the romantic interest.

The original screen play, by Jay Dratler, Harry Clork and Paul Smith, is primarily used as a framework for the Herbert gestures and grimaces. Lew Landers directed and Ken Goldsmith was associate producer. Frank Skinner and Sam Lerner contributed three songs.

Previewed at the Alexandria Theatre, Glendale, Cal., to the response noted.—WALTER SELDEN.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Directed by Lew Landers. Original screen play by Jay Dratler, Harry Clork and Paul Smith. Director of photography, Elwood Bredell. Film editor, Ted Kent. P. C. A. Certificate No. 6169. Release date, May 31, 1940. Running time, when seen in Glendale, 60 minutes. General audience classification.

CAST.

Henry I. Dibble, Jr.....Hugh Herbert
Steve Collins.....Dennis O'Keefe
Helen Curtiss.....Constance Moore
Mama O'Brien.....Ferike Boros
Delancey O'Brien.....Joe Brown, Jr.
Titus Endover.....Eddie Quillan
Carlotta De Vera.....Armida
Lucy Endover.....Sally Payne
Dennis O'Brien.....Frank Orth
Hammond.....Barnett Parker
Faith Dibble.....Hugh Herbert
Hope Dibble.....Hugh Herbert
Charity Dibble.....Hugh Herbert
Prudence Dibble.....Hugh Herbert
Mrs. Henry I. Dibble, Sr.....Hugh Herbert

Gaucho Serenade

(Republic)

Gene Autry

There is a departure from the western formula in Gene Autry's latest. A motor trip across-country with a horse trailer attached takes most of the footage. The occupants of the car are Autry, "Frog" (Smiley Burnette), June Storey and Mary Lee. The concession to matters western comes at the end and even that is different, the whole amounting to entertainment, with attention to detail in production, for the general audience. The reactions of the socalled Western fans doubtless will be a factor in whether more of this kind are made.

"Gaucho Serenade" also continues the practice of employing a popular song of the day, as did "Rancho Grande" and "South of the Border." In this latest production two songs share attention, "The Singing Hills" and "The Gaucho Serenade," augmented by "Give Out with a Song," "A Song at Sunset," "Wooing of Kitty Macfuty," "Rollin' Home" and "Headin' for the Wide Open Spaces," with Autry, Burnette, Mary Lee, Duncan Renaldo and Smith Ballew participating.

An English school boy arrives in America to visit his father, who is in San Quentin on embezzlers' trumped up charges but has led his son to believe him the owner of a vast property in the west known as "Rancho San Quentin. At the dock he meets "Gene" and "Frog." On the way west the three pick up "Joyce," who has left a would be bridegroom at the altar, and her young sister "Patsy." The embezzlers catch up with the caravan but are routed by "Gene" and "Frog." "Joyce's" ranch has been renamed "Rancho San Quentin" for the occasion. "Ronnie's" father escapes from prison, turns up at the ranch and, when he learns the boy is in good hands, returns to prison. In the meantime "Gene" and his crew are making sure the embezzlers get theirs.

Reviewed at a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, William Berke. Directed by Frank McDonald. Original screen play by Betty Burbridge and Bradford Ropes. Production manager, Al Wilson. Photography, Reggie Lanning. Editor, Tony Martinelli. Musical supervisor, Raoul Kraushaar. P.C.A. Certificate No. 6228. Running time, 66 minutes. Release date, May 10, 1940. General audience classification.

CAST

Gene.....Gene Autry
Frog.....Smiley Burnette
Joyce.....June Storey
Gaucho.....Duncan Renaldo
Patsy.....Mary Lee
Ronnie.....Clifford Severn, Jr.
Alfred Willoughby.....Lester Matthews
Buck Benson.....Smith Ballew
Martin.....Joseph Crehan
Carter.....William Ruhl
Rancher.....Wade Boteler
Jenkins.....Ted Adams

and

Wendell Niles
The Velascos
Jose Eslava's Orchestra

Men without Souls

(Columbia)

Prison Melodrama

Following the trend of prison pictures, Columbia presents in "Men without Souls" a gang of the most ruthless convicts that ever attempted an escape. Barton MacLane, ofttimes seen in the "Torchy Blane" series as the crusading detective, returns to a role of gang leader.

Under the direction of Nick Grinde, John Litel plays the prison chaplain, and Glenn Ford, a comparative newcomer, the young man who has himself sent to the prison to avenge his father's death at the instigation of a prison guard.

Dramatic sequences include "Reverend Storm's" solo march across the prison yard in the face of gunfire to send the prisoners back to their cells. There are a boiler room explosion, gun fights and an eleventh hour reprieve.

Rochelle Hudson is the feminine lead, but appears in only one scene. Others in supporting roles are Eddie Laughton, Cy Kendall and Dick Curtis.

Reviewed at the Globe theatre in New York, where a mid-afternoon audience evinced little interest.—GEORGE SPIRES.

Produced and distributed by Columbia. Directed by Nick Grinde. Based on a story by Harvey Gates and adapted to the screen by Robert D. Andrews and Joseph Carole. Release date, March 14, 1940. Running time, 62 minutes. P. C. A. No. 6038. General audience classification.

CAST

Rev. Thomas Storm.....John Litel
Blackie Drew.....Barton MacLane
Suzan Leonard.....Rochelle Hudson
Johnny Adams.....Glenn Ford
Warden Schafer.....Don Beddoe
Captain White.....Cy Kendall
Lefty.....Eddie Laughton
Duke.....Dick Curtis
Crowley.....Richard Fiske
Old Mack.....Walter Soderling

Unusual Occupations, No. L9-5

(Paramount)

Autry's and Others'

Gene Autry, adjudged by exhibitors the number one film cowboy of the last two years, has a hobby and it's horses, despite his recordings and radio programs in addition to his motion pictures. Here in color the star appears to advantage as he puts his horses, including Champ, through their paces. He sings, too, at the start and the end. Other matters gone into in this subject are landscape "painting" with nature's materials, stamp collecting, sarong making and the rebuilding, piece by piece, of Java's oldest temple. Running time, 10 minutes.

Unusual Occupations, L9-4

(Paramount)

Interesting

This array from the Unusual Occupations series offers some examples of distinguished economic livelihoods that have the appearance of hobbies. There is a young woman from New Jersey who has trained herself to the world championship of her sex in bag punching, and on the other side of the Hudson river there resides a New York City dentist who as a pastime shifts his talents from dental bridge building to constructing miniature models of bridges, merry-go-rounds and ferris wheels from an abundant supply of toothpicks. Away out on the West Coast a wealthy gentleman collects to the valued worth of half a million dollars an exhibition of relics from the romantic era of the wild west. A mid-western woman paints pictures on cobwebs, and an English craftsman fashions those tall fur toppers that grace the high head of the Coldstream Guard regiment. Whether hobby or work, the display is entertaining and, perhaps, inspiring.—Running time, 10 minutes.

Larry Clinton and His Orchestra

(Vitaphone)

Melody Master

Larry Clinton, a smart looking young maestro with a smooth manner of baton wielding, leads his orchestral forces in a tuneful interlude for audiences that like their music light and breezy. Interwoven are some specialty solos by Bea Wain, from the airways' "Hit Parade," also by Gower and Jeanne, a dance team, and the Philharmonicas.—Running time, 10 minutes.

Television Preview

(Paramount)

Paragraphic

Paramount, with an interest in the Allen B. DuMont Laboratories, a television company, devotes an issue of its Paragraphic series to the new medium. With the DuMont equipment in evidence, such stars as Bob Hope, Lanny Ross, Bob Burns and Akim Tamiroff are shown before the television cameras and on the television screen of a home receiving set. Ted Husing is the narrator.—Running time, 10 minutes.

You Ought to Be in Pictures

(Vitaphone)

Clever Looney Tune

Glamor boys and girls of the screen are not the only subjects of temperament and ambition. The traits are common to cartoon characters as well. Porky is induced by the glib talk of Daffy Duck to have his pen and ink creator, Leon Schlesinger, release him from his contract in order to allow him to go in for more serious work as an actor. Of course, the barnyard Booth meets with lamentable failure, the while Daffy is attempting to succeed the porcine personality as star in the Looney Tunes roster. The old "Out of the Inkwell" technique of having drawn characters mingle with real persons is used to novel and amusing effects.—Running time, seven minutes.

Playmates from the Wild

(Paramount)

Sportlight

Trained otters, something different, are the faithful and friendly playmates of their trainer, Emil Liers. They are shown sliding and gliding on their tummies down the sand dunes of Daytona Beach, swimming in the surf and following their master at the toot of his whistle. They chase snakes, crabs and whatnot, and come under the heading of cute. Narrated by Ted Husing.—Running time, 10 minutes.

Granite Hotel

(Paramount)

Stone Age Cartoon

The Stone Age cartoon series continues with a number set in a prehistoric hotel. The hotel has telephones and a cash register but the rest of the hotel's accommodations are scarcely accommodations. Stone age or not, the Fleischer touch, the devices of a fertile imagination, are in evidence. The fire department, which arrives by dinosaur in response to a call from a patron who wanted a partner for checkers, razes the hotel but doesn't dampen the spirits of the hotel's telephone operator, who still insists that nothing ever happens at the Granite.—Running time, 7 minutes.

A Kick in Time

(Paramount)

Color Cartoon

Another in the Max Fleischer color cartoon series on the adventures of Hunky and Spunky, this has Spunky straying from his mother's side and into the hands of a mule auctioneer. Spunky is sold to a junk dealer under whose none too gentle guidance the donkey suffers extensively. The mother, however, meets up with the young donkey in the nick of time, saving him from sure destruction under the wheels of a trolley car. The junk dealer also is taken care of, to the mother's satisfaction.—Running time, 7 minutes.

Gun Dog's Life

(Vitaphone)

Canine Color Parade

The audience appeal of this canine diary study from the Color Parade lineup is practically universal. There is material for the sporting element of any community and, in the attractiveness of the dog subjects, for the countless lovers of man's best friend. Opening on a family scene with a young pup being told about his father's career as a sporting dog, the miniature reviews the different hunting techniques of springer spaniels, pointers and Labrador Retriever. The scene of a trio of pointers with the two outside dogs pointing to the middle hound freezing on the scent was noted particularly. Color and an amusing commentary contribute to an outstanding screen subject.

COOPERATE AND GAIN CONCESSIONS, IS WAR POLICY OF BRITISH LABOR

Studio and Theatre Employees Look to Employers for More Favorable Contracts in Return for Legislative Support

by AUBREY FLANAGAN
in London

Inspired no doubt by the belief that he who pays the piper has a right to call the tune, labor organizations within the British industry are currently allowing a certain note of cockahoop confidence to creep into their deliberations and statements. Studio employees, through their Association, theatre workers throught theirs, have each in its place performed services of note to their employers. Now they look for reciprocity and return.

Aid in Parliament Cited

With the British Quota Act as yet saved from the scrapheap, the Association of Cine Technicians have not hesitated to claim credit for the discovery within three days of the declaration of War that the Board of Trade had intended to cast it on the legislative junk heap. In their turn the National Association of Kine and Theatrical Employees, who lent valuable Parliamentary aid to the industry in the process of legislative midwifery, have backed the new exhibitor appeal for a rebatement of the theatre tax. Both parties, with these services a valuable arguing point, are pressing for wage increases and for other concessions. Both parties as a result are likely to get them, if they are not in fact so doing already.

A significant and potent factor in this situation is that the Labor unions, through their direct association with the Trades Union Congress, have a manifold parliamentary mouthpiece, can secure lobbying, Commons questions, and a voice in debate, as an automatic process. Other industry branches must rely upon the interest of individual and scattered Members of Parliament.

United on Quota

The tendency to trade marriage—labor spokesmen recently admitted the War had found them strange bedfellows—does not trace back only to September last. A certain conciliation and mood of arbitration had begun to seep into employer and employee relations some time before. Labor and Capital launched a solid and united front over the Quota Act, and so far as fighting for protection for British production is concerned, it has been maintained. The intervention of a more friendly spirit achieved positive results in the London and Home Counties area in the form of wage and hour agreements between exhibitors and theatre workers. The process is being repeated all over the country. The CEA has, in fact, in many areas, found Labor Councillors and local legislators frequently not only ready to listen to pleas and suggestions but ready and enthusiastic to collaborate on trade matters.

There is no doubt that the CEA case to Sir John Simon for a cut in the theatre tax must have sounded more convincing to him in that it had not only the weight of exhibitor pleading but the logical and whole hearted support not only of the theatre union, the NATKE, but the blessing of the Trades Union Congress. The concessions made over the reservation of projectionists came as a direct result of joint exhibitor and labor persuasion. To many trade



GEORGE ELVIN, secretary of the Association of Cine Technicians, "our private sleuth hound" as President Anthony Asquith called him, whose work in the interest of Labour is claimed to have saved the Films Act from the scrap heap, and who is currently leading the studio employees in the industry's Ligne Maginot.

branches it seems a pity that a like unity of front had not been possible over the Quota problem. It is to the credit of the Labor unions that their case has remained fixed and not in the fluid and chemical condition of the producers' policies.

So far as the Association of Cine Technicians is concerned their total demands are not likely to find much backing outside their own exclusive circles. Whilst with one hand they ask for wage increases and war bonuses, work hard and assiduously for a wages and hours agreement with the Production Association, chide the newsreels and the laboratories for not falling into line, the one refusing even to negotiate and the other for having backsliders in their midst who do not clear up outstanding matters on overtime, victimization and so forth, they go the whole hog on general politics and demand the nationalization of the entire industry.

Nationalization Demand Made

A demand for nationalization was made at the recent Annual Conference of the ACT, moved and passed with but six dissentients. Fears of Fascism voiced by the minority did not deter the Marxist stalwarts from lamenting the inability of private enterprise to produce a satisfactory number of films, and invoking the Government to take over the business lock, stock and barrel, compensating stockholders on a basis of past profits earned.

This wholehearted subscription to the doctrines of Socialism, however, is carried on under the fluttering and proudly flaunted Union Jack, for the ACT, welcoming "any new measures to help the industry," including the Credit Bank, insists that those employed in any films aided by the Bank shall be exclusively British.

Whilst too, the Association welcomes State intervention in the industry in the Ministry of Information's activities, it watches with a jealous eye any tendency to allow the Ministry's films to count as Quota, has even had its work cut out securing approved wages and working conditions for the employees of the Government controlled Post Office Film Unit.

Demands Are Reasonable

All in all, the policies and programmes of the main Labor groups carry little—with the obvious exception of the nationalization plea, this probably a concession to political window dressing—which strikes at the foundations of the industry. Probing the ACT program as made evident in its Conference resolutions there appear demands for better Air Raid Protection provisions for studio staffs, protection for members now working in National Service, the revision of the regulations governing the admission of foreign technicians and so forth. The demands for wage bonuses and increases—dependent greatly on the Simon attitude to the theatre tax in the case of the theatre workers union—will not be dismissed out of hand. A united front on general trade policy, with the employees' organizations pulling their weight, is likely to bring equivalent recognition in the most welcome material form.

While they have been lending the weight of their approval to the plea for projectionists to be placed on the list of reserved occupations the theatre workers group have not opposed the training of women as projectionists. Already some 300 odd are being coached in the highly skilled work, and when ready will be employed as third and fourth grades in the box. Already 33⅓ per cent of projectionists have been called to the colors. Conceding to their exhibitor confreres the principle of women in the box the NATKE have managed to obtain safeguards on wages and hours which will not allow the system to be exploited to the detriment of the males. In Bristol, for instance, they have refused any collaboration until such safeguards have been agreed to by local exhibitors.

KRS Honors Griffiths

David E. Griffiths, for four years the president of the Kinematograph Renters Society, has been elected honorary president of the Society. Mr. Griffiths, now handling English sales of "Gone with the Wind," was at one time head of First National in England.

Anna Neagle on Third Tour

Anna Neagle is on her third personal appearance tour of American cities, visiting Philadelphia, Indianapolis, New York, Chicago, Louisville, Cleveland and Pittsburgh. Introducing her to audiences is Herbert Wilcox, producer and director of "Irene" for RKO Radio.

Donat on English Stage Tour

Robert Donat is to make an eight-week tour of England playing in George Bernard Shaw's "The Devil's Disciple," before starting in MGM's "Dr. Jekyll and Mr. Hyde" at the Denham studio.

Paramount Dividend

Paramount Wednesday declared a dividend on its common stock of 15 cents a share together with a quarterly dividend of $1.50 on its first preferred stock and a quarterly dividend of 15 cents on its second preferred, payable July 1, 1940, to stockholders of record June 10th.

MAJORS SETTLE N. J. TRUST CASE; U. S. STARTS PROBE OF CONTRACTS

Mori-Landis Action Against Warners at Philadelphia Is Dropped; Blumberg Defends Pooling of Theatres

Principal motion picture trust suit attention was turned this week to the Philadelphia territory, scene of many a trade practice battle, where the majors quite unexpectedly effected a settlement, last Friday, of the independent Mori-Ladis New Jersey action being prosecuted in Philadelphia Federal Court, and where the Department of Justice started, Monday, inspecting Philadelphia territory film contracts and records for information intended in the Government's "key" New York anti-trust action—the opening trial date of which is still June 3rd.

Continuing its pre-trial examination of witnesses in the New York action. the Department of Justice this week called to the stand Nate Blumberg, president of the non-circuit owning Universal Pictures, who defended theatre pools; Charles Moscowitz, Loew circuit executive, who said that his circuit acted independently of Metro-Goldwyn-Mayer in product buying, and Nicholas M. Schenck, Loew president, who was to take the stand on Thursday.



By Staff Photographer

The Government's working staff for the New York anti-trust trial, under Thurman Arnold, are shown above after they had set up headquarters in New York. Seated: John F. Clagett, Paul Williams, William P. Farnsworth. Standing: J. Stephen Doyle, Jr.; James M. Malloy, J. Frank Cunningham, and H. G. Robinson.

The Mori-Landis Settlement

The Mori-Landis theatre anti-trust suit against Warner Brothers theatres in Philadelphia and the large distributors, which promised to be a sort of preview of the Government's New York anti-trust action since the court called for all master contracts to be produced, was settled out of court last Friday, May 10, on which date it was scheduled for a final hearing later before Judge William H. Kirkpatrick in the United States district court in Philadelphia.

The settlement was reached by State Senator Harry Shapiro and William B. Rudenko, attorneys for the Landis, a Vineland, N. J., house, and Morris Wolf, counsel for the Warner theatre circuit. After a long series of postponements, during which time both sides vigorously denied that an out of court settlement was being considered, it became apparent the day of the trial that the case would never come to court when Judge Kirkpatrick, less than an hour before court opened, advised the clerk that the case had been "continued indefinitely."

The terms of settlement were not disclosed, both sides jointly stating that "a settlement has been reached satisfactory to both parties." However, it is understood that the terms give the Landis priority in first-runs over the Warner house in Vineland, which was the basis of the suit.

The case, which had resolved itself as one of the most important court tests involving the picture industry, was also the first in which an independent had registered a partial victory against the majors. Judge Kirkpatrick last November 6 ruled that the defendants were guilty of violating the Federal anti-trust laws and granted a temporary injunction against the defendants, but on February 9, the injunction was vacated by the United States Circuit Court of Appeals on the grounds that the hearings had not been completed.

It also marks the second settlement made by the same defendants in local anti-trust action, a similar arrangement having been made with Harry Fried, suburban operator. Of the remaining suits filed, only one is scheduled to be tried during this court session. May 28 is set as the date for the Admiral Theatre, Philadelphia, action against Warners et al. The Admiral, as the others pending, also seeks triple damages allowed under the anti-trust laws, asking $225,000 on the grounds that the theatre's product was cut off when it tried to cut the price of admission to compete with chain theatres in its vicinity. Again, denials of any expectant settlement are registered by Irvin A. Winegrad, attorney for Rubin Shapiro, operating the Admiral, and Warners' Morris Wolf.

"This case is entirely different and we are preparing to fight it," said Wolf. "We are not discussing settlement and don't intend to."

Government Inspects Philadelphia Files

The United States Department of Justice this week started to inspect the licensing contracts and other records of the large film companies for the Philadelphia area, preliminary to its "key" New York anti-trust case, scheduled to begin on June 3d, in Federal Courthouse, Foley Square, New York, before trial judge Henry Goddard.

The inspection of the Philadelphia area records is the result of a compromise reached last week between attorneys for it and the defense. This compromise, it was said by the defense lawyers, forestalled a Government motion for an order to compel them to allow the Government examination of such records.

The Justice Department was to examine Loew's records first; then Warners; then Paramount's. The scope of the records available to the Government attorneys not proving wide enough, another conference would be held with the majors' attorneys, it was said.

Court Considers Fox Petition

Federal Judge Henry W. Goddard Tuesday told Fox attorneys he was "inclined" to deny an application of Twentieth Century-Fox to dismiss the Government's anti-trust suit against 19 of its officers and directors after reserving decision on the motion.

Assurance by the court was given John F. Caskey, attorney for Twentieth Century-Fox, that a "careful consideration" would be given the merits of the move before a decision is rendered.

Mr. Caskey argued a dismissal was warranted because, he said, the Government had failed to produce evidence that any of the defendants had committed acts of conspiracy. The Government's complaint, its bill of particulars and its answers to interrogatories had in no way implicated these defendants, he said.

The Government never has claimed that the 133 individuals listed as defendants were guilty of personal violations of the anti-trust laws, Paul Williams, special assistant attorney general, answered. The Department of Justice does not question the good faith of these defendants, Mr. Williams continued, but had included them because "a corporation can only act through its officers and agents."

The U. S. attorney said the normal functions of the distributors were violative of the law because of "vertical integration of production, distribution and exhibition."

Mr. Caskey was supported by Daniel O. Hastings, former U. S. Senator, and a Twentieth Century-Fox director, in his appeal for a dismissal. Mr. Hastings claimed it was unfair for the Government to require him and others in his position to attend a trial "which may take months or even years."

Furthermore, he said, in the event of the granting of a decree to the Government, officers of the various companies might be subjected to a number of suits by exhibitors.

Earlier in the hearing, Mr. Caskey contended the Government had brought in the individual defendants in the hope that an "admission" by one would bind the others. He argued that the inclusion of all the officers avoided the necessity on the part of the Government of proving authority by a defendant to make an "admission."

Mr. Caskey said he had carefully read 219 out of the 229 anti-trust suits which the Government had filed since the Sherman Law had

(Continued on following page)

UNIVERSAL HEAD DEFENDS POOLING

(*Continued from preceding page*)

been enacted. He contended that in none of these suits had there been so flimsy an excuse to name officers of companies charged with violations.

Blumberg Defends Theatre Pooling

Theatre pooling "enables a company to put the right pictures in the right houses" and his company, Universal, has no trouble securing preferred playing time in theatres though it does not own theatres, Nate Blumberg, president of Universal Pictures, testified in pre-trial examination, Thursday, May 9th, in the Government's "key" New York anti-trust prosecution of the majors.

Mr. Blumberg noted that in several Minnesota cities both RKO and Paramount had found too many theatres for the product available, and had combined the theatres, reducing the number of first runs and turning losses into profits, Mr. Blumberg asserted.

Universal executives have not discussed acquisition of theatres, during his presidency, Mr. Blumberg said. Then, on the advice of his counsel, Edward C. Raftery, he refused to say whether it would be to Universal's advantage to own theatres.

Other major executives, of companies controlling affiliated circuits, have said in other pre-trial testimony that it was advantageous for a film company to have a constant destination for its product, and an advantage to the circuit to have at least one constant source of product.

When he was head of the RKO circuit, it used considerable numbers of independent films, Mr. Blumberg testified. He cited the product of Republic, Monogram and Gaumont British.

He added that, while at RKO, he had noted considerable "friction" between the theatre department and the distribution department; that "they wouldn't even let me in the studio"; and that he had found it difficult to obtain rental reductions from the distribution department.

Moskowitz Claims No Loew's Discrimination

The theatre department of Loew's makes no distinction between MGM product and that of other companies, Charles C. Moskowitz, head of the New York metropolitan district for the circuit, told Government attorneys, in pre-trial examination, Friday, May 10th.

In negotiating for the circuit, with MGM, he found the going as "tough" as that which might be found by any other circuit, he asserted, and added that he was motivated by a determination "not to let these people upstairs in MGM make a sucker out of me." Whatever preference is given to MGM product is given "because it has better product than any other company," and the treatment given each picture by the Loew circuit depended upon the picture's merits, Mr. Moskowitz claimed.

The examination by Justice Department attorney John F. Clagett brought in complaints made against Loew's by exhibitors, for alleged unreasonable clearance. Mr. Moskowitz averred that few complaints had been made. Questioned on the Century circuit situation, he replied that, for many years, that circuit had not raised the clearance issue.

He noted that his circuit never played a picture for less time than the contract called for; and so, the circuit had not had to discuss adjustments.

Additionally, Mr. Moskowitz explained, the Loew circuit had no fixed policy on theatre acquisition; it bought theatres where it felt their operation would be profitable.

MARX BROTHERS MAKE 16MM. FILM OF SHOW

The Marx Brothers with a company of 30 are giving the story material for their next Metro-Goldwyn-Mayer picture, "The Marx Brothers Go West", a tryout in the Midwest.

Previously the comedians have experimented with a series of personal appearances before making a picture. The idea has been to determine which gags are the best laugh getters. This year, however, they are doing their checking of laughs and action in a new way. They are making 16mm. films of the show and recording the audience reaction simultaneously.

This filming of the act shows what action takes place while the dialogue is being read.

Nicholas M. Schenck Testimony Scheduled

Nicholas M. Schenck, president of Loew's, Inc., was to take the witness stand on Thursday, May 16th, in the Government's series of pre-trial examinations.

Government Calls Jesse Goldburg

Federal Judge Edward A. Conger on Tuesday granted permission to the Government to subpoena Jessie J. Goldburg, independent producer in Los Angeles, to testify at the trial of the "key" anti-trust suits. Goldburg was described as a "material" witness in an affidavit of Mr. Williams annexed to the order.

Prepare for Schine Case in Buffalo

Attorneys for the Government were busy this week, and will be for some time, preparing their bills of particulars, to serve against the Schine brothers and their circuit, and the majors, in the Buffalo territory, in one of the Government's "field" cases, to affect large independent circuits as well as the majors. However, terms of an order for the Government to serve the bills, filed last Wednesday, make certain that the case will be delayed at least three months.

Federal Judge John Knight in Buffalo federal court, last Wednesday, directed the Justice Department to serve the defendants with bills of particulars within 60 days; and he also allowed the latter 40 days after receiving the bills, to answer.

Other defendants, apart from the Schines, are Warner Brothers, Loew's, Inc., Vitagraph, Paramount Pictures, and Paramount Film Distributing Corporation.

Majors' Oklahoma Lawyer Confers in New York

Following the Department of Justices' motion, last week, to have dismissed its case against the Griffith Amusement Company and the majors, in Oklahoma City Federal Court, Judge C. B. Cochrane, chief counsel for the majors in that suit, conferred briefly with other major company counsel in New York, late last week, to determine future procedure.

The Government's move for dismissal, seen as a maneuver to reintroduce the case at another time, elsewhere, or to pave the way for an appeal against serving of bills of particulars, to obtain a precedent ruling—was to be heard before Federal Judge Edgar Vaight, in Oklahoma City, on Thursday.

The defendants this week filed replies waiving their rights to require the Government to file additional information. They said they did not wish a dismissal.

UA Loses Dismissal Plea in Folley Suit

Ruling the United Artists was properly included as a defendant even if the contention that it was not engaged in interstate commerce was corrected, Federal Judge Vincent T. Leibell denied the application of that company to dismiss the anti-trust suit of the Folley Amusement Holding Corporation.

The suit seeks $750,000 in triple damages from the eight majors, the Randforce Amusement Corporation, Republic and Monogram on the grounds that inability to obtain product forced it to close the Folley theatre, Brooklyn.

The judge decided that the court had jurisdicton and United Artists was properly a defendant because it was charged with conspiring to restrict interstate commerce by preventing other companies from dealing with the plaintiff.

Plan Three in Georgia

Construction will start soon on three new Georgia community theatres as the result of leases signed by Mion & Murray, Inc., Atlanta theatre operators. The three leases are for 15 years and call for rentals aggregating $218,500, while cost of the projects will approximate more than $100,000. The theatres will be in the Little Five Points section, another in East Point and the third in Decatur.

New Documentary Film

Joris Ivens, documentary film director who directed "Spanish Earth" and "The 400 Million," is making a new picture for the Educational Film Institute of New York University. The film will deal with new economic frontiers in America.

Spanish Language Picture

Columbia's Spanish language release, "Melodias de Antano," produced in Mexico City, has broken house records at the Teatro Alameda, in that city. The American distributor has rights to the picture in all countries outside of Mexico.

Wins Magazine Award

Barbara Luddy, leading woman of "Campana's First Nighter" radio program, a Columbia Broadcasting System presentation, has been named the "best radio" actress in *Movie and Radio Guide's* 1940 poll.

Hyman Succeeds Gardner

Edgar Hyman has been named head of Paramount's Detroit neighborhood theatres succeeding Leo Gardner, who recently resigned.

In
1940-41

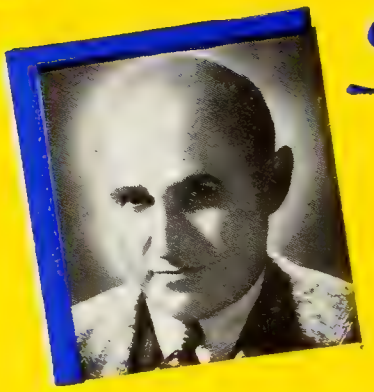


presents the greatest number of producers ever assembled by one company in the entire history of motion pictures...



Charles Chaplin

in Production #6



Samuel Goldwyn

The Westerner



Walter Wanger

Foreign Correspondent
The Long Voasge Home



Edward Small

The Corsican Brothers



Sol Lesser

An Untitled Production



Ernst Lubitsch

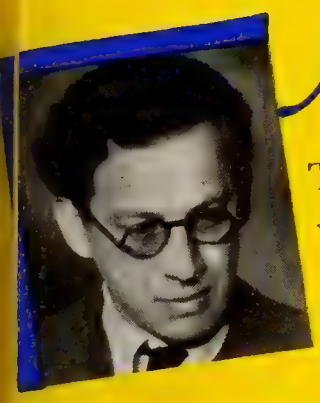
An Untitled Production
presented by Sol Lesser



Hal Roach

Road Show · Topper Returns · Broadway Limited
Niagara Falls · The Unholy Horde

BACK OF EVERY GREAT PIC



Alexander Korda

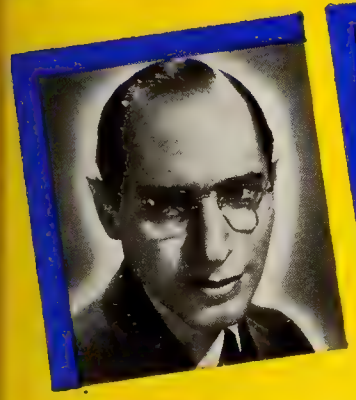
The Thief of Bagdad

Womanhunt · Lady in The Dark



David O. Selznick

2 Untitled Productions





David L. Loew and Albert Lewin

Flotsam · Night Music



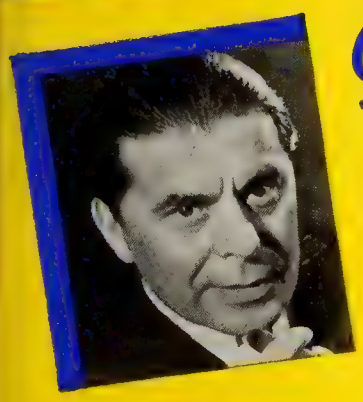
James Roosevelt

Pot O'Gold



Richard Rowland

Cheers for Miss Bishop



Gabriel Pascal

George Bernard Shaw's

Major Barbara

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murray Silverstone

RELEASED THRU UNITED ARTISTS

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

[The notes on this page concerning British production were mailed from London April 25th.]

On Time

Consolidating his reputation for working to schedule, George King, director, has now completed final sequences of British Lion's "The Frightened Lady" and the picture is in the cutting room. Some 200 artists were used in a scene depicting a village dance. Leslie Norman is now editing the film. The story is said to contain comedy, thrills and melodrama, and the cast includes John Warwick, Helen Haye, Marius Goring, George Merritt and Ronald Shiner.

27 Speaking Roles

With more than half of "Busman's Holiday" completed, Arthur Woods, director, took his cameras into the somber cellars of Talboys, old Devonshire farmhouse where Robert Montgomery, Constance Cummings and Leslie Banks are seeking to solve the mystery.

Exteriors are yet to be taken in a village street and thatched Devonshire inn. Sequences have been shot depicting a search on the moors and a car crash. Twenty-seven speaking roles are held in the Metro-Goldwyn-Mayer British film, which is an adaptation of one of the Lord Peter Wimsey stories.

Torpedoes and Bombs

The wartime role of Britain's navy again is depicted in "Convoy," Ealing Studios' production now drawing to a conclusion. Pen Tennyson is directing the picture, which dramatizes the work of Britain's warships in providing a free passage for her merchant fleet and in safeguarding neutral vessels from enemy torpedoes and bombs.

The Admiralty have collaborated, naval battles have been reconstructed and players have worked in an atmosphere of smoke, shells and bursting bombs.

As soon as "Convoy" is concluded Michael Balcon will send Walter Forde to work on the new Tommy Trinder comedy, "Sailors Three," which, as it title suggests, also will have a naval background.

Preparations also are advanced for the next George Formby film, tentatively known as "Formby Number Ten."

To Ealing Studios now has come Albert Cavalcanti, documentary producer-director, who has earned local fame as producer for the G.P.O. Unit. Cavalcanti as director will collaborate with Balcon as producer on a subject tentatively entitled "John and Marianne," a dramatization of the ancient feud between Breton and Cornish fishing fleets. The theme shows how, when danger threatens the two countries, old quarrels are forgotten. It will not, however, be a documentary.

The story is being written by Hugh Gray, with Pat Kirwan, author of "Convoy," collaborating. Gray previously was associated with Alexander Korda.



PHYLLIS CALVERT, Britain's first wartime star discovery. She has been placed under long term contract by Gaumont British-Gainsborough. After stage experience as a dancer and actress she played in the Gainsborough productions "They Came by Night" and "Charley's Aunt."

GN's Third Studio

Grand National now has taken over Worton Hall Studios, the third studio under its control, and acquired the product of Leslie Howard Productions.

Howard is to make, for Grand National release, a film version of De Vere Stacpoole's "The Man Who Lost Himself," in which he himself will star. It probably will be made at Worton Hall.

Currently in production at Worton Hall is Jack Raymond's "You Will Remember," based on the life of the composer Leslie Stuart, who wrote "Lily of Laguna," "Little Dolly Day Dreams" and "Soldiers of the Queen."

In the cast are Robert Morley and Emlyn Williams, with Dorothy Hyson also in an important role.

That music will play a dominant role is evidenced by the engagement of the London Symphony Orchestra and the massed bands of the Grenadier Guards.

Also due for early production at Worton Hall is "Under Your Hat," in which London stage and film stars Jack Hulbert and Cicely Courtneidge will be directed by Thornton Freeland.

At Twickenham, another Grand National studio, Frances Day and Vic Oliver still are working on "Room for Two."

"Alibi," in which Michael Redgrave and Margaret Lockwood are to play, is due for production under the Grand National banner.

Shaw Film

Work has been launched on Gabriel Pascal's new Shaw film, "Major Barbara." The unit is in Devon on location. Studio sequences are to start at once. Pascal has been six months on intensive preparation for the film and has assembled a cast which includes Wendy Hiller, Robert Morley, Andrew Osborn, Marie Lohr, Penelope Dudley Ward, Walter Hudd, David Tree, Robert Newton, Emlyn Williams and many more well-known players.

Harold French is dialogue director, and Osmond Borradaile will be responsible for exteriors.

Gangster Story

After a "holiday" for a few weeks, Teddington again has burst into production with a gangster story, "Fingers," which is being directed by Herbert Mason with "Doc" Salomon in charge of production. "Fingers" is about an East End gang leader who becomes involved with a London society girl. In the cast are Leonora Corbett, Clifford Evans and Esmond Knight.

War Theme

War, particularly its naval aspects, continues to inspire contemporary British films. It has inspired "Neutral Port," which Gainsborough is making at Shepherds Bush Studios for release by General Film Distributors. Will Fyffe again stars, in the role of a merchant skipper, with a cast which includes Leslie Banks, Yvonne Arnaud, Phyllis Calvert and Wally Patch.

"Neutral Port" is from an original story by J. B. Williams and is being directed by Marcel Varnel.

Maurice Ostrer and Edward Black are again in charge.

Itemized

The invasion of Norway complicated the last Formby film, "Let George Do It," as the locale of much of the story was Bergen, a neutral center of Nazi espionage. A subtitle has been inserted reading "Scandinavia, 1939—before Hitler came."

Now in Canada with the objective of making a film under the Ortus Productions banner is Michael Powell, who has with him as associate producer Roland Gillett, loaned for that purpose from British National, for whom he is production manager.

Emeric Pressburger, who wrote "Spy in Black" and "Contraband," is writing it.

John Sutro, one of the original members of the London Film Productions' board, is chief of Ortus Film.

Impressed by a rough cut version of "Gentlemen of Venture," made by British Eagle Productions at Elstree, Ralph Hanbury, managing director of RKO Radio, ordered sufficient copies of the film printed for distribution to international exchanges of RKO Radio.

'Trash' in Films Only when Public Wants It: Selznick

"Trashy" motion pictures are wanted by the public, not by the producer, "but even trash has increased our effectiveness by building an audience for production of books that very few people would read," David O. Selznick, president of Selznick International Pictures, told the "New Frontiers in the United States" clinic of the University of Rochester, on Thursday, May 9th, at the last of the three day session, at the Eastman Theatre.

David Sarnoff, president of The Radio Corporation of America, another guest speaker, emphasized the value of man as a unit in the world's progress, saying: "Civilized progress is made, not by machines but by men and women; not by populations or regiments of human beings but by individuals," and that the present world status called for "the old-fashioned virtues of faith and courage, as well as for the new fashioned education."

In the round-table discussions, the radio and screen executives exchanged sallies on the virtues of their respective industries.

The motion picture industry offers youth a new frontier, Mr. Selznick said, and though Hollywood's gates virtually had slammed in the face of newcomers, he felt that those who had "talent, irrepressible desire, and plain guts" would break in.

Whatever trash appeared in motion pictures was merely an extension of the public's taste for cheap stage shows and cheap magazines, he said and the producers would not, without the support of the public, have the finances to produce more of the better pictures.

Mr. Sarnoff claimed that radio had raised the cultural level of the American people because it reached masses not touched by any other entertainment medium.

On the advantages of television, the screen producer and radio leader agreed. Mr. Sarnoff said the motion picture industry should use television as an outlet. Mr. Selznick thought the industry should "take advantage" of television, and noted that those in the film industry most opposed to television were theatre owners. People will always congregate in motion picture theatres, he asserted.

Mr. Sarnoff predicted that pocket radios, with individual wave lengths, were "on the scientific horizon."

Mr. Selznick, in an interview, declared against block booking, and said better films were the only answer to losses in the foreign market.

Buxbaums Honored

Harry H. Buxbaum, New York manager of Twentieth Century-Fox, and Mrs. Buxbaum were honored at a luncheon Friday, May 10th, at Dinty Moore's, on their 25th anniversary. Attending were J. J. Lee, Morris Sanders, Elliott McManus, Moe Kurtz, Abe Blumstein, William Schuster, Seymour Florin, Joseph St. Clair, George Blenderman, Al Mendelson, J. J. Wolff, Herman Rieper, Robert Yentes, John Wienberg, Tom Gibbons, John Benas, Harry H. Buxbaum, Jr., and Louis Pincus.

Summer Course in Films At Columbia University

A course in the History and Art of the Motion Picture (English s49) will be given this summer at Columbia University. The course is offered during the regular academic year to a limited number of students but enrollment in the Summer Session is open to all interested in films. The course in films will be under the direction of Dr. Duncan B. M. Emrich of the Department of English and Comparative Literature.

Columbia University announced that visiting lecturers will include representative members of the motion picture industry, directors, publicity men, representatives of the story departments, actors and actresses. Students will attend previews and theatre showings as a regular part of the class work.

New Nickel-Slot Device Announced

A nickel-in-the-slot motion picture machine has been developed by Emil Hollander and Phil Shaftel, it was announced this week. The machine, which has been named Movietrola, has been building two and a half years and is owned by the Movietrola Corporation of America, located in the Strand Theatre Building, New York.

The machine will permit choice of film subjects to patrons according to Mr. Hollander, who says: "It is really a multiple film projector. That is, a single projector having a number of individual film mounts—each of which is composed of an endless mechanism and a complete film subject of approximately 100 feet of 16 mm. film, having a playing time of three minutes which is the playing time of a phonograph record.

Demonstrate Phonovision

Sam Sax and Frank Orsatti demonstrated the Phonovision machine at the Sherry-Netherland Hotel, New York, Thursday, May 10th. The machine, a coin-operated projection device, designed for use in hotels, restaurants, clubs and similar locations, is manufactured by the Phonovision Corporation of America, a Hollywood company. It is encased in a cabinet six feet high by three feet wide. It is self-winding and requires no operator. Inside is a 16 mm. rear projection machine which throws pictures on a screen 21 inches high by 28 inches wide. The cabinet holds 10 three-minute subjects or three 10 minute subjects.

Allied Wants Machines Taxed

Allied States' directors, following a weekend meeting in Washington, on Monday announced that they will seek to have applied to nickel-in-the-slot machines all of the "laws, ordinances, regulations and taxes" to which motion picture theatres are subjected.

A Columbus, Ohio, city ordinance just adopted gives the city jurisdiction over any place where motion pictures or television pictures are shown.

The Independent Theatre Owners Association, New York, in its house organ, *The Independent,* calls the coin-operated machine "a definite threat to our business" and says "the sad part of it is that many of the companies are being sponsored by men who are active in the production end of pictures today."

Fred Mills, president of Mills Novelty Company, Chicago, and his brother, Hayden, are in Hollywood to discuss with Henry Henigson, general manager of Globe Productions, plans for the production of three minute short subjects to be shown in coin-operated automatic projectors.

RKO Increases Working Capital Over 9 Millions

RKO has increased its working capital by $9,618,330 through its emergence from reorganization, which occurred early this year, according to information filed by the company with the New York Stock Exchange in connection with the new RKO stock listing application, which has been given tentative approval by the Exchange. The application involves 2,753,053 shares of new RKO common stock and 128,170 shares of new preferred. The tentative approval is subject to later action by the Securities and Exchange Commission.

The Exchange's conditional approval includes RKO's listing application on notice of issuing an additional 6,338,133 shares of common stock, which are provided for future conversions of preferred into common and the exercise of subscription warrants. Listing of the new stock is not expected before June.

The pro-forma consolidated balance sheet giving effect to the RKO plan of reorganization shows current assets of the new company as $20,976,613, of which $8,398,844 is cash. Current liabilities as of Jan. 1 are $5,845,234, leaving working capital of $15,131,379.

Interest in 113 Theatres

Just prior to the reorganization, RKO had current assets of $19,649,469 and current liabilities of $14,136,420, leaving working capital of $5,513,049.

RKO has a 50 per cent or greater interest in 113 theatres. Of these, 49 are wholly owned, 10 are constructed on leased land and 54 are leased from others, according to the company's report. Rent paid for theatres by RKO in 1939 amounted to $2,127,354, exclusive of taxes. The company's average theatre lease has 19¾ years to run.

The company's three largest stockholders are listed as Atlas Corp., which has 29,216 shares of new RKO preferred stock, or 22.79 per cent of the total issue, 719,518 shares of common, or 26.14 per cent, and 327,811 stock option warrants, or 12.81 per cent of the total; RCA, owning 44,757 shares of new preferred, or 34.92 per cent of the total, 316,327 shares of common, or 11.49 per cent of the total, and 555,253 option warrants, or 21.69 per cent; and Rockefeller Center, which has 563,629 shares of new common, or 20.47 per cent of the issue outstanding.

RKO's normal foreign gross was 32 per cent of its total revenue. Since the war, a special inventory reduction of $392,777 was made as a result of the company's revision of film amortization tables.

Atlas Merger Off

The proposed merger of the Atlas Corporation, proponent of the plan of reorganization adopted for RKO and a large stockholder of that company, and Curtiss Wright corporation will not take place, it was revealed in statements issued Friday, May 10th, by Floyd B. Odlum, president of Atlas, and Guy W. Vaughan, president of Curtiss Wright.

Competition in St. Louis

Motion picture exhibitors in St. Louis this summer will face the combined competition of musicals and light opera in the 10,000-seat Municipal Auditorium civic open-air theatre, and an amateur legitimate open-air show patterned after the Municipal center's program.

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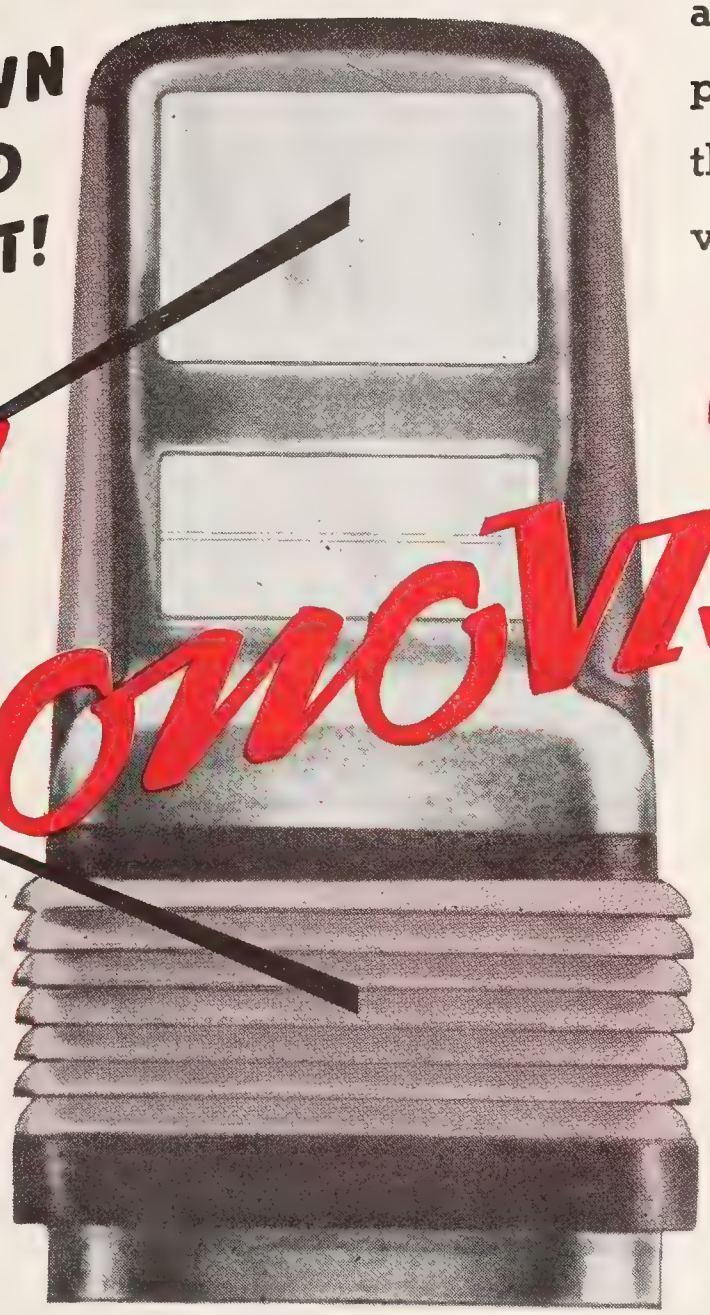
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SEND-OFF FOR 'EDISON' AND 'LILLIAN RUSSELL'

Pittsburgh and Clinton, Ia., Introduce "Lillian Russell"; "Edison" Premieres in Oranges

Twentieth Century-Fox this week conducted another fanfare field premiere, this time for its new "Lillian Russell" and in two cities, Pittsburgh and Clinton, Iowa, while Metro-Goldwyn-Mayer opened "Edison, the Man," with civic celebrations in New Jersey's Oranges, on the scene where the inventor spent his life.

Governor, Mayor at "Lillian Russell" Gala

Visitors for the "Lillian Russell" openings were greeted in Iowa by Governor George H. Wilson and May Pape of Clinton and in Pittsburgh by Mayor Scully. Herman Wobber, general sales manager and William Sussman, Eastern sales manager, attended the Pittsburgh opening, and William C. Gehring, Central sales manager, was at Clinton, Iowa.

Political officials, motorcycle police, and several bands paraded through Homestead, East Liberty and downtown Pittsburgh Tuesday to begin the two-day buildup for the co-premiere Wednesday night at the Harris Alvin and Senator theatres.

Headed by Alice Faye and Edward Arnold, who flew in by special plane with Mr. and Mrs. John Harris, and 69 newspapermen from 13 eastern cities who arrived at Union Station by train an hour before the Hollywood players, the trek from the airport wound up in front of City Hall, where Mayor Cornelius D. Scully presented keys to the city.

Scribes and stars officially met at a cocktail party-luncheon at the Variety Club, after which they toured the Heinz plant, the Buhl Planetarium, and the Mellon Institute.

Attention also centered on the $100-per-plate charity dinner held at 7:30 o'clock Tuesday night in the William Penn Urban Room, catered by Jacques Bustanoby from a menu for a similar dinner given years ago by "Diamond Jim" Brady to Miss Russell. Proceeds go to Variety Club's Camp O'Connell for Boys. A fireworks display on a specially-built barge in the Allegheny River, open to the public, and a visit by the newsmen to the Roller Derby at The Gardens, and to a nearby brewery was scheduled to follow the dinner.

Miss Faye Honorary Mayor

Proclaimed "Lillian Russell Day" by Mayor Scully, Wednesday began with Miss Faye being named honorary mayor for the day and Mr. Arnold honorary director of public works.

Miss Faye, Arnold, and other visiting film folk were introduced from the Alvin stage prior to an 8:30 broadcast. Air coverage before and after the premiere included comments from first-night dignitaries and reviews.

Arrangements were handled by Rodney Bush and Christy Wilburt of the Twentieth Century-Fox New York office, in collaboration with George Tyson and Ken Hoel of the Harris Co.

Tickets for the opening night were $1.10. The regular run opened Thursday morning at the usual prices of 25, 35 and 50 cents.

Gay Nineties at Clinton

In Clinton, Iowa, the "Lillian Russell" premiere marked the climax of a three day "Gay Nineties" celebration. Don Ameche, Cesar Romero, Mary Healy and Arleen Whelan and newspapermen attended the opening which was held in the Capitol and Rialto theatres. Earl Wingart, assisted by Eddie Solomon, handled publicity for the Clinton showing.

"Lillian Russell" opened Friday, May 17th, at the Roxy theatre, in New York. That night Alice Faye and Edward Arnold appeared in a radio preview of the picture over the Kate Smith Hour.

Second "Edison" Film Opens in Six Theatres

"Edison, the Man," MGM's sequel to "Young Tom Edison," opened Thursday night in six theatres in the Oranges, N. J., the section of the country in which the inventor spent much of his life.

The opening originally was scheduled for the following four theatres: Hollywood, East Orange; Cameo, South Orange; Palace, Orange, and Windsor, West Orange. Two additional houses, the Colonial, Orange and the State, West Orange, were added to the list.

High Point of "Pageant"

The premiere was the high point of the "Pageant of Progress," honoring Thomas A. Edison. Governor A. Harry Moore had declared Thursday a state holiday. Spencer Tracy, star of "Edison, the Man," Rita Johnson, featured in the cast, and Ann Rutherford, attended the ceremonies and the premiere. A parade was held through the Oranges and a white oak was planted at the Edison home in West Orange.

On Tuesday a late photograph of Edison, measuring 22 by 28 feet, was put on display in front of the West Orange Municipal Building. After the photograph was unveiled by Mrs. Edison-Hughes, wife of the late inventor, it was illuminated by what was called the brightest spotlight in the world.

One 30,000 watt electric light and 25 smaller lamps were used. It was said that 11,522 of Edison's original electric lamps would have been required to produce the same amount of illumination

"Frozen" Light Flask Opened

A flask of "frozen" light, with a temperature of 320 degrees below zero, was opened for the first time in public as part of the "Edison Pageant of Progress" Parade. The "frozen" light has been developed in the General Electric laboratories in Schenectady.

Also featured in the parade were New Jersey's mechanized military units, some 45 floats and a number of bands.

Clarence Brown, the director, flew East for the opening. Charles Edison, Secretary of the Navy, and other political and civic leaders were scheduled to attend.

Scenes from the parade and the premiere were telecast by NBC. At 8:30 P. M. the program was carried from the Hollywood Theatre in Orange and the parade was covered at 3:15. Ray Forrest, television announcer, gave the descriptions.

Other Premiere Developments

The opening of Paramount's "Those Were the Days" will be held May 21st in Galesburg, Illinois. Newspaper men from Illinois and Iowa, stars from Hollywood and winners of the All-American college queen contest will be special guests. Also present will be Mrs. George Fitch, widow of the author of "At Good Old Siwash," on which the film is based.

For the opening of producer Sol Lesser's "Our Town" in Boston, on May 23d, with simultaneous showings at the Loew's State and Orpheum theatres, United Artists and Loew's officials were conferring last week, in the New England city.

FROM READERS

EXHIBITOR PROTESTS FILM REVIVALS

To the Editor of the Herald:

Attached you will find an editorial which I clipped from the New Orleans *Item.*

It is not often that we find someone not in our business who sympathizes with our problems, and it is noteworthy to all exhibitors when such a one does show interest enough to write an editorial.

The condition the editorial describes is a fast growing nucleus which if not checked would soon do us out of tonight's film rental as well as next month's rent. However, I do not agree with the editor that it is a new worry to the movie moguls. The movie moguls (producers and distributors) are the very ones who are allowing this to happen. It is we, small exhibitors, who are going to suffer.—I. M. Gauthier, Fairyland Theatre, White Castle, La.

Following is the text of the editorial, under the heading "Repeaters":

"Movie moguls have a new worry. It is still a little worry, but it may grow. Schools, culture clubs and other groups have taken to screening over again the better produce of the studios of other years. Thus the Vassar Club of Louisiana this week has revived 'The Little Minister,' starring Katharine Hepburn.

"Folks who have just bought a 'Five-foot Shelf' of the literary classics won't be buying new fiction for at least a few weeks. Those who are intent on radio programs and those who are turning back to 'The Little Minister' or 'The Patriot' or 'The Informer' won't be contributing their usual quota to Hollywood's revenues. It's a sad world in which your own best past performances return to do you out of next month's rent."

Announce 16mm. Program

Bald Eagle Film Productions, New Haven, a 16mm. producer of educational and commercial short subjects, reports early Fall release of "Geometry Brought to Life," first of a series of nine educational subjects. Other subjects in production are film versions of Robert Frost's "Mending Wall" and Edwin Markham's "Man with the Hoe."

Powell in Liberty Post

Herman Rifkin, president of the Liberty Theatre Corporation, Springfield, Mass., has appointed William T. Powell general manager of his theatre interests, which includes five theatres in Springfield, as well as theatres in Holyoke and Northampton. In the past 14 years Mr. Powell has been associated with Paramount Theatre subsidiaries.

Award to Gertrude Lawrence

Gertrude Lawrence for her work in "Skylark" has received the annual award for the "best" Broadway performance at the annual luncheon of the Comoedia Theatre Club, held last week in New York. Raymond Massey won the award last year.

Prepare Disney Group

RKO is preparing to release three Walt Disney short subjects as a unit to be known as the "Walt Disney Academy Award Special." The subjects are "The Ugly Duckling," "The Old Mill" and "Ferdinand the Bull."

44 LEGISLATIVE ATTACKS ON FILMS IN CONGRESS IN PAST 16 YEARS

Made by Fifteen Legislators, Two of Them in Senate; Culkin Sponsored Seven; All Bills Died in Committee

When the organized industry's legal and legislative forces went to Washington, Monday, led by Charles Clyde Pettijohn, Hays organization general counsel, to oppose passage of the Senator Matthew Mansfield Neely-sponsored anti-block booking bill (S.280), they took with them evidence that the industry has been singled out for 44 different legislative attacks since 1934.

The 44 attempts were made to regulate either production, distribution or exhibition, or, all three, or to conduct sweeping investigation of the industry. Many of them sought to create a Federal Motion Picture Commission to censor and control the industry.

By 15 Legislators

Fifteen Federal legislators have conducted the 44 attacks, only two of them having been made in the Senate, by Senator Smith Wildman Brookhart, sponsoring five different attacks, and Senator Matthew Neely, with four.

The high was established by Congressman Culkin, in the House, where he sponsored seven attacks. Congressmen Cannon and Celler each sponsored five, Congressman Patman three, Congressmen Upshaw, Hudson, Lankford, Sirovich, Pettengill and Edmiston, two each, and Congressmen Swope, Hobbs and Dies, one each.

All died in committee, and most of them never even reached public discussion or hearings. Senator Neely's anti-block booking bill of one year ago, which was re-introduced this session, were both passed by the Senate, but not by the House.

Description of Bills

Following is a description of the 44 bills and resolutions introduced in Washington between 1924 and 1940 having to do with the regulation of production, distribution or exhibition of motion pictures, or investigation of the industry.

UPSHAW H.R. 6821 February 9, 1924

To create a commission to be known as the Federal Motion Picture Commission.

UPSHAW H.R. 6233 December 21, 1925

Similar bill.

SWOOPE H.R. 4094 December 8, 1925

Similar bill.

BROOKHART S. 1667 December 13, 1927

To prevent obstruction and burdens upon interstate trade and commerce in copyrighted motion pictures, and to prevent the restraint upon the free competition in production, distribution, and exhibition of, and to prevent further monopolization of the business of, by prohibiting blind booking and block booking and by prohibiting arbitrary allocation of such films by distributors to theatres in which they or other distributors have an interest, and by prohibiting arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

CANNON H.R. 9298 January 13, 1928

Similar bill.

CELLER H.R. 10087 January 26, 1928

Similar bill.

HUDSON H.R. 13686 May 11, 1928

To protect the industry against unfair trade practices and monopoly, to provide settlement of complaints of unfair dealings, to provide for the manufacture of wholesome pictures at the sources of production, and to create a Federal Motion Picture Commission.

CANNON H.R. 45 April 15, 1929

To prohibit the importation and interstate transportation of films of certain crimes.

BROOKHART S. 1944 September 30, 1929 (Calendar day October 24)

To create an Industrial Art Commission .

BROOKHART S. 1003 May 7, 1929

To prevent the obstruction of and burdens upon interstate trade and commerce in motion pictures, and prevent restraint upon free competition in production, distribution and exhibition, and prevent further monopolization of the business (a) by prohibiting blind booking and block booking; (b) by prohibiting arbitrary allocation of such films by producers and distributors to theatres in which they or other producers and distributors have an interest; (c) by making unlawful the arbitrary refusal by producers or distributors to furnish such films to theatres in which they have no interest; (d) and by making unlawful any system for the arbitration of disputes arising out of the lease or license of such films which is imposed on the exhibitor against his will and/or which is enforced by the coercive action of producers or distributors not parties to the dispute.

LANKFORD H.R. 8767 January 17, 1930

To prohibit the showing on Sunday of films transported in interstate commerce and to prohibit Sunday shows, performances, and exhibitions by theatrical troupes travelling in interstate commerce.

HUDSON H.R. 9986 February 17, 1930

To protect the industry against unfair trade practices and monopoly; to provide settlement of complaints of unfair dealings; to provide for the manufacture of wholesome pictures, at the source of production, and to create a Federal Motion Picture Commission.

CANNON H.R. 4530 December 8, 1931

To prohibit the importation and interstate transportation of films of certain crimes.

LANKFORD H.R. 215 December 8, 1931

To create a Department of General Welfare to include among other things the control of radio and motion pictures. To provide radio and screen service as may be desired and approved for all schools, colleges, churches, missions, lodges, unions, hospitals, patriotic organizations, etc., provided, however, that no such motion picture service shall be "antagonistic to the United States government or the welfare of the people" and provided "that the expense of producing and furnishing such films, motion picture apparatus and radio service shall be without cost to the people of the United States as patrons or users and that no admission charge shall be made."

BROOKHART S. 3770 February 23, 1932

To prevent the obstruction of and burdens upon interstate trade and commerce in copyrighted films, and to prevent restraint upon free competition in the production, distribution, and exhibition of films (a) by prohibiting the compulsory block-booking; (b) by making unlawful unreasonable and discriminatory protection in favor of certain theatres over others; (c) to compel the furnishing of accurate synopses of all pictures offered to theatre operators before the same have been released and reviewed; and (d) to amend section two of the Clayton Act to make it apply to license agreements and leases as well as sales in interstate commerce.

BROOKHART S. Res. 170 February 23, 1932

To authorize the Senate Committee on Interstate Commerce to investigate the motion picture industry and MPPDA; to inquire into the diligence shown by the Department of Justice and Federal Trade Commission in prosecuting violations of the antitrust laws by picture companies; to investigate efforts of theatre owning producers to regulate admission prices of independent theatres; to investigate the capitalization of the larger companies in the industry and methods by which they are financed; to investigate relations, corporate, contractual and otherwise between producers and distributors and the manufacturers of electrical equipment for reproducing sound in theatres, the principal music publishing houses and the manufacturers of screen trailers; to investigate the Copyright Protection Bureau, the "motion picture code," etc.

CANNON H.R. 15 March 9, 1933

To prohibit the importation and interstate transportation of films or pictorial representation of certain crimes.

CELLER H.R. 3654 March 16, 1933

To prevent obstruction and burdens upon interstate trade and commerce in copyrighted motion pictures. and to prevent the restraint upon the free competition in production, distribution, and exhibition, and to prevent the further monopolization of the business by prohibiting blind booking and block booking and by prohibiting arbitrary allocation of such films by distributors to theatres in which they or other distributors have an interest, direct or indirect, and by prohibiting the arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

SIROVICH H. Res. 80 March 29, 1933

To create a committee composed of seven members of the House to sit and act at hearings to conduct an investigation and study of all matters relating to production, licensing, sale, distribution, financing, incorporation, commercial operations, banking, theatre leasing or ownership, realty, sound production, and all other related and interrelated combinations, affiliations, and organizations of production, distribution, license, lease or sale and presentation or exhibition of the product of and by organizations of all character engaged in and/or associated or affiliated or financially or commercially interested in the industry and of all matters and acts relating to or concerned with the issuance and/or sales or hypothecation of industry securities of all forms by such organizations directly or through agents or other means, or by banking or security-selling organizations or their associates or affiliates, etc.

SIROVICH H. Res. 95 April 3, 1933

Similar bill.

PATMAN H.R. 6097 June 12, 1933

To provide for inspecting, classifying, and cataloguing motion pictures, both before they enter interstate or foreign commerce and to create a Federal Motion Picture Commission.

PATMAN H.R. 8686 March 16, 1934

To prevent the obstruction of and burdens upon interstate trade and commerce in copyrighted motion pictures and to prevent restraint upon free competition in production, distribution and exhibition (a) by prohibiting the compulsory block booking of films; (b) to compel the furnishing of accurate synopses of all pictures offered to theatre operators before the same have been released and reviewed and (c) to amend section two of the Clayton Act to make it apply to license agreements and leases as well as sales in interstate commerce.

CANNON H.R. 9901 June 11, 1934

Prohibiting the transportation in interstate commerce of any questionable film.

CULKIN H.R. 9912 June 12, 1934

To protect the industry against unfair trade practices and monnopoly; to provide just settlement of complaints of unfair dealings; to provide for the manufacture of wholesome pictures, at the sources of production, and to create a Federal Motion Picture Commission.

PATMAN H. Res. 144 1934

To investimate the motion picture industry. Referred to the House Interstate Commerce Committee.

CELLER H.R. 142 January 3, 1935

To prevent obstruction and burdens upon interstate trade and commerce in motion pictures, and to prevent the restraint upon the free competition of films, and to prevent the further monopolization of the business by prohibiting blind booking and block booking and by prohibiting the arbitrary allocation of such films by distributors to theatres in which they or other distributors have an interest, direct or indirect, and by prohibiting the arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

CELLER H.R. 8877 July 16, 1935

Similar bill.

CULKIN H.R. 4757 January 25, 1935

To prevent the obstruction of and burdens upon interstate trade and commerce in copyrighted films and to prevent restraint upon free competition in the production, distribution, and exhibition of films; (a) by prohibiting compulsory block booking; (b) to compel the furnishing of accurate synopses of all pictures offered to theatre operators before the same have been released and reviewed; and (c) to amend section two of the Clayton Act to make it apply to license agreements and leases as well as sales in interstate commerce.

CULKIN H.R. 2999 January 3, 1935 (Calendar day January 7)

To protect the industry against unfair trade practices and monopoly; to provide just settlement of complaints of unfair dealings; to provide for the manufacture of wholesome motion pictures, at the sources of production and to create a Federal Motion Picture Commission.

PETTENGILL H.R. 6472 March 6, 1935

To prohibit and to prevent "compulsory block booking" and "blind selling."

NEELY S. 3012 May 13, 1935 (Calendar day June 6)

Similar bill.

(Continued on following page)

THE LEGISLATIVE SCORE

(*Continued from preceding page*)

CULKIN **H.R. 22** **January 5, 1937**

To protect the industry against unfair trade practices and monopoly; to provide just settlement of complaints of unfair dealings; to provide for the manufacture of wholesome pictures, both silent and talking, at the sources of production; to create a Federal Motion Picture Commission, to define its powers; and for other purposes.

CULKIN **H.R. 23** **January 5, 1937**

To prevent the obstruction of and burdens upon interstate trade and commerce in copyrighted motion pictures and to prevent restraint upon free competition in production, distribution, and exhibition; (a) by prohibiting compulsory block booking; (b) to compel the furnishing of accurate synopses of all pictures offered to theatre operators before the same have been released and reviewed; and (c) to amend section two of the Clayton Act to make it apply to license agreements and leases as well as sales in interstate commerce.

PETTENGILL **H.R. 1669** **January 5, 1937**

To prohibit and to prevent "compulsory block-booking" and "blind buying."

NEELY **S. 153** **January 6, 1937**

Similar bill.

HOBBS **H. Res. 160** **March 19, 1937**

To authorize the Committee on the Judiciary of the House to make a sweeping investigation of the organization, financing, and practices of the industry; to investigate the MPPDA; to investigate the members of said MPPDA in relation to exhibition contracts, zoning and protection, compulsory block booking and blind selling, and other unfair practices; to investigate theatre-owning producers regulating admission prices; to investigate the relations—corporate, contractual, and otherwise—between producers and distributors of motion pictures and the manufacturers of electrical equipment for reproducing sound in theatres, the principal music publishing houses and so-called screen trailers; to investigate percentage playing, compulsory designation of play dates, etc.

DIES **H. Res. 217** **May 20, 1937**

To authorize a committee of seven members of the House, appointed by the Speaker, not more than five of whom to be of same political party, to investigate the industry in the United States; to ascertain whether monopoly exists; whether unfair trade practices exist; whether "cutthroat" competition exists; whether the employees of the motion picture industry are receiving fair wages for reasonable hours of work; activities of members of organizations and associations of exhibitors, distributors or producers to monopolize business, prevent competition and to ascertain total membership of such organizations, amount of money raised, amount of salary paid officers, amount of money expended; whether ownership of stock by producer in exhibiting corporations tends to create monopoly and unfair competition, whether producers should be divorced from exhibition or distribution; whether uniform exhibition contracts, allocation of product, unfair zoning and protection, block booking, etc., result in unfair trade practices; efforts of theatre-owning producers to regulate admission prices and what legislation is needed to correct the abuses in the motion picture industry.

EDMISTON **H.R. 10077** **March 29, 1938**

To prohibit and to prevent "compulsory block-booking" and "blind selling."

EDMISTON **H.R. 145** **January 3, 1939**

To prohibit and to prevent "compulsory block booking" and "blind selling."

CULKIN **H.R. 244** **January 3, 1939**

To prevent the obstruction of and burdens upon interstate trade and commerce in copyrighted motion pictures and to prevent restraint upon free competition in production, distribution, and exhibition; (a) by prohibiting compulsory block booking; (b) to compel the furnishing of accurate synopses of all pictures offered to theatre operators before the same have been released and reviewed; and (c) to amend section two of the Clayton Act to make it apply to license agreements and leases as well as sales in interstate commerce.

CULKIN **H.R. 250** **January 3, 1939**

To protect the motion picture industry against unfair trade practices and monopoly; to provide just settlement of complaints of unfair dealings; to provide for the manufacture of wholesome pictures, at the sources of production; to create a Federal Motion Picture Commission.

CELLER **H.R. 1810** **January 5, 1939**

To prevent obstruction and burdens upon interstate trade and commerce in films, and to prevent the restraint upon the free competition in the production, distribution, and exhibition, and to prevent the further monopolization of the business by prohibiting blind booking and block booking and by prohibiting the arbitrary allocation of such films by distributors to theatres in which they or other distributors have an interest, direct or indirect, and by prohibiting the arbitrary refusal to book or sell such films to exhibitors in which they have no such interest.

NEELY **S. 280** **January 4, 1939**

To prohibit and to prevent "compulsory block booking" and "blind selling."

NEELY **S. 3735** **April 9, 1940**
(legislative day April 8)

To prohibit producers and distributors of films engaged in interstate commerce from owning, controlling, managing, operating, or having any interest in motion picture theatres in the United States.

Bluebook School

Conducted by F. H. RICHARDSON

[Based on the Second Revision of the Sixth Edition, Bluebook of Projection]

ANSWER TO QUESTION NO. 9

Bluebook School Question No. 9 was: "(A) Name the various functions of a wiring diagram. (B) Name six methods by which grid voltage supply may be provided in an amplifier. (C) What plate voltage do amplifiers require?"

J. R. Prater replies to Section A and B as follows: "To enable projectionists to identify every circuit and every part, which he should label with a symbol corresponding to the same symbol used in the schematic diagram of the amplifier, or whatever it may be. Some manufacturers mark the actual parts of the apparatus with the proper symbols, through this is not the common practice. Moreover, such markings are not too reliable, since they may and often do fade, or become obscured by dirt; also replacement parts may have the same markings or none at all. Secondly, diagrams clearly indicate every part of an apparatus, some of which are not visible as one examines the apparatus, unless covers, panels or other parts be first removed.

"Thirdly, and highly important, to enable projectionists to trace rapidly and with comparative ease all wires and their connections. In the apparatus itself it often is very difficult to trace the actual wiring, since color coding may, due in part to heat, have almost wholly faded; also several wires not infrequently may be bound together in the form of a cable; also, wires may run back of, or under, parts where they cannot be seen.

"Fourth, the diagram provides a more rapid, more easy way of locating individual parts without referring from the schematic to the actual parts. This is especially valuable when apparatus with which the individual is unfamiliar is installed. While the wiring dagram is not so indispensable as the schematic, it nevertheless usually makes it possible to save precious minutes when clearing up trouble while a shutdown is impending.

"(B) Six methods by which grid voltage supply may be provided in an amplifier are:

(1) By a small dry battery, usually referred to as a 'C' battery, connected negative to grid, positive to cathode; (2) By a voltage drop in the d.c. filament supply. This is accomplished by wiring a resistor in series between the negative side of the filament and the negative side of the filament supply circuit. When the grid is wired to the negative end of the resistor, the grid is negative with respect to the filament by as many volts as the voltage drop across the resistor;

(3) By a similar voltage-drop resistor in the plate or 'B' circuit. This method is used with large tubes requiring a higher grid bias than the full filament supply voltage; also, with heater types using a.c. filament supply. Here the resistor is connected in series between the cathode and the negative side of the 'B' or plate supply.

"The grid, when connected to the negative side of this resistor, is negative with respect to the cathode by the extent of the voltage drop across the resistor. However, since plate current flows through this resistor, the voltage drop across it will vary with relation to the fluctuations in plate current caused by input signals. By choosing a resistor of proper value and by using a by-pass condenser to filter out as much as possible of the irregularities in the plate current, this method works satisfactorily for Class A amplifiers. However, it is not satisfactory for Class B, where variations in plate current are more severe.

"(4) By 'bias cells,' which are really batteries but of different shape and having considerably longer life than ordinary dry batteries. These cells are enclosed in a shell of zinc about the size and shape of an acorn. The anode is at the top of the 'acorn.' It is insulated from the shell by a small ring of insulating material. Several of these cells may be connected in series to supply sufficient voltage, and are usually mounted in a single line along a special mounting strip. Any current drain will quickly ruin these small cells, so they cannot be used in Class B circuits, and must not even be tested with a voltmeter unless absolutely necessary—then only with a high resistance meter applied for as short a time as possible.

"(5) By a separate rectifier and filter, such as is used in any amplifier to provide plate voltage. However, the bias rectified is not connected to the plate circuit, and the grid bias therefore is not affected by changes in plate current. This method provides what is called fixed bias. It is widely used, especially in Class AB or Class B amplifiers.

"(6) By a method similar to the plate circuit voltage-drop resistor already described. However, instead of using the plate current of only one tube, it is possible to connect the cathodes of all the tubes to a single resistor, the other end of which is then connected to the negative side of the 'B' supply. This one resistor then carries the total plate current of all the amplifier tubes, which is somewhat more steady than the current from any one tube. This resistor is tapped at suitable intervals to supply the different voltages required by the grids of various tubes. Such a method of supplying grid voltage is usually called semi-fixed bias."

Section C is answered by W. E. Limmroth thus: "Amplifier plate voltages vary from approximately 90 for small tubes to about 1,000 for the large ones. According to size, the current volume ranges from close to one milliampere to 100 milliamperes, which must be without any ripple or unevenness at all. If there is this fault the loudspeakers will announce the fact."

Question No. 13

(A) What are some of the more commonly used methods of coupling employed in amplifiers?

(C) What is push-pull amplification; how does it work, and why is it used?

Popcorn Machines Go Modern

Modernism in design with streamlining, chrome, porcelain and color has overtaken the popcorn machine in a new line announced this week by the Advance Manufacturing Company at St. Louis. The popcorn vending device with its illuminated signs and abundant flash has caught step with the gay lobbies and marquees. The popcorn statistics claim a possibility of a profit of 70 cents on each dollar of sales, assuming volume, and it is asserted that there is no seasonal variation in the popcorn trade under modern methods.

COMPARISON FINDS NEW NEELY BILL SHOWING MORE TEETH THAN ARNOLD

Senator Would Bar Any Independent Producer Releasing Through Major from Having Interest in Exhibition

The appearance recently of Thurman Arnold, assistant United States attorney general, before a special Senate subcommittee called by anti-filmite Senator Matthew Mansfield Neely (Dem., W. Va.), to hear him explain reasons for the long delay in getting the Government's anti-trust suit to trial (now set for June 3rd, in New York), has created new interest in the basic subject of Government attack, namely, theatre divorcement. Mr. Arnold declared to the Senate subcommittee that he favored Senator Neely's divorcement bill now pending in Congress, as introduced on April 8th.

Neely Bill More Sweeping

For one thing, the Neely divorcement bill is far more sweeping than the application of divestiture demanded by the Government in its New York trust suit, "key" of a series pending against the majors and large independent circuits in the field. Not only would the bill force a divestiture of producer-distributor ownership of theatres, both direct and indirect, as would the anti-trust complaint, but it also would prohibit any producer or distributor from managing, buying or booking films for theatres, even without any ownership interest. Some of the "big five" distributor-circuits now manage or book or buy film for theatres of other companies without having any stock or other owner's interests in the houses.

Bars Buying, Booking

The New York trust suit complaint set out to force theatre divorcement specifically by Paramount Pictures, Twentieth Century-Fox, Warner Brothers, Loew's and Radio-Keith-Orpheum. Senator Neely's bill would prohibit any producer or any distributor from owning, managing, or booking or buying films for any theatre. A producer is defined in the bill as any person who engages or contracts to engage in the production of motion picture films for distribution in commerce either directly or through a controlled or affiliated corporation, or by another person under contract or any other arrangement whatsoever. Thus, it appears, an independent producer releasing through a major could not at the same time have interests in exhibition, or even buy or book films for a theatre.

Indorses Neely Bill

Mr. Arnold, as chief prosecutor of the New York film trust case, appeared before the Senate special subcommittee at the instance of Senator Neely (see MOTION PICTURE HERALD, April 28th, pages 14-16). He declared that while it was not the policy of the Department of Justice to approve or condemn individual legislative measures, he nevertheless was wholeheartedly in favor of the legislation which, he said, "is declaratory of the common law," adding: "This type of legislation is particularly necessary in the New York case because of the interminable delays which have attended the case ever since it started," and because of the delays expected as the trust case goes through the long and intricate machinery of appeal, and so on.

Underway this week are Congressional hearings on Senator Neely's anti-block booking bill (see page 14). Divorcement bill hearings are to follow.

The basic reasons given for the necessity of divorcing the 2,400 circuit houses from production-distribution are practically the same in both the New York trust complaint and Senator Neely's divorcement bill: the operations are said to be contrary to public policy; have resulted in granting to affiliated theatres undue preferences; caused unfair discrimination against independent theatres; enabled producer-circuits to acquire a "virtual monopoly" of the first-run houses in principal cities and the same in subsequents in certain places; interfered with opportunity and freedom of independent exhibitors to select and obtain an adequate supply of quality films for their theatres; prevent the public from influencing selection of films in its best interests; tends to create a monopoly in production, distribution and exhibition.

Foreign Operations Not Affected

Neither the proposed legislation nor the trust complaint would, of course, prevent any of the distributors from operating theatres abroad. Some of the companies are extensively engaged in exhibition in foreign markets.

The Neely divorcement bill says: It shall be unlawful for *any* producer or distributor of motion picture films engaged in commerce (interstate commerce) *to own, control, manage, buy, or book films for, or operate, in whole or in part motion picture theatre or theatres* in any state, territory or the District of Columbia, *or to have any interest, direct or indirect, legal or equitable, through stock ownership or otherwise in any such motion picture theatre or theatres.* (italics ours). Again, the Government's trust suit specifies divorcement only by the five distributor-circuit defendants and persons and affiliates related thereto.

However, the Government, through separate actions pending (versus Schines, Griffiths, and other non-affiliated independent circuits in the field, seeks to break monopolistic holds charged to them in their respective territories.

Other Differences

The Neely divorcement bill would require every producer or distributor to file with the U. S. Attorney General within 30 days of the date the Act becomes effective, and annually thereafter on or before the 15th of January, an affidavit stating whether such producer or distributor owns, controls, manages, buys or books films for, or operates in whole or in part, any motion picture theatre in the United States. The Neely bill would give the producers only 18 months to effect divorcement. The trust suit mentions no time limit and, again in a fashion seemingly more lenient in application than the proposed legislation, would accomplish divorcement over a longer period, to be determined, and upon such terms and conditions as the courts may deem proper, and that pending such divestiture the operation and management of the involved theatres and theatre holdings be placed in the hands of trustees to be selected by the court.

The proposed Neely bill provides that any producer or distributor violating the act, or who fails to file the prescribed affidavit, or who knowingly makes any false statement in such affidavit shall be guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding $5,000, or by imprisonment for a period up to one year, or by both. Subject to prosecution for the aforementioned reasons and on the same penalties, in the case of a corporation, are its individual directors, officers, or agents, who either authorized, ordered, done or who had knowledge of any of the acts or omissions.

BAR U. S. NEWSREELS IN CZECHOSLOVAKIA

Press dispatches to New York last week indicated that theatres in the German protectorate which formerly was Czechoslovakia may no longer show American newsreels.

Nazi authorities permit the showing of only German reels and "Actualitat," a Czech newsreel produced under Nazi supervision, it is reported.

National Film Carriers Reelect All Officers

At the closing session of the annual convention of the National Film Carriers Association at the Park Central Hotel in New York Tuesday all officers were reelected.

The Association's officers include: James P. Clark, Philadelphia, president; Thomas Gilboy, San Francisco, vice-president; Clint Weyer, New York, secretary. Members of the executive committee are Mr. Clark, George Callahan, Philadelphia; E. E. Jameson, Kansas City; Harold Robinson, Detroit; John Vickers, Charlotte. The board of managers includes A. E. Amsler, Columbus; M. H. Brandon, Memphis; Charles McCarthy, Minneapolis, H. E. McKinney, Des Moines; L. N. Miller, New Orleans; M. G. Rogers, Omaha; N. A. Slater, Seattle; F. E. Smith, Syracuse; Charles Trampe, Milwaukee.

Rates, methods of handling film shipments, safety measures and other subjects were discussed at the three-day meeting. The luncheon Tuesday was addressed by A. W. Schwalberg, supervisor of Warner exchanges, and Harry Mersay, in charge of prints for Twentieth Century-Fox.

National Decency Legion Classifies Eight Films

Of eight pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage and three were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Covered Wagon Days," "Cowboy from Sundown," "Land of Six Guns," "Ski Patrol." Class A-2, Unobjectionable for Adults: "The Saint Takes Over," "Song of the Road," "Way of All Flesh."

Reimer Leaves Warners

Frank Reimer, salesman for the Warner Brothers branch in Indianapolis, has resigned to become manager of the Quimby theatre, Fort Wayne, Ind. He had been with Warners for 11 years.

COLUMBIA SETS 1940 CONVENTIONS; MGM HOLDS TWO MORE REGIONALS

Columbia's First Regional in Chicago June 4 to 6, Second in Atlantic City June 11 to 14; MGM to Finish on May 22

Columbia Pictures, last of the large companies to arrive at 1940 sales convention plans, this week announced two regionals, one for the west and midwest divisions, on June 4th to 6th, in Chicago, and one for the east and Canadian districts, June 11th to 14th, in Atlantic City.

Metro-Goldwyn-Mayer held the second and third of its regionals in Chicago and New York, respectively.

Product announcements were made in the week at the annual sales convention of Universal Pictures, in Atlantic City (see page 35), and at the meeting of United Artists in New York (see page 37). UA holds a second meeting Friday through Sunday, May 17-19, in Chicago, likewise Universal, Saturday through Monday, May 18-20, in Chicago.

Next week, Metro-Goldwyn will hold its fourth and final regional, in Washington, Monday and Tuesday, May 21st and 22nd; Paramount will hold a single national meeting, Friday through Sunday, May 24-26, in Los Angeles. RKO then follows with a national convention, May 27-30, in New York, and Warners, two regionals: June 10-12, in Pittsburgh, and June 17-19, Chicago.

The first of Republic's four regional conventions will open in San Francisco May 27th.

Two Columbia Meetings

A. Montague, general sales manager, announced that Columbia Pictures would hold its annual sales convention in two sessions this season, with meetings in Chicago June 4-7 and Atlantic City June 11-14.

Both meetings will be presided over by Mr. Montague. Jack Cohn also will attend both sessions, as will the following sales executives: Rube Jackter, assistant sales manager; Louis Astor, circuit sales; Louis Weinberg, circuit sales and Max Weisfeldt, short subjects sales supervisor.

Phil Dunas, Midwest division manager; Carl Shalit, central division manager, and Jerome Safron, Western division manager, will head the delegates. Nat Cohn, New York division manager; Sam Galanty, Mideast division manager, and Sam Moscow, Southern division manager, will head them in Atlantic City.

The grouping of branches to attend each meeting follows:

In Chicago: Chicago, Des Moines, Milwaukee, Minneapolis, Omaha, Detroit, Indianapolis, Kansas City, St. Louis, Los Angeles, Denver, Portland, Salt Lake City, Seattle and San Francisco.

In Atlantic City: Albany, Boston, Buffalo, New Haven, New York, Philadelphia, Cincinnati, Cleveland, Pittsburgh, Washington, Atlanta, Charlotte, Dallas, Memphis, Oklahoma City and New Orleans.

MGM in Chicago and New York

Last Sunday, Monday and Tuesday MGM held its second regional meeting, at the Drake Hotel in Chicago. William F. Rodgers, general sales manager presided with Edward M. Saunders, western sales head. The third MGM meeting was held Friday and Saturday May 17-18 at the Hotel Astor in New York.

Those attending the Chicago meeting were:

From the home office: Mr. Rodgers; Mr. Saunders; Howard Dietz, director of advertising, publicity and exploitation; Edwin W. Aaron, assistant to Mr. Rodgers; Joel Bezahler, assistant to Mr. Saunders.

From Detroit: John E. Flynn, district manager; Frank J. Downey, branch manager; John F. Morgan, Harold Sandelman, Floyd W. Chrysler, Robert Bernstein, salesmen.

Kansas City: Harris P. Wolfberg, district manager; Frank C. Hensler, branch manager; Albert L. Adler, Harold Cohen, Edward W. Green, Joseph W. Maguire, Truman B. Wildman, salesmen.

Chicago: Walter E. Banford, branch manager; A. Jack Shumow, Henry W. Kahn, Max Schwartz, Julian H. Kind, John L. Kelley, Howard J. Beck, salesmen.

Indianapolis: Wade W. Willman, branch manager; Jerome Adams, Timothy J. Cleary, Herbert A. Wagner, salesmen.

Milwaukee: Sam Shurman, branch manager; Sanford Gottlieb, Edward J. Lipson, David E. Ross, salesmen.

Minneapolis: William H. Workman, branch manager; William P. Cameron, Louis H. Coen, Charles R. Stoflet, George W. Turner, salesmen.

Denver: Henry A. Friedel, branch manager; Robert A. Cain, Daniel J. Foley, salesmen.

Des Moines: Dexter C. Kennedy, branch manager; George M. Baumeister, Gerald E. McGlynn, salesmen.

Omaha: Harry J. Shumow, branch manager; Charles Lieb, Carl P. Nedley, Fred C. Thortsen, salesmen.

St. Louis: John X. Quinn, branch manager; Herbert J. Bennin, George F. Reilly, Ellis N. Shafton, salesmen.

At Third Conference

The following were scheduled to attend the third sales conference in New York:

From the home office: Mr. Rodgers; Thomas J. Connors, Eastern, Southern and Canadian sales manager; Mr. Dietz; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation manager; Art Schmidt, publicity manager; Alan F. Cummings, manager of exchange operations; Edwin W. Aaron, assistant to Mr. Rodgers, Charles Deesen and I. Leonard Hirsch, assistants to Mr. Connors.

From Boston: Maurice N. Wolf, district manager; John F. Byrne, branch manager; Benjamin Bebchick, Raymond J. Curran, Maurice Goldstein, J. Edward Renick, Harry Rosenblatt, Harry O. Worden, salesmen.

New Haven: Thomas J. Donaldson, branch manager; Milton Hyams, Morton L. Katz, salesmen.

Philadelphia: Robert Lynch, branch manager; Salem E. Applegate, sales manager; Frank M. Jelenko, Nicholas P. Lloyd, Joseph F. Morrow, Clarence C. Pippin, salesmen.

Albany: Ralph Pielow, branch manager; Arthur Horn, Eugene Vogel, William Williams, salesmen.

Buffalo: Ralph W. Maw, branch manager; Abraham T. Harris, Alexander W. Weissman, Emanuel M. Woronov, salesmen.

Charlotte: Benn Rosenwald, branch manager; Thomas E. Bailey, Raymond W. Ervin, salesmen.

New Jersey: Benjamin Abner, branch manager; Louis Allerhand, Herman L. Ripps, salesmen.

New York: Edward K. O'Shea, district manager; John J. Bowen, branch manager; Howard M. Levy, Harry W. Miller, salesmen.

Washington: Rudolph Berger, branch manager; Phil Bobys, Harry Cohen, Jacob M Goldberg, Frank J. Scully, salesmen.

Atlanta: Charles E Kessnich, district manager.

Pittsburgh: John J Maloney, district manager.

The fourth and final conference will be held May 20-21, at the Hotel Shoreham, Washington, D. C.

MGM Ad Budget Raised

The MGM advertising budget will be raised above $2,500,000, according to Mr. Dietz. This step is in line with the policy of more "preselling." He also said that the field force of 40 men may be increased.

Art Schmidt, for the past six years assistant to Oscar A. Doob, advertising and publicity director for Loew's Theatres, has been made publicity manager of MGM.

Paramount on the Coast

The annual convention of Paramount Pictures, to be held this year starting May 24th at the Ambassador Hotel in Los Angeles, will be attended by all branch and district managers in addition to home office and studio executives.

Neil Agnew, general sales manager, announced last week that 40 members of the sales forces from New York, New England, Philadelphia and Washington territories and home office officials would leave Monday for the Coast. Others from Albany, Buffalo, Chicago and Kansas City will join the party en route.

Those leaving from New York are: Barney Balaban, Stanton Griffis, Adolph Zukor, Neil Agnew, J. J. Unger, C. M. Reagan, O. A. Morgan, G. B. J. Frawley, H. J. Lorber, A. J. Dunne, M. R. Goodman, F. A. LeRoy, J. Roper, Knox Haddow, L. Flynn, J. Barry, S. Palmer, M. H. Lewis, E. Ruff, M. S. Kusell, M. Sattler, H. Randel, E. H. Bell, E. W. Sweigert, U. F. Smith, George Beattie, J. E. Fontaine, R. M. Gillham, A. Moss, Al Wilkie, Austin Keough, A. J. Richard, John W. Hicks, Jr., George Weltner, Albert Deane, G. Fraser, A. Reyes, A. O. Dillenbeck, Don Gibbs, P. Scollard.

G. B. J. Frawley, manager of exchange accounting, is handling transportation and hotel arrangements.

Stanton Griffis, chairman of the Paramount executive committee, has cancelled his plans to return from the Coast and will remain there until after the sales convention.

New Republic Plans

Quarterly production plans for Republic will be set on the Coast when Herbert J. Yates arrives from New York. James R. Grainger, president of the company, announced Wednesday that four regional sales conventions would be held starting in San Francisco May 27th. Others will follow in Memphis, Chicago and New York.

"Hit Parade" or "Lady from New Orleans" is expected to be the next top budget production. Mr. Yates will also select a new title for

PARAMOUNT TO USE "OUTSIDE" PUBLICITY

Paramount has retained Tom Fizdale, Inc., to augment the company's regular publicity and exploitation department in handling promotion work on a limited group of pictures, R. M. Gillham, director of publicity and advertising, announced Monday. The Fizdale company recently handled a special campaign on "Dr. Cyclops."

Mr. Gillham said, "It is not always possible to give certain unusual pictures the publicity impetus which these individual pictures deserve." Special attention will be given certain films "without disturbing the carefully geared machinery of our company organization in the handling of the bulk of our product."

Advertising budget will be increased to support the work of the company's own department which will not be affected in any of its activities or personnel by the new set up and the publicity done by the Fizdale company. The Paramount publicity and advertising department and the Fizdale group are to work in cooperation on the pictures which Fizdale will handle.

"Doctors Don't Tell," a story of the American Dust Bowl and European refugees. John Wayne, Charles Coburn and Sigrid Gurie are starred in the film. "Scatterbrain," one of the more important Republic pictures, and the first of the Judy Canova films, has gone into production.

Leo Films Formed

Leo Cohen of Paris announced the formation Monday of Leo Films, Inc., to handle the U. S. distribution of outstanding French films. The officers are Nat Sanders, president; Leo Cohen, vice-president and Sylvia Sanders, secretary.

The Paris home office of Leo Films, Inc., will be supervised by Mr. Cohen. The French companies were established in 1918. Mr. Sanders who will be in charge of the New York office is a former general manager of Film Alliance of the United States, Inc. It was said that Sylvia Sanders brought "The Baker's Wife," "Port of Shadows" and "Moonlight Sonata" to this country.

In explaining the activities of the new firm Mr. Cohen said, "The aim of Leo Films is to carefully screen and choose in Paris, only those pictures which we believe are adaptable to the American public and which are sufficiently different from the usual Hollywood product, to warrant importation." He explained that Sylvia Sanders has gone to Paris to close deals for the firm's fall product.

Film Alliance 1940 Plans

Norman Elson, sales manager of Film Alliance of the U. S., is making a coast to coast survey of franchise holders. The 1940 Film Alliance schedule includes 26 pictures, with a possibility of an additional ten. Mr. Elson will bring details of the program to exhibitors and franchise holders. The general sales drive, said to be the most elaborate in the company's history, will be inaugurated after his return to New York.

RKO Heads Due for Convention

George J. Schaefer, president; Ned Depinet, distribution head and S. Barret McCormick in charge of advertising and publicity of RKO have arrived from the Coast and several foreign department executives are in New York in preparation for the annual convention which opens May 27th at the Waldorf-Astoria.

Reginald Armour, RKO European manager, arrived Monday on the Manhattan and Ben Y. Cammack, Latin American manager, arrived Saturday from Rio de Janeiro. Others expected within the next few days are Gus Schaefer, F. S. Gulbransen and Pedro Saenz from Central America and the West Indies.

Mr. Schaefer signed a deal last week arranging for RKO release of a picture based on Scattergood Baines, Clarence Budington Kelland character, to be produced by Jerry Brandt and Charles Ford who have purchased the film rights for a reported $100,000.

Vogue Productions, headed by Lou Ostrow, who formerly produced the "Hardy Family" series for MGM, has signed a deal for RKO release of four pictures during the 1940-41 season.

Two for Fox from Hughes

Darryl F. Zanuck announced that Howard Hughes will produce two films for Twentieth Century-Fox release during the new season. Details of the films have not been arranged yet.

Radio Group Tries Film Test Story

The National Radio Film Commentators Circle, formed in March to clear the work of the appellation of "gossip," has been conducting a test case to gain recognition from large motion picture companies.

The publicity department of Twentieth Century-Fox cooperated by preparing a special story exclusive to radio commentators in their local areas on the company's forthcoming film "Lillian Russell," which has a national release date of May 24th. Sent out from the national headquarters of the Circle in New York, the story was accompanied by a stamped post card addressed to David Lowe, president of the Circle, on which the commentators were asked what use they had made of the material.

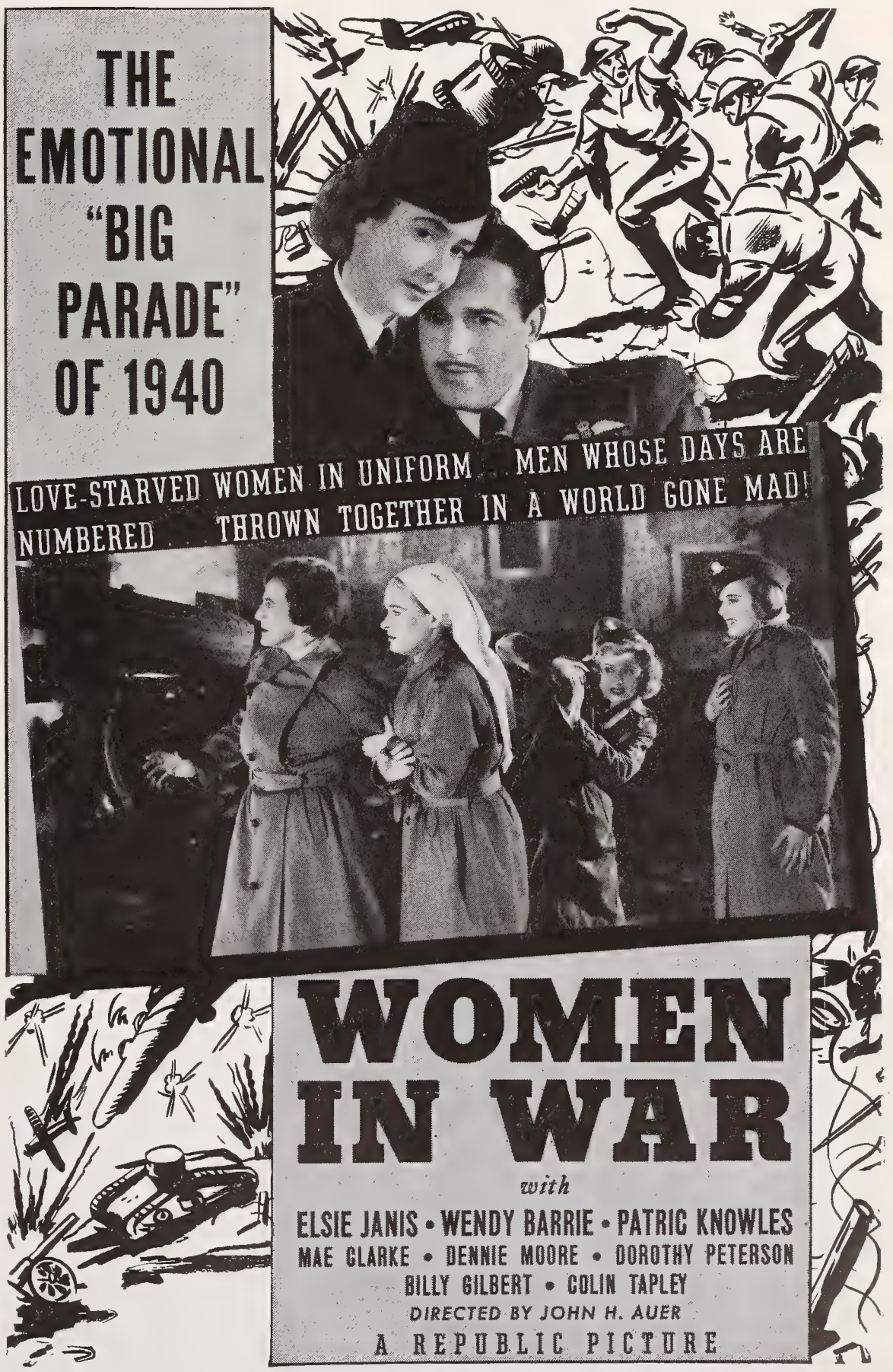
Of the replies received by Mr. Lowe to date, 70 per cent reported they had used the material in full, 15 per cent part of it and 15 per cent said they didn't have available the time to use the material or that the material was found unusable.

Mr. Lowe said similar motion picture material would be sent to members of the Circle when the material warrants the expense. A weekly bulletin will be sent to the members which is intended as far as possible to supply news that hasn't been "broken" by network commentators, columnists, etc.

The organization in its short existence has grown rapidly and now has a membership of 122 air commentators in 34 states, Puerto Rico, Hawaii and Alaska.

Members have been queried on suggestions for a code of ethics and plans are afoot to draw a tentative code.

On Thursday, May 9, members in the New York area were guests of the Associated Motion Picture Advertisers at that organization's luncheon meeting. Mr. Lowe said film air commentators felt they were ignored by the film promotion departments.



GUILD ORGANIZING PRESS AGENTS, U.S. PROBING COAST LABOR STATUS

New York Group Studies Proposal for New Joint Organization with Coast Screen Publicists Unit

Formation of a union which may become one of the strongest in the motion picture industry, depended this week on acceptance by members of the Screen Publicists Guild of the proposed revision in the organization's by-laws and constitution, making it a national association embracing all persons handling publicity for producers, distributors, and exhibitors, or for firms, persons or corporations hired by these categories for the dissemination of publicity, advertising and exploitation.

International Proposed

On Tuesday evening, in New York, members of the Screen Publicists and Advertisers Guild, listened to two proposals from George Bodle, attorney for the Hollywood Screen Publicists Guild, first, that an international union be formed, with locals in key cities; second, that separate guilds be maintained, as heretofore, but with joint committees acting on national problems.

The New York unit was organized several months ago, and plans to negotiate contracts with the distributing companies' home offices in New York.

The Hollywood organization recently negotiated a contract with the major studios, improving working conditions and maintaining a $100 per week minimum for senior workers.

Neither organization is affiliated with either the CIO or the AFL; nor did they anticipate affiliation, Mr. Bodle said.

The proposed changes in the Hollywood organization's by-laws and constitution probably will be voted upon by the membership shortly. Some of these changes are reported to provide for the payment of an initiation fee of $100; payment by each local or non-affiliated local, to the national treasurer of a per capita tax of $1 per quarter for each member in good standing and employed; payment by locals of 50 per cent of the initiation fee; payment, by the locals, of 30 cents per quarter on associate members.

Local units could be formed in any city by "a group of three or more members" in one organization. Unemployed members would belong to an associate unit. There would be National Council, elected by membership, and with authority to issue charters and suspend them, to supervise collective bargaining for locals and approve agreements.

IATSE Politics in New York Election

George E. Browne, president of the IATSE, won a majority of delegates to the International's convention, to be held in Louisville June 3rd, at the annual election last Sunday night in New York of the Stagehands Union, Local 1.

Vincent Jacobi, business agent, who had announced he would run against Mr. Browne at the convention, and who had then retracted his decision, was elected a delegate, and also reelected business agent but he received the least votes.

Elected delegates were Mr. Jacobi, Robert Anstett, John C. McDowell, Joseph Dwyer, Edward P. Gately, Sol Pernick, Harry L. Abbott, John F. Casey, Lewis Yaeger, and George Fitzgerald.

Reelected officers were Mr. Anstett, president; Mr. Yaeger, vice-president; Mr. McDowell, secretary, and John Garvey, treasurer.

Elected were Edward J. Mortimer, sergeant-at-arms; James J. Brennan, chairman of the board of trustees; John W. Brouseau and Mr. Casey, trustees; Thomas Burke and Patrick Harvey, relief committeemen.

Meanwhile plans were completed at a meeting of the IATSE executive board in Chicago for the June convention. After a meeting of the film exchange employees and ushers unions, John Amberly, St. Louis; George Busch, Chicago, and Irene Sharp, of Kansas City, were elected delegates to the convention.

BRITISH PRODUCER PLANS "MEIN KAMPF"

Another aspirant to the ranks of international producers of "Mein Kampf" is Max Faber, who says he will make a British film of Adolph Hitler's book at a cost of £60,000-£80,000 ($210,000 *to* $280,000). *The company for which Faber operates is Pyramid Amalgamated Pictures. It was formed in June,* 1938, *but this will be its first film. Production will be at the Rock Studios, Elstree.*

Variety Guild Fights Philadelphia Union

In Philadelphia, the Entertainment Managers Association refused to be absorbed by the newly organized Artists Representatives Association and announced it would fight any move by the American Guild of Variety Artists to franchise the individual agents and bookers.

Booking agents were attacked on another front in Pennsylvania when Anthony C. Sharkey, in charge of licensing for the Pennsylvania State Department of Labor and Industry, notified the Music Corp. of America, last Saturday, that he would stop all its shows in the State unless the office procured a State license.

The Philadelphia musicians' union, still unable to settle its six-month old strike against Warner Theatres, settled the five-month strike against WPEN, radio station, the musicians returning to the studio last Monday under a contract extending to September, 1941. The station will spend $15,000 a year for music. It spent $31,000 a year previously.

St. Louis Operators' Settlement Delayed

Final settlement of the tangled affairs of the St. Louis Motion Picture Operators' Union, Local 143, which seemed accomplished last week through stipulations filed in the Circuit Court there, may be delayed by a subsequent move of seven intervenors in the union's receivership suit.

The stipulation filed in court provided that John P. Nick, ousted head of the union, and Clyde A. Weston, former business agent, would drop their appeal to the State Supreme Court from the decree of Judge Ernest F. Oakley, making their ouster permanent.

In return, the union agreed to waive collection of the $48,399 judgment entered by the court against Nick and Weston. Also, Judge Oakley was to continue full control over the receivers, their final report and the fixing of attorney's fees.

Wage - Hour Division Sends Personnel Director to Studios to Study New Classification of Workers

Moving to settle serious problems of the motion picture producers with respect to the classification of workers in some 615 different types of jobs, the wage-hour division of the Department of Labor this week instituted a survey of the Hollywood situation with a view to making a clear-cut determination of the jobs which can be considered exempt from the hour provisions of the Fair Labor Standards Act as executive or professional.

Ends 18-Month Effort

Announcement by Philip B. Fleming, Administrator, that Eldred M. Cocking, assistant director of personnel of the Department of Labor, had been "borrowed" and sent to Hollywood to make the study was hailed in film circles as a highly desirable culmination of 18 months of efforts to secure a Government pronouncement on a problem which has cost the studios large sums of money in overtime payments.

It was announced that Mr. Cocking would contact the producers' organizations and the unions and guilds, giving them ample opportunity to submit information and comment on the classifications as his studies go on, and that his report would be in the nature of a stipulation to which both employers and employees agreed. A hearing will be held by the Administrator, however, before the recommendations are put into effect.

Immediately following adoption of the wage-hour act in 1938, representatives of the producers visited Washington to place before Elmer B. Andrews, then the Administrator, the question of the classification of employees whose work, while contended to be of an executive or professional nature, was not so clearly defined as to permit such classification without Government order.

The producers received little satisfaction from Mr. Andrews, who said he could not undertake to make an interpretation of the law and suggested that the studios and the unions work out a mutually satisfactory classification, which he indicated would be acceptable to Washington.

On Tuesday, Mr. Cocking had already begun his study, in Hollywood, cooperating with Fred Pelton, labor contact of the Association of Motion Picture Producers.

Mr. Pelton had conferred in Washington, in recent months, with the wage-hour division of the Department of Labor.

Writers Resume Negotiations

After a membership meeting last Wednesday night, the Screen Writers Guild, of Hollywood, notified attorneys for the producers of 17 points to be the bases for resumed talks on a contract, and of the guild's desire for resumption of contract talks.

The 17 point program was decided upon at the Wednesday night meeting. Among the points are: 100 per cent guild shop; basic agreement of one year length; conciliation and arbitration of all disputes; no speculative writing; no flat deals, unless the writer is paid $5,000 or more; vacations with pay of one week for every 26 weeks employment, for week-to-week writers; advance notices for layoffs and dismissals.

The producers having been notified of these demands, their attorneys and those of the guild are to meet; and then the negotiators from each side will begin.

British Production Goes On: Freeman

Despite "total war" begun last week by the Germans against the Low Countries, France, and especially against Britain, Gerald Freeman, managing director of Anglo-American Film Company, Ltd., now at the Waldorf-Astoria hotel, New York, for an indefinite stay, thinks production will "proceed as usual" at the Elstree studios of British National Productions, which his company represents.

"Of course, you cannot say for certainty what the situation is now, and I may even have to eliminate my trip to the coast," said Mr. Freeman, "but we have produced 15 to 20 pictures a year in our two years of existence, and we will probably produce that number in 1940."

Mr. Freeman is in America to arrange the release, through a large distributor, of two of the latest British National productions, "Contraband" and "Gaslight," and to negotiate the release in England of several pictures from Hollywood independents.

Mr. Freeman is accompanied by Conrad Veidt, star of "Contraband."

This will be the first American release of British National. The second, "Gaslight," is from the play of the same name, by Patrick Hamilton, and stars Diana Wynyard and Anton Walbrook.

Another which may be distributed here is "Love on the Dole," about to go into production.

Mr. Freeman said that, when the war began, "we did not stop production; rather, we increased it."

Oklahoma University To Hold Exhibitor Course

The University of Oklahoma is instituting a short course for exhibitors and projectionists, which this year will consist of a two-day session, May 20-21, at Norman, Okla., where the college is located. Among the topics scheduled for discussion are "Non-Irritating Theatre Management," "Theatre Liability," "16mm. Possibilities in the Theatre," "Air Conditioning Principles," "Discussion of Air Conditioning Problems," "Technicolor Carbons," "Theatre Lighting," "Auditorium Acoustics," "Television Demonstration," "Modern Projection Practice," "Problems of Modern Projection," "Coated Lenses," "Maintaining Good Sound," "Care of Sound Equipment," "Tailor Made Sound," "Fire Prevention and Control" and "Stereophonic Sound Demonstration." Among those invited to address the course was F. H. Richardson of Quigley Publications.

Dave Gould Leaves MGM; Succeeded by Schoham

David Gould, for the last fourteen years with Metro-Goldwyn-Mayer and until recently representative in Puerto Rico, the Virgin Islands and San Domingo, has resigned and returned to New York. He is engaged in a motion picture project now in formulation, and has taken an apartment in Brooklyn.

O. R. Schoham, former manager in Finland, has succeeded Mr. Gould, with headquarters in Puerto Rico.

Mr. Gould considers that the American domination of the Latin American market is likely to continue without much change in status, holding that it has long held a position of maximum development in that particular field.

"There is," he observes, "practically only the competition of some native production, mostly in Mexico and the Argentine, with a little coming out of Venezuela. This native product does for Latin America generally maybe about 25 percent of the gross, and fills say from 15 to 18 percent of the playing time. This is not evidence of a preference for the product from the entertainment point of view, but is rather an expression of patriotism."

Academy Has Two More Test Reels

The Research Council of the Academy of Motion Picture Arts and Sciences this week announced the availability of two additional test reels for use in adjusting and maintaintheatre sound reproducing equipment to current quality standards; a Standard Flutter Test Negative for measuring the amount of flutter in a theatre sound-head, and a Standard Continuous Scanning Illumination Test Track "for rapidly and accurately measuring the uniformity of illumination across the scanning slit in the sound system."

The Council, in a note attached to the announcement, said that the test reels are made available to the industry at prices based upon the cost.



IN COURTS

Sues Walt Disney For $10,000,000

Vincent L. Whitman, New York inventor, has filed a patent infringement suit in federal court in Angeles for more than $10,000,000 from Walt Disney Productions, Inc. The plaintiff charges that Walt Disney infringed his patents which he said made it possible to "create third dimension effects necessary in making full length animated cartoons." He seeks an injunction to prevent further showings of "Snow White and the Seven Dwarfs" and "Pinocchio," an accounting of profits and the giving of profits "admittedly in excess of $10,000,000" to him.

Mr. Whitman, said his patents, obtained in March 1937, are termed "composite system of photography wherein portion of still background scene pictorially recorded is photographed in superimposed relation on visual action which occurs in foreground."

Two Million Dollars Asked on "Wrath"

Twentieth Century-Fox, John Steinbeck, Viking Press and Pascal Covici were named defendants Monday in five suits filed in the New York supreme court by Taylor Gordon, who asks $2,150,000 damages and an accounting.

The actions are predicated on a contention that Mr. Seinbeck's novel "The Grapes of Wrath" is a plagiarism, attorneys said. No complaint was filed.

"Lynton" Litigation Is Finally Ended

The eight year litigation in the "Letty Lynton" plagiarism suit came to an end Monday when a satisfaction of a judgment of $167,528 against Loew's, Metro-Goldwyn-Mayer Pictures Corporation and Culver Export Corporation in favor of Edward Sheldon and Margaret Ayer Barnes was filed in federal court in New York.

The plaintiffs had charged plagiarism of their play "Dishonored Lady" in the film "Letty Lynton." A judgment of $532,000 was reduced to one-fifth that sum by the circuit court and the reduction was upheld by the United States supreme court.

Elman Sues on "Hobby"

A suit for damages and an accounting was filed Monday in the New York supreme court by Dave Elman, producer of the "Hobby Lobby" radio program, against Warner Brothers and National Screen Service. Mr. Elman contends that the film "Everybody's Hobby" had been exploited and presented in a manner which "unfairly competed" with the radio show.

Suit Dismissal Denied

The application by RKO to dismiss the suit of Caron Corporation, perfume manufacturer, has been denied by Bernard L. Shientag, New York supreme court justice, with leave to renew. RKO is charged with "disparaging" plaintiff's perfume in the film, "Primrose Path." The application for the denial was based on the fact that the Caron company had amended its complaint since the application was brought.

Settle LaVarre Case

The suit for $50,000 damages brought by William LaVarre against Warner Brothers in the New York supreme court has been marked settled on the trial calendar call. The terms of the settlement were not disclosed. Mr. LaVerne contended that Warners had not paid for two of his stories claimed used for the films, "The Bedside Manner" and "Gambling Lady."

Alexander Black Dies in New York

Alexander Black, author, newspaper editor and "the father of the photoplay," died at his home in New York May 8th after a brief illness. He was 81. Mr. Black was a newspaperman for 60 years and the author of several books, but he was best known as the writer, director, producer and camerman of the picture-plays that were the forerunner of the modern motion picture.

His was the original idea of projecting a series of still pictures on a screen, accompanied by spoken lines delivered from a stage. He presented his first full-length drama at the Carbon Studio, at 5 West 16th Street in New York, on the night of Oct. 9, 1894. It was titled "Miss Jerry" and was presented with elaborate musical accompaniment by John Hyatt Brewer, composer.

The picture-play was a success and Mr. Black set out to make an even more pretentious effort for his second season. The new picture-play was entitled "A Capital Courtship," with scenes laid in Washington. The story included President Grover Cleveland, William McKinley, afterwards President, Thomas B. Reed, speaker of the House of Representatives, and Sir Julian Pauncefote, the British ambassador.

Mr. Black had retrospectively named his process "the slow movie." Terry Ramsaye, in "A Million and One Nights" says of the process: "It was in fact a motion picture in which the eye received the minimum of cues to keep the mind in the desired emotion path. Imagination had to fill the long gaps in the visual record. The film drama of today presents four times as many images a second as Black gave in a minute."

Mr. Black, who published a neighborhood newspaper at the age of 11, began his career as a reporter on the Brooklyn *Daily Times* at 16. He served four years as official stenographer of the Brooklyn magistrates' courts, became literary editor of The Brooklyn *Times* in 1885 and in 1905 was appointed Sunday editor of the New York *World*. He left The *World* in 1910 to become managing editor for Frank Seaman, Inc. In 1913 he became editor of the Newspaper Feature Syndicate, a Hearst enterprise, and later art editor of King Features Syndicate. He held the latter post until 1935.

Mr. Black's books included "The Great Desire," "American Husbands" and "Time and Chance." He was president of the Department of Photography of the Brooklyn Institute and editor of "Ostrander's History of the City of Brooklyn and Kings County."

Grant New Haven Motion

A superior court judge in New Haven has granted the Plaza Theatre Company's motion to intervene as defendant in the case of Lampert Theatre of Windsor, Inc., against Warners. The suit was brought by Lampert to restrain Warners from performance of its second-run contract with the Plaza.

Sue on Agency Contract

Manfred B. Lee and Frederic Dannay, authors of the radio program "The Adventures of Ellery Queen" filed suit Friday, May 10th, in New York supreme court for cancellation of an agency representation contract with Walter L. Rosemont. The contract, made in June, 1939, gave the defendant 10 per cent of proceeds from the program, the complaint states.

OBITUARIES

Marshall McCarroll Dead; Paramount News Cameraman

Marshall McCarroll, 35, Paramount News ace camerman, was killed with two others May 9th in a plane collision at Vultee Aircraft landing field near Hollywood. The mishap occurred in landing after Mr. McCarroll had completed an air assignment. He was with Paramount 10 years.

Francis Powers, 74, Dies in Santa Monica

Francis Powers, 74, former motion picture writer, died at his home in Santa Monica May 10th. A playwright in the early days of motion pictures, Mr. Powers appeared on the screen in 1925, portraying "Sergeant Slattery" in the William Fox picture "The Iron Horse."

Born in Milwaukee, Mr. Powers went west as a young man to produce stock plays, later entering the film industry. The first screen drama he wrote was "The First Born." He had been a member of the writing staff of Charles Frohman and David Belasco.

Samuel Davies Dead

Samuel Davies, 69, former maintenance superintendent for RKO Theatres, New York, died May 10th in Bronxville. He was 26 years with E. F. Albee and RKO and was in charge of maintenance at the Palace theatre on Broadway for 18 years until his retirement four years ago.

W. C. Meagher

W. C. Meagher, theatre auditor, well known in the Seattle territory, died at his home in that city May 8th, after an illness of several months. He is survived by his widow.

Harry Mendelwager

Harry Mendelwager, 75, who was formerly in the 16mm. field died at his home in Bayonne, N. J., May 8th after a long illness.

John Daniel

John H. Daniel, 52, projectionist at the Rialto theatre, Atlanta, was killed instantly and his wife seriously injured when their automobile crashed into a telephone pole on the Roosevelt Highway, Atlanta, May 8th.

Charles Nirdlinger

Charles Frederick Nirdlinger, 77, playwright and author, died May 13th in Atlantic City following a long illness. Mr. Nirdlinger's plays included "Madame Pompadour," "The World and His Wife" and his most recent one, "First Lady." He was the author of "Masques and Mummers" and other books.

Herbert Daly

Herbert Gerard Daly, 38, who used the name William Daly when he appeared on the screen from 1932 to 1937, was killed by a subway train in New York May 12th when he fell from the station platform. He appeared in several Universal films, including "Air Mail."

Postpone Morrilton Trial

The trial of Malco Theatres, Inc., action to enjoin the city of Morrilton, Ark., from enforcing provisions of two ordinances, which seek to regulate the number of theatres one person, firm or corporation may operate in the city, has been postponed indefinitely. The ordinances would also impose a chair tax in addition to a regular license fee on theatres with more than 300 chairs.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE BRINGS UP BABY: Penny Singleton, Arthur Lake, Larry Simms—Good program picture. This series pleases very well. Running time, 69 minutes. Played April 22-23.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

MUSIC IN MY HEART: Tony Martin, Edith Fellows, Rita Hayworth—Tony Martin's singing is excellent. Edith Fellows always good. Would like to see Martin get chance he deserves. Running time, 70 minutes.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

TOO MANY HUSBANDS: Fred MacMurray, Jean Arthur, Melvyn Douglas—This was a fair production; not quite as good as "His Girl Friday." The story is Jean Arthur with two husbands, Douglas and MacMurray, from start to finish. Only an average grosser. Running time, 84 minutes. Played April 28-29.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—Real entertainment. Excellent cast. Pleased 100 per cent and did nice business.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

First National

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger—Hit this one with everything and it came through like a million. Contests, window tie-ups, school tie-ups, special screening for the Civic Groups helped me put this one over in grand style. Play up Robinson's performance. He proves his ability as one of the best actors in the cinema world. Business away over par. Running time, 103 minutes. Played March 30-April 5.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—War stories are no good here. Cagney did not even draw in this one. Played May 2.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—A swell show that did fairly well. George Murphy tops. Played April 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CAPTAINS COURAGEOUS (reissue): Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Melvyn Douglas—We played this in place of "Idiot's Delight," which has been so badly panned by you fellow exhibitors. We did not do much business on the return booking but feel it was better than "Idiot's Delight."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EARLE OF CHICAGO: Robert Montgomery, Edward Arnold—Failed to please here. Running time, 87 minutes. Played March 31.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard, Hattie McDaniel—A wonderful picture that we played only because we felt that it should have been played in our situation. The picture had all the cream taken in the key cities; all we got was water. We feel that a production such as this should be run but do not look for a handsome profit at the prices you must charge. Perhaps, if it were run next season at popular prices, it would make your situation more money. Running time, 228 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Very good. Drew well and pleased all. Played April 27.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—They even came from the rural district through deep mud to see this one. Everybody seemed to enjoy it. Good box office gross. Splendid for rank and file small town audience. Running time, 72 minutes. Played April 26.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Great picture. Good crowd. Good box office. Patrons all smiling when leaving theatre. We were not afraid to stand in the lobby with smiling greetings, too. Running time, 127 minutes. Played April 19.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day, Helen Gilbert—This series has generally pleased our patrons. Attendance average for Saturday-Sunday. Running time, 83 minutes. Played April 13-14.—W. B. Roberts, Cave City Theatre, Caves Junction, Ore. Rural patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—It's an A-1 picture but no drawing power at box office. In a situation like ours where children and adults attend the same show, you'll be a nervous wreck keeping the kids quiet because the picture lacks action. Running time, 100 minutes. Played May 3.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—Pleased and business good. What more can we ask.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—Very good picture and good business. This is one of Rooney's best performances. Not heavy, as title would indicate, but reminds one of the Huckleberry Finn pictures. Running time, 90 minutes. Played May 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

GENTLEMAN FROM ARIZONA: Craig Reynolds, John King—This is a very fine picture, especially for week-ends. The horse is a wonder and color good. Running time, 76 minutes.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

(*Reports continued on following page*)

LIBERTY says..

DARK COMMAND

"THREE ★ ★ ★ . . . EXCELLENT. DIRECTOR RAOUL WALSH HAS DEVELOPED A PIONEER MELODRAMA WITH CONSIDERABLE EXCITEMENT, A NUMBER OF GOOD CHARACTERIZATIONS, AND PLENTY OF GUSTY ATMOSPHERE OF THE OLD WEST."

The story of
The BLACK KNIGHT of KANSAS
A VILLAIN UNMATCHED IN ALL HISTORY . . HE WROTE HIS NAME IN BLOOD ACROSS THE PLAINS OF KANSAS

A REPUBLIC PICTURE

Paramount

ALL WOMEN HAVE SECRETS: Jean Cagney, Joseph Allen, Virginia Dale—Here is a program picture that the audience thoroughly enjoyed. Played it late but was tickled to death with the comments on it. Jimmy's sister won the plaudits of the patrons. She has an appealing personality and a nice voice. Hope she gets bigger and better parts in fhe future. She can carry them. Running time, 68 minutes. Played April 20-24.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—This seemed to us like a whole lot more interesting cartoon feature than either its predecessor or the other more recently released. Songs good, color okay, business okay. Played April 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JAMAICA INN: Charles Laughton, Maureen O'Hara, Leslie Banks, Emlyn Williams—Very interesting melodrama that drew moderately. Played April 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KNIGHTS OF THE RANGE: Russell Hayden, Jean Parker—Good picture; fair business. Will please the western fans. Running time, 70 minutes. Played May 3-4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PAROLE FIXER: William Henry, Virginia Dale, Robert Paige—Satisfactory action play but draw is light. Played April 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

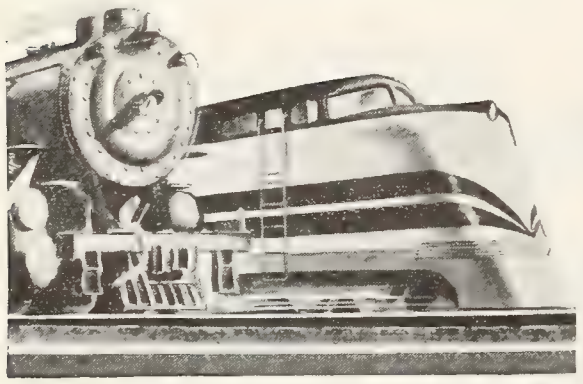
Republic

IN OLD MONTEREY: Gene Autry, Smiley Burnette, George Hayes—Gene Autry a total washout with my patrons. They go the other way when he is on. Played May 3-4.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Here is one exhibitor who is thanking the Almighty that Republic discovered Gene Autry and "South of the Border" is the answer to our prayer. We played it three days to sell out business. Never saw the like of it. Don't know where they came from. Wish we had played it a week. Any exhibitor that hasn't played this one has missed the boat. Did more business than "Snow White" by $175 in three days against four days. More than "Boys Town," "Jesse James" and "Kentucky," and that's something. We're going to try and book it for a return showing in a couple of months. I didn't think it possible to do the business on this picture as we did. Were the creditors tickled! We gave it a big campaign in advance, and it paid; yes, sir! If any of our good friends out West haven't played this, do so.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Biggest crowd I have had for months and absolutely everyone satisfied, even college students. Running time, 71 minutes.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—A natural for small town theatres with country patrons. Good picture; good business. Played April 7-8.—Leo T. Mary, Tip Top Theatre, Carencro, La. Rural patronage.



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FIVE MORE JOIN CONTRIBUTORS

New contributors to "What the Picture Did for Me" department this week include the following:

JACK EAVES, Overton Theatre, Overton, Tex.

KENNETH M. GORHAM, Town Hall Theatre, Middlebury, Vt.

LEO T. MARY, Tip Top Theatre, Carencro, La.

W. B. ROBERTS, Cave City Theatre, Caves Junction, Ore.

GEORGE J. BIEHLER, Palace Theatre, Hamburg, N. Y.; last report: January 2, 1935.

Mr. Biehler returns to the fold after an absence of more than five years.

RKO Radio

ALLEGHENY UPRISING: Claire Trevor, John Wayne, Brian Donlevy, George Sanders—This is a good action picture which drew average attendance. Claire Trevor and John Wayne are nevertheless handicapped by the standard which was set by their performances in "Stagecoach," as they do not have the opportunity for outstanding characterizations in this offering. Running time, 81 minutes. Played April 20-21.—W. B. Roberts, Cave City Theatre, Caves Junction, Ore. Rural patronage.

FLYING DEUCES, THE: Laurel and Hardy, Jean Parker—Good comedy. Poor business. Played April 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—In our opinion one of the best parts Ginger Rogers has had for a long time and the picture as a whole should be well up among the tops for 1940. Don't be fooled by the title and the catch line "the play that shocked Broadway," for if such is the case, then it merely confirms our suspicion that Broadway is the most provincial part of the country. However, there is plenty of realism, pathos, drama, comedy and romance interwoven throughout the production and there is certainly less sex displayed than in "GWTW." Give it your best playing time. Running time, 93 minutes.—W. B. Roberts, Cave City Theatre, Caves Junction, Ore. Rural patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—Ginger Rogers getting better and better and a star of the first magnitude and, of course, Joel McCrea, as was expected, was seen at his very best. The primrose path was primrose in every detail and faithfully portrayed some of the events that might have been seen in "The Grapes of Wrath." The supporting cast all very good and the "Primrose Path" is a picture that everybody should see, both old and young. Running time, 93 minutes. Played April 25-May 2.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RENO: Richard Dix, Gail Patrick, Anita Louise—Pleased all who saw it but failed to draw. Played April 30.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

RENO: Richard Dix, Gail Patrick, Anita Louise—Okay but no draw. Could have been lots better made. Played April 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt—One of the best RKO has given me this year. They all liked it but business was only fair.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne, Anne Shirley—This is another very good show from RKO but my customers don't seem to like Carole Lombard, as it reflected only fair at the box office.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

Twentieth Century-Fox

CISCO KID AND THE LADY, THE: Cesar Romero, Marjorie Weaver—Very good. This series proving very popular with my customers. Does about 30 per cent more than any other company's action releases.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

BLUE BIRD: Shirley Temple, Spring Byington—A beautiful fairy tale that should be seen by both adults and children. Did about 90 per cent of my Temple business. Played April 4-6.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—A good picture to average intake. Played April 2-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Played a return engagement to pretty near the same amount of people I played to on my first showing.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Doris Bowdon, Charley Grapewin—If you are interested in paying off a good share of the mortgage, play this one. It gave me my biggest gross since October 1939. Henry Fonda does a grand job.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

HE MARRIED HIS WIFE: Joel McCrea, Nancy Kelly, Mary Boland—A very enjoyable domestic farce, well played by a big cast. Fair business. Played April 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly—We brought this picture back at a reduced admission and everyone came to see it again. If you can buy it right, bring it back. You can't go wrong. Played April 26-27.—Leo T. Mary, Tip Top Theatre, Carencro, La. Rural patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—Just finished playing this one of three days of real business. Pleased 100 per cent. They have at last found a role that Dorothy Lamour really can go to town in. Tyrone Power does a grand job. Played April 28-30.—George Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—A very good picture that did very badly at our box office. Difficult to see how the picture could have been better but don't believe the blah-blah of a trailer that features an Ed Sullivan or a Ripley is any help. Folks don't want big shots telling them what to see. Just show 'em what the picture's all about, then they'll make their own decisions as to whether they want to see it or not. If trailers would keep simple, we think they'd be better advertisements. Adjectives are so ineffectual nowadays. We've all worn them out time on time till they're no longer a stimulant. Played April 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR DUST: Linda Darnell, Roland Young, John Payne, Charlotte Greenwood—Played this one "hot" and did exceptionally well with it. Linda is more natural and believable than she was in "Day-time Wife." In the latter picture she seemed to speak her lines too mechanically. Beauty? She has. Speaking voice? Yup. Pulchritude? Just take another squint at her scenes in Elsa Maxwell's "Hotel for Women." Running time, 84 minutes. Played April 6-12.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Well, boys, this one is tops. Just put out a one sheet and tighten your chairs, as you are going to fill them.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

YOUNG AS YOU FEEL: Jed Prouty, Spring Byington—The usual Jones Family series. Plenty of comedy in this one. Pleased the audience very well. Running time, 59 minutes. Played April 25.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

United Artists

CHUMP AT OXFORD: Laurel and Hardy—Ideal comedy for Friday-Saturday. One of Laurel and Hardy's best. Gave my customers plenty of laughs.—George J. Biehler, Palace Theatre, Hamburg, N. Y. Small town patronage.

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—An excellent show. Good color and appreciated, especially by college students. Running time, 100 minutes.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Middlebury, Vt. Small town patronage.

LION HAS WINGS: Merle Oberon, Ralph Richardson, June Duprez, Flora Robson—As a member of the Air Force in the last war, I feel sorry for the wonderful air men that took part in this production, if this is the best that they can do to bring their exploits before the public. Let's be truthful to our readers of this section of this magazine. The company that released this feature played it up to the skies at a big price and what a terrible letdown for a small town. Our patrons have seen most of the picture in old newsreels and March of Time productions and some company has gotten these together and tried to make a feature out of it. Some of my patrons who did come to see it, and this is a 100 per cent British community, remarked that the Government should show some of the factory scenes free to all the country school children. A propaganda film and a very poor one in my judgment. Running time, 70 minutes.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Small town and rural patronage.

REAL GLORY, THE: Gary Cooper, David Niven, Andrea Leeds—Strictly a picture for the action fans but it shows that a good picture, even though played late, will do business. Just another action drama that drew average business, although played very late. Running time, 96 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—This picture broke all house records and pleased all and, more especially, those who had read the book. Had bad weather to buck all three days and prevue but that didn't seem to hurt. Had "The Grapes of Wrath" as opposition. Running time, 127 minutes. Played April 27-30.—Jack Eaves, Overton Theatre, Overton, Texas. Small town and oil field patronage.

Universal

BIG GUY, THE: Victor McLaglen, Jackie Cooper—Okay for what it is.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—Rather entertaining and well made. "McCarthy" fans not as plentiful as they used to be. Business fair. Running time, 77 minutes. Played April 14-15.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

CHARLIE McCARTHY, DETECTIVE: Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Robert Cummings, Constance Moore—A good mystery with comedy dashes. Not much drawing strength, however. Played April 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel—This is a high class and most entertaining picture of the west. Will please all sorts and good box office, indeed. Running time, 94 minutes.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel—Good western picture but too long for regular program. Running time, 94 minutes. Played April 25.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

GREEN HELL: Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale, George Sanders, George Bancroft, Vincent Price—One of the best pictures of the year. Theatre full of town's people and college students the second night as they just returned from vacation. All liked it 100 per cent. Play it. Running time, 90 minutes. Played April 7-8.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

HOUSE OF SEVEN GABLES, THE: George Sanders, Vincent Price, Margaret Lindsay, Nan Grey, Dick Foran—A very strong drama with a setting so well known that box office benefits beautifully. Should do well on any dates at any theatre. Running time, 89 minutes. Played May 5-6.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—A marvelous picture indeed and will appeal to all classes. Played to capacity house. Running time, 100 minutes.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Florence Rice, Richard Carlson, Joy Hodges—A swell little picture with comedy appeal. Will please any audience. Not box office but will do for an average program. Played this on a Bargain Nite. Running time, 65 minutes. Played May 2.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

MY LITTLE CHICKADEE: W. C. Fields, Mae West, Joseph Calleia, Dick Foran—Our inhabitants like Fields very much and in the picture he was some good draw. A grand business on a Sunday and Monday. Running time, 84 minutes.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. Small town patronage.

Warner Brothers

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts—Good picture; fair business. Ann Sheridan very good. The musical show in the latter part will please all. Running time, 95 minutes. Played April 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts—Don't gauge this picture by comments in a screening room. The patrons loved it and were very voluble in expressing their delight. La Sheridan "oomphs" all over the screen and Bogart, in his sequences with the old ladies, slays the audience with belly laughs galore. Humphrey has an intangible something that appeals to the audience in general. I sum it up as his flair for being natural and not overplaying his part. Play up the Harvard-Princeton controversy over Sheridan, and play up Bogart! Running time, 97 minutes. Played April 20-24.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

KID NIGHTINGALE: John Payne, Jane Wyman, Walter Catlett—A fast moving action fight melodrama, which is very short. Failed to draw but pleased all who saw it. Running time, 57 minutes. Played April 30-May 1.—J. P. Semyan, Liberty Theatre, Lilly, Pa. Small town patronage.

KID NIGHTINGALE: John Payne, Jane Wyman, Walter Catlett—O. K. for bank night. Story improbable. Cast OK. Direction fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—Very good picture and business in accordance. Will please all, especially the action fans. Running time, 120 minutes. Played April 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

DEATH RIDES THE RANGE: Ken Maynard—Pretty good for western fans. Fair action and not much music. Running time, 60 minutes. Played April 26.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Short Features

Columbia

ALL AMERICAN BLONDES: Broadway Comedies—Make no mistake about this one. You'll enjoy this one, fellow exhibitors.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BOWS AND ARROWS: Sport Thrills—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHARLES GOODYEAR: Fools Who Made History, No. 2—Great balance for comedy feature.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ELIAS HOWE: Fools Who Made History, No. 1—Good dramatic short on the manufacturer.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JITTERBUG KNIGHTS: Color Rhapsodies—Just so-so.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE LOST SHEEP: Fables Cartoons—Just gets by. That's all.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MILLIONAIRE HOBO: Phantasies Cartoon—A very good cartoon with "Lazy Bones" as musical background.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOTHER GOOSE IN SWINGTIME: Color Rhapsodies—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEW HAMPSHIRE: Columbia Tours—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OH, YOU NAZTY SPY: Three Stooges—Stooge comedies always please. Running time, two reels.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

SCREEN SNAPSHOTS: No. 6—As good as they usually are. Very interesting. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TEACHER'S PEST: Charley Chase—Good comedy. Running time, two reels.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Metro-Goldwyn-Mayer

ALFALFA'S AUNT: Our Gang—O. K. Running time, one reel.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

DOOR WILL OPEN, A: MGM Miniatures—O. K. Liked by some and others no. But play it.—C. L.

(Reports continued on following page)

Edwin Schallert of LOS ANGELES TIMES says

DARK COMMAND

"RAOUL WALSH HAS SHOWN HIS VETERAN SKILL AS THE DIRECTOR OF A VIGOROUS TALE OF GUERRILLA WARFARE OF THE CIVIL WAR DAYS. 'DARK COMMAND' SHOULD ENJOY THE BEST OF RECOGNITION."

The story of

The BLACK KNIGHT of KANSAS

WILL QUANTRILL . . . . . HIS NAME STRUCK TERROR IN THE HEARTS OF EVERY ONE . . . . . EVEN THE WOMAN HE LOVED.

A REPUBLIC PICTURE

(*Reports continued from preceding page*)

Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FAILURE AT 50, A: MGM Miniatures—Very interesting. About the life of Abraham Lincoln. Running time, one reel.—John Warner, Greenville, N. C. Colored patronage.

HOME MOVIES: Robert Benchley—One of the best of the Benchleys. A riot for those that like him. Others continue their visiting.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MENDELSSOHN'S WEDDING MARCH: MGM Miniatures—A very good single in color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD SOUTH: MGM Miniatures—Fairly entertaining. Sounds like a plug for "Gone with the Wind," which I didn't play and don't want to. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POUND FOOLISH: Crime Doesn't Pay Series—This is just fair compared to the others.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PUSS GETS THE BOOT: MGM Cartoons—Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SITKA AND JUNEAU: Fitz-Patrick Traveltalks—Another grand colored travel from Metro.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialties—Pete Smith is a perennial favorite, of course, but this particular reel was enjoyed thoroughly by all. The audience emits squeaks of pleasure when it guesses right and the last question brings down the house. Darn good showmanship and psychology used for the finale. When your house is packed, you will get what I mean. Running time, eight minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

Paramount

PUBLIC HOBBY NO. 1: Paragraphics—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

ACT YOUR AGE: Edgar Kennedy Comedies—Swell comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ACT YOUR AGE: Edgar Kennedy Comedies—Not much to this one. Running time, two reels.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

BABY DAZE: Edgar Kennedy Comedies—An average two reel subject which pleased all Kennedy fans. Is good for a lot of laughs. Running time, 18 minutes.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

CUPID RIDES THE RANGE: Ray Whitley Comedies—Nice music in this one. Running time, two reels.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

MARCH OF TIME, NO. 8: Canada at War—This drew loud applause at the finish and that is what exhibitors like.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OLD MILL: Walt Disney Cartoons—About the third time we have played this but still one of the good ones and stands repeating.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKY GAME: RKO Pathe Sportscopes—Fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

ALLS WELL THAT ENDS WELL: Terry-Toons—Okay—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FIRST ROBIN, THE: Terry-Toons—Quite clever. It's a good one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FLYING STEWARDESS: Magic Carpet—A good study of the gals who fly.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LABOR SAVERS: Lew Lehr—A Lew Lehr short with plenty of laughs. This reel pleased and entertained. Running time, nine minutes.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

LABOR SAVERS: Lew Lehr—Good Lehr subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOVIETONE NEWS: Movietone News very good. Very nicely made up. Running time, one reel.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Universal

RHYTHM JAMBOREE: Judy Starr—An all-musical short with dancing, singing, harmonica playing novelty group, etc. The entertainment value of this subject is very good.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Merrie Melodies—This is tops for colored houses. Running time, one reel.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

BUSY BAKERS: Merrie Melodies—Very good, and nice color. Running time, one reel.—John Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

CONFEDERATE HONEY: Merrie Melodies—Another one of those never ending entertaining cartoons with more belly laughs to the foot than most of your feature length comedies. Some day the Academy group will realize the entertainment value of these cartoons in place of the "Blah Arty" stuff that doesn't twitch a muscle. Running time, seven minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

CROSS-COUNTRY DETOURS: Merrie Melodies—This cartoon lacks child appeal. Over their heads. Should not be in this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—Fair band short. Running time, one reel.—John Warner, Greenville, N. C. Colored patronage.

EARLY WORM GETS THE BIRD: Merrie Melodies—The dialogue in this one will slay you. The voice of the little worm and his antics are convulsive (and I didn't say repulsive). The part where the little worm angers the bee and then wiggles his fanny as an invitation to sting him tears down the house. By the way, how about some more "Timmmmmm-Brrrrrrrr"! Running time, seven minutes.—Stanley Lambert, Rialto Theatre, Racine, Wis. General patronage.

ELMER'S CANDID CAMERA: Merrie Melodies—Just another cartoon set to color. Nothing outstanding. Running time, seven minutes.—A .J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MECHANIX ILLUSTRATED, NO. 3: Color Parade—Very interesting and diversified. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NO PARKING: Vitaphone Varieties—Good one reel comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PILGRIM PORKY: Looney Tunes—Good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER WHEN: Broadway Brevities—One of the best two reel shorts of the year. A minstrel show with dancing, singing, jokes and great end men comedians.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROLLIN' IN RHYTHM: Broadway Brevities—Good reel with roller skating artists doing their stuff. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

SINGING DUDE: Dennis Morgan—A very good color production of the out-door western type. The commentator at the rodeo enlivened the events in the rodeo scenes, which were few but good. Running time, 18 minutes.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

TABLE MANNERS: Vitaphone Varieties—Very poor. No entertainment value. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

TEDDY THE ROUGH RIDER: Historical Technicolor Featurettes—A grand colored two reel subject. Every theatre should play this. Drew applause. Very patriotic and entertaining. Play it on bank night.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Night Baseball in Seattle

Night baseball was started in Seattle this week. The first five nights of Pacific Coast League ball in the Seattle stadium drew a paid attendance of more than 35,600 persons, at admission of 85 cents for grandstand seats, $1.15 for reserved seats and 42 cents for bleachers.

Joins Blackstone Agency

Arnold Van Leer, formerly of Arnold Van Leer Associates, has joined the Blackstone Company, New York.

Argentine Attacks Nazi Intervention

German intervention of film censorship in Latin American countries received an indirect rebuke from the Peruvian Senate which recently approved a communication to the Minister of Justice calling for "immediate cessation of all diplomatic intervention in the decisions of the Film Censorship Board," according to the *Christian Science Monitor*.

The rebuke, which took the form of a formal and unanimous vote, followed a debate generally critical of German diplomatic activity in Peru, according to the publication. The story said that among the pictures which either have been cut or held up by the Peruvian censorship board as a result of intervention by the German Minister are "Hero of the Marne," "Confessions of a Nazi Spy," "The Lion Has Wings," "All Quiet on the Western Front" and "The Road Back."

Cycle of 16 Fairbanks Films at Art Museum

The Film Library of the Museum of Modern Art, New York, is showing a cycle of Douglas Fairbanks' films donated to the Library by Mr. Fairbanks before his death last year. The Library has selected 16 films arranged as a series of eight separate programs to be shown daily to June 30th. The programs started May 6th.

The films are "The Lamb" (1915), "Manhattan Madness" (1916), "Wild and Woolly" (1917), "A Modern Musketeer" (1918), "Say, Young Fellow" (1918), "The Knickerbocker Buckaroo" (1919), "When the Clouds Roll By" (1919), "The Mollycoddle" (1920), "The Mark of Zorro" (1920), "The Nut" (1921), "The Three Musketeers" (1921), "The Thief of Bagdad" (1924), "Don Q" (1925), "The Black Pirate" (1926), "The Taming of the Shrew" (1929), "Around the World in Eighty Minutes" (1931).

Technicolor Annual Meeting on May 20th

The annual stockholders' meeting of Technicolor, Inc., has been scheduled for May 20th at the company's offices in New York. The principal business will be the election of the board of directors. A meeting of the board will be held May 10th at which time action on a dividend will be taken.

Dr. Herbert T. Kalmus, president, is expected to arrive in New York next week.

Shea Acquires Four

Shea Theatres Corporation has purchased the Quimby, Imperial, Liberty and Grand theatres in Zanesville, Ohio, formerly operated by Zanesville Theatres, Inc. The Shea circuit has operated the 1,300-seat Weller there for several years. Caldwell H. Brown, secretary and treasurer of Zanesville Theatres, Inc., died recently.

Joe Nadell with National

Joe Nadell has become production manager of National Picture Corporation, recently organized in Hollywood by Boris Morros and Robert Stillman. The first production is "Second Chorus," to feature Paul Whiteman's band.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THE ONLY ANSWER

There may be a hundred and one reasons, and there probably are, why business is not as it should be. A quick look at some of the campaigns heaped all over these premises would reveal that few of these reasons may be laid at the feet of contributors to this department.

For our immediate purposes, a longer look is suggested at two campaigns, in particular, both detailed elsewhere in this section.

The first, on "Million B.C." at Warners Stanton, Philadelphia, is colorful, arresting, comprehensive. The date was sold with animated fronts, decorated floats, unique newsworthy screenings and a host of other circus-type exploitations.

Result: A holdover, the first at that theatre in two years, according to Ev Callow, zone ad head, and main force behind the drive.

The second campaign to be noted, from Jack Fink, has to do with "Zanzibar" at Wometco's Capitol, Miami, a "B" house limited in advertising expenditures. Here was another wide-open effort that took in jungle lobbies, wild animals, native villages, smoking volcanoes.

Result: The exploitation is credited with tripling the business that Fink ordinarily could have expected.

What distinguishes both campaigns? The theatremen concerned knew what they had to sell and were willing to work in selling it. Or, as Callow writes:

"There is double pleasure in being able to submit this campaign because our efforts prove the point you have been making editorially for years—that the proper efforts can bring results. Our receipts for the first week were considerably over normal. So exploitation is still the answer."

* * *

Yes, exploitation is the answer as further affirmed in the establishment of a permanent exploitation force by United Artists, under the capable Monroe Greenthal. Exploitation is the answer recognized by the progressive G. Ralph Branton in the successful circuit-wide drive of Tri-States theatres for more intensive promotion. Exploitation has always been the answer to the splendid job done by the M-G-M Fergusonians and witnessed currently on "20 Mule Team."

As it always has been, as it always will be, exploitation is the answer to better business. The patent lack of it may be offered as a most important of the hundred-and-one reasons referred to above.

The twinges of conscience disturb another long-silent brother in the following quoted from his letter accompanying the campaign to which the Round Tabler refers:

"Although this is my first 'stuff' ever sent to you, it is by no means the first time I have thought of sending in a resume of exploitation stunts used to ballyhoo various attractions. Like many of my manager-brothers, I have perhaps felt that my job is complete after a picture is open. But having read an article pertaining to those who profit by ideas of others in the Round Table and do nothing to reciprocate, I am forced to admit the target found its mark."

FOR THE BOXOFFICE, TOO

In the April issue of Printers' Ink Monthly, an article on Norwalk, Ohio, dwells upon the part played by Bill Selman, Schine city manager, in furthering communal progress. A quick check reveals that other Schine-men pointed in the same direction include Ed Evans, also mayor of Milford, Delaware; Frank Boucher, who bends an important shoulder on behalf of the nationally-famous Winchester, Va., Apple Blossom Festival; George Bannan, publicity head of the colorful Van Wert, Ohio, Peony Show.

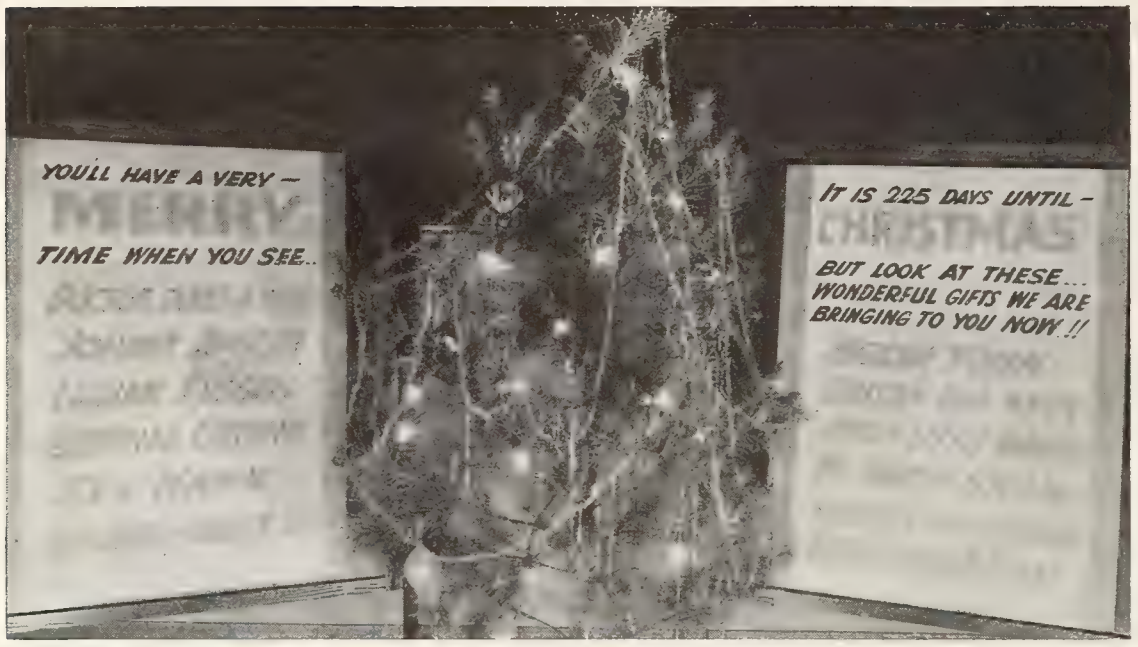
The theatremen projecting themselves so forcefully into the foreground of community activities are bearing out the contention of J. Myer and Louis Schine that the value of such participation in gaining added theatre prestige is definitely translatable into boxoffice terms.

▽ ▽ ▽

A keen showman and a swell person gains further recognition in the announcement of Art Schmidt's promotion to M-G-M publicity manager under Howard Dietz. Art takes over his new post to the accompaniment of lusty cheers from all floors at 1540 Broadway, plus a couple of extra huzzahs from this department and those who frequent it.

A-Mike Vogel

Round Table In Pictures



(*Above*) *Folks in Wellston, Ohio, were advised of the Yuletide holidays well in advance by Manager Jim Chakeres by means of this unique Christmas tree exhibit to call attention to his coming ing attractions at the Louvee.*



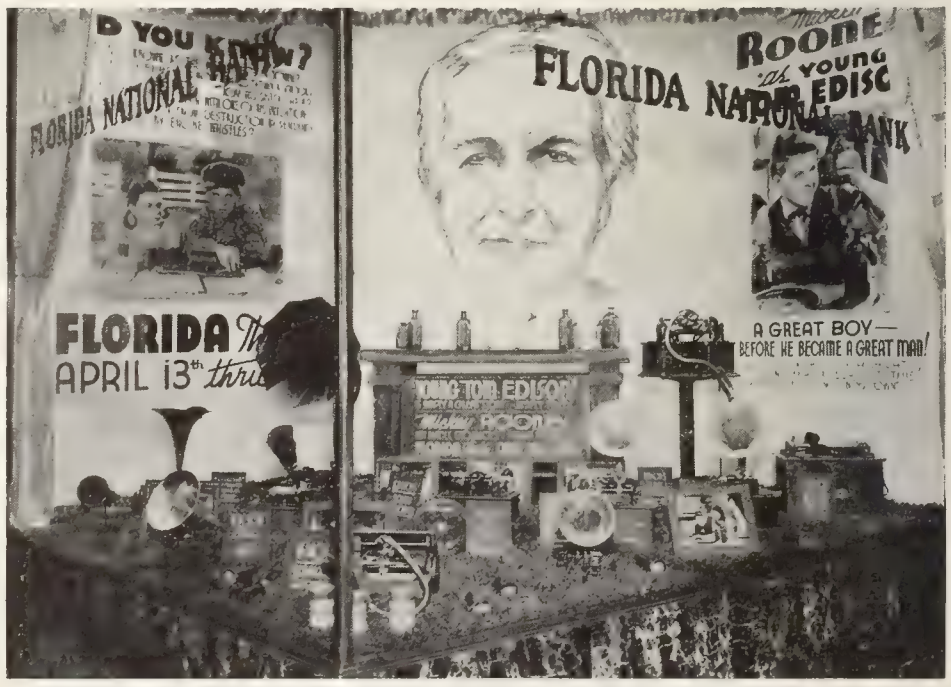
(*Left*) *Characteristic frontal decoration to advertise "Northwest Passage" created by City Manager Ed Church, Madera, Calif., for the date at the Madera, was credited no little for the picture's excellent gross.*



(*Above*) *Bannered wicker chair, mounted on bicycle wheels to resemble a Chinese rickshaw and offered as a taxi to the theatre, proved one of the highlights for "Road to Singapore" at Schine's Ben Ali, Lexington, Ky., in the campaign put together by Lew Hensler and his assistant, Arthur Stadler.*



(*Above*) *Using the broken-down truck in "Grapes of Wrath" to promote an elaborate window for the date at the Roxy, Laporte, Ind., Manager J. R. Wheeler planted a 10-foot map with flasher bulbs emphasizing high lights of the action. Ribbons from stills showing worn auto parts ran to modern merchandise on the floor.*



(*Above*) *An unusual exhibition of early Edisoniana featured the campaign directed by Manager Robert Heekin, for "Young Tom Edison", at the Florida, in Jacksonville, Fla. Planted in prominently located bank window, the display included some of the first phonographs, dictaphones, etc., manufactured at the Edison laboratories. Background was made up entirely of picture scenes and copy.*

Voting Contest in Small City Draws One Million Votes

That the usual sponsorship of newspaper and merchants was not necessary in putting over a successful voting contest was demonstrated in the seven-week baby popularity promotion executed by Manager Francis Gooch, at the Uptown, in Bath, Me. Over one million votes were cast to win the $50 in prizes offered by the theatre. The only outside tiein was made with a local photographer to take pictures of the entrants free of charge, in exchange for the opportunity of obtaining reorders.

To make up for the lack of newspaper sponsorship, Gooch carried vote blanks in his ads which he reports as one of the campaign's features, since it guaranteed that those clipping the blanks would read all the theatre's copy. Each newspaper blank was good for five votes, in addition to an extra 10 given with each admission the first four weeks, increased to 50 in the last three weeks of the contest. Cooperating ads by the photographer also were good for five votes on purchases in 25-cent units. Entry blanks were secured at the boxoffice. When filled in, half the blanks were retained by the theatre for record, the other half presented to the photographer. Appointments for sittings were made by the cashier, the studio informed in advance of the number and time. Over 160 photos were taken in a three-week period of children under four, the contest limited to those up to that age.

Contest Triples Grosses

Generally increased business was noted by Gooch during the contest, who reports over three times normal business on the night prizes were awarded. The photographer also profited through sales of copies of contest photos and also standard photographic material. The local paper benefited in increased circulation during the contest.

Gooch decided against the usual sponsorship of merchants for prizes, on the basis that the more money spent in the stores for votes would mean less at the boxoffice. The prize money given instead by the theatre was amply covered in the increased admissions. Paid newspaper space was held at a minimum, since the Round Tabler's plans for a big campaign were cancelled when the first three days registrations were found sufficient to fill all studio appointments for a two-week period. The heavy vote from the beginning made further selling unnecessary, the contest publicized from then on in underlines and the standings of votes published by the paper four times during the contest. Cut expense was confined to pictures of the winners.

"LET'S HEAR FROM YOU"

Hosts Longest Married Couple

Newspaper contest featured by Gene Curtis on "Three Cheers for the Irish" at the Paramount, Syracuse, sought out local Irish couple married longest time. Winners were guests of theatre on opening night. Much radio publicity was obtained on the date through Bill Lundigan, in the picture, a local boy and former announcer.

500 HAPPY FAMILIES

Basing his idea on the fact that the children in "Blue Bird" came from a happy family, Manager Robert Ungerfeld, RKO Proctor's, Newark, N. J., sold the local Star-Ledger on sponsoring a contest to find New Jersey's happiest family, as a tiein for the date. Families, resident in the state for at least five years, of father, mother and three or more children were eligible. In addition to information on names, ages, length of residence, entrants were asked to write in no more than 25 words on "The Secret of Our Family's Happiness."

Winning family was presented with check for $50, acted as hosts at a dinner for 25 of their friends, promoted from local restaurant. Following dinner, the party attended the opening night of the picture as guests of the management. Contest ran week ahead with daily three and four-column breaks of picture art and photos of winner. Over 500 letters were received, the runners-up soothed by Ungerfeld with written invitations to come over and enjoy the show on the house.

Empty Store Window Sells "Gulliver" Date

Through arrangement made with local real estate firm, Mel Blieden, at the Lex, in Chicago, promoted empty store window in heart of shopping district to exploit "Gulliver's Travels." Compoboard cutout figures of all the principal characters were made by his art department and spotted in the window, as were large title cutout letters.

For "Mexican Spitfire," Mel's bally consisted of well-known local troubador and guitar player, who, dressed in authentic Mexican Gaucho outfit with chest bannered, covered local high schools and other spots where crows congregated.

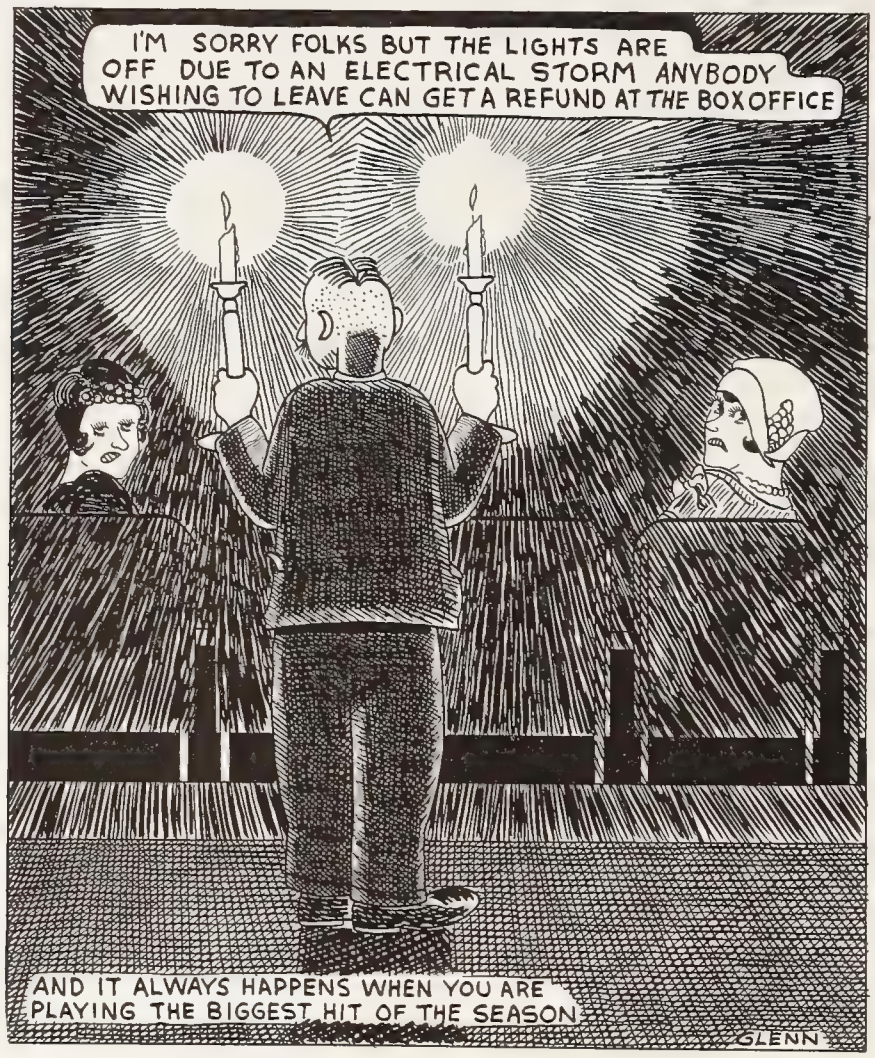
"3 Cheers for the Irish" —Spuds, Says Conner

Predominating color scheme around Warners' Avalon, Chicago, in Marlowe Conner's campaign on "3 Cheers for the Irish" was plenty green, as was to be expected. Lucky blarney stones in imprinted bags were distributed by boys dressed in green sweaters, post cards mailed to the members of South Side Irish Club, benefit show arranged with the Holy Name Society, local police captains presented with giant invitation from Priscilla Lane.

Marlowe even covered fruit and vegetable markets with half-sheet cards planted in potato bins. Copy read, "3 Cheers for the Irish"—Spuds.

GERALD L. KAUFMAN
in ALBANY (N. Y.) TIMES-UNION
says
DARK COMMAND
"One of the most significant historical dramas of the year...a superlative cast carries the action along at a swift pace, and the thrill-seeker will find himself sitting on the edge of his seat most of the time."
RAOUL WALSH, Director
•
The story of
The BLACK KNIGHT of KANSAS
Ruthless killer, hunted outlaw . . . but a heroic cavalier to the women who loved him.
A REPUBLIC PICTURE

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Glenn Franke, Cheviot, O.

Arnold Sells Unit Show In Third-Run Situation

What spirited exploitation can do for a third-run house is represented in the unit show campaign reported by a new member, John H. Arnold, of Interstate's Yale, in Houston, Tex. The program was composed of "South of the Border" and the short subjects Drunk Driving, Donald Duck and a Popeye, all of which had already played around the neighborhoods.

Emphasizing the various units of the show was a coloring contest in advance for members of the theatre's Popeye Club, heralds containing the program layout used for the purpose. Along the same lines was another contest offering prizes for the club members who could name from memory the greatest number of items in the lobby display. Cowboy and cowgirl singing contest for the members also helped to build interest in the coming program.

Highlight of the lobby display for the four units was a miniature setting, constructed on a flooring of fine sand. Houses, bridges, colliding cars, duck cutouts and other items were put together and painted by the house staff. Ingeniously executed, the exhibit proved a good attractor.

Cooperation given the junior high school by Arnold to sell subscriptions to the school paper, also helped the theatre, each student subscriber given a ticket paid for by the school. The theatreman spoke before the student body in plugging the subscription drive and also the coming attractions. In exchange, the school praised the showmen's efforts and cooperation in page one stories.

Philly's Perfect Husbands Tied to "Too Many Husbands"

Philadelphia's perfect husbands—if any—were given an opportunity to take the spotlight on a contest rigged up by Ev Callow for "Too Many Husbands" at the Boyd, a tiein with the *Record* offering prizes for the best letters on the subject from loyal wives. Contest ran two weeks ahead, with daily breaks featuring representative answers.

In addition, writers of the best five letters and their mates were gathered at a banquet, where the five finalists competed on a broadcast over KYW, where the woman most eloquently stating the case for her Perfect Husband received the grand prizes of a weekend trip to Atlantic City. The five couples were also guests at the premiere.

"LET'S HEAR FROM YOU"

"Invisible Man" Missing, Reward Offers $1,000

Ten days ahead of "Invisible Man" at the New Spreckels, San Diego, Cal., M. Gronaw, publicist, planted a lobby stunt with Manager Thornton of a dummy, wrapped in bandages, decked with goggles and planted in a bed. Copy above read: "Sh-h. Quiet, please, The Invisible Man is sleeping after a long night of prowling."

Week in advance the dummy "disappeared" and a teaser campaign launched offering $1,000 reward for his return. Papers were tied with the stunt to run kidding stories and pictures of the dummy, heralds with reward copy distributed widely and street cars posted similarly.

"Key to the City" Greets Whiteman

Syracuse was blanketed in the campaign put on recently by Gus Lampe and Harvey Cocks for the "personal" date on Paul Whiteman and his band at the Strand, the orchestra being met at the station and paraded to the City Hall where Whiteman was presented with the key to the city. Appearances at the city and county schools before 1500 children and parents, and an introduction at the weekly fights were also productive of publicity. The bandsman spoke before the student body at the local university, and decked in regulation uniform was appointed a honorary chief of the fire department. Many radio tieups were made, the outstanding being a broadcast on the life of the bandsman, with Whiteman playing himself.

Music Stores Cooperate

Large size co-ops ads were obtained from music stores where the leader autographed his records. Contest feature was included at one of the stores which held recorded auditions for amateur singers, the winners to appear with Whiteman during the engagement. Over 500 entries were had, the store taking large space daily to plug the tiein. All kinds of imprinted material was used in stores, by hotels, and even a skywriting stunt was set to further publicize the engagement. Soda fountains were covered with a contest offering passes for the attendants selling the most Paul Whiteman sundaes.

Main marquee attractor was a 10-foot caricature head of the bandsman in neon, promoted from local sign shop. The caricature head was used widely in the rest of theatre decorations, in special cards spotted on school bulletins, in theatre and co-op advertising. Stickers on laundry bags, house-to-house distribution of heralds, were found useful, and a large banner across the main street also called attention to the date.

"LET'S HEAR FROM YOU"

Book Review Matinee Inaugurated by Markle

Theatremen seeking about for new slants to build matinees will be interested in the weekly Book Review matinee recently started by Jack Markle at the Coolidge Corner, Brookline, Mass. Featured are literary names who review from the stage the outstanding new books, with such personalities as Charles Lee, book editor of the Boston *Herald* among those appearing. As a further draw, Markle promotes three books to be given away each week in a lucky drawing. Review takes place before the regular performance.

Buildup for the idea was started ahead with newspaper stories, followed by a series of letters to prominent educators, churchmen and school heads, asking for their reactions to the project. Answers were used on behalf of the campaign. The plan was also plugged in heralds and trailers. At the first session, comment cards were distributed requesting information to guide the theatremen in the continuance of the promotion.

Zoo's Animals See Special Screening

Featured in the campaign for "One Million B. C." at the Stanton, Philadelphia, was a screening in the reptile house of the local zoo, arranged by Ev Callow, Warner zone ad head. Purpose of the screening, the main news angle, was to test the reactions of the various animals to their ancestors in the picture. For this purpose were assembled various of the zoo's animals of different species. On hand were reporters, feature writers, photographers and radio commentators, all of whom spread the word widely in the dailies and over the air.

Features Prehistoric Front

Main attractor of the front was an animation showing two of the prehistoric animals locked in battle, their heads moving from side to side. Above was a volcano from which an illusion of eruption was effected with live steam running through a pipe in rear. Rest of the display was in keeping, with plenty of "see" copy and blowups of action scenes framed in the entrance doors. Float made up two 24-sheets, backed by a six, covering the city.

Radio assistance was given through a prehistoric animal contest over WPEN, a coloring cartoon contest over WIP. For the schools, a screening was held for teachers of ancient history and cooperation was had from women's groups in letters to members stressing the birth of civilization as shown in the picture. Libraries and science museums displayed stills and theatre cards. Small stickers, reading: "Back to the good life" and followed by the title were pasted on windows, doors and windshields throughout the city.

"LET'S HEAR FROM YOU"

Smoking Volcano Effect Builds "Zanzibar" Date

Floridians who never saw a volcano in action were given the opportunity recently in Miami, where on the marquee of the Capitol a volcano crater effect with smoke rising was created by Wometco's art department on Jack Fink's campaign for "Zanzibar." In keeping was an advance lobby flash of jungle atmosphere plus caged wild animals and a front of the same design. Anticipation was built up ahead with special trailer, copy headed "the picture of 1000 thrills."

For street ballyhoo, Fink had a decorated truck representing a jungle village of thatched huts. Local negroes were painted to take the part of jungle savages. Animal crackers were distributed in small imprinted envelopes, copy reading: "This envelope contains one of the performers in," etc. Newsboys and the theatre staff wore imprinted jungle helmets and lettered arrows pointed in the direction of the theatre were planted prominently on strategic corners.

A unique poster easel was made up of stills from the picture and the title spelled out in animal crackers which were silvered and glued to the background. Travel agencies were tied in for windows and the radio employed for further publicity.

RADIO AMATEUR SHOW BUILDS ATTENDANCE

Radio amateur show put on Sunday afternoons from the stage of the Colonial, Pittsburg, Kan., has proved a highlight of the theatre's five weekly air programs, according to Manager G. I. Hunter, who credits Senn Lawler, Fox Midwest publicity head, for the plan.

Commercially sponsored, the program draws from far and near, with entries noted from West Virginia, Arkansas and California, in addition to many towns in Kansas and Missouri. Hunter reports this a favorite program in the rural areas from which the theatre obtains extra patronage during the rest of the week as a result of the broadcast.

Preston's "Gulliver" Tieup

"Gulliver in all his travels never saw such values as these" was the tiein banner line for a day-ahead co-op page on "Gulliver" at the Capitol, St. Thomas, Ontario. Manager Lew Preston promoted local orchestras to plug the picture and songs at dances by offering passes for spot dances, distributed copies of the sheet music to pianists to play at various entertainments. Theatreman also arranged for story of Gulliver to be told at public library story hour.

Athens Proclaims Biscuit Eater Day

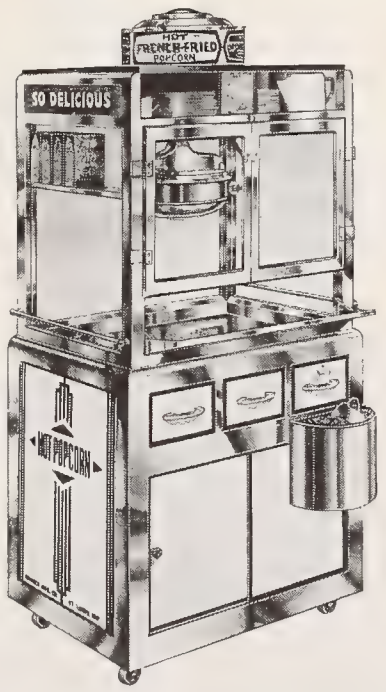
Since the picture was filmed in Georgia, Manager P. E. McCoy was able to promote the Mayor of Athens, Ga., to proclaim a "Biscuit Eater Day" on the opening at the Georgia, the event widely publicized in the local press. In addition, the premiere was stressed through a canine contest held in front of the theatre and promoted vigorously for two weeks ahead. Prizes were given for the best bred, prettiest, ugliest dogs, and also the best "plain pooch."

Feature of the judging was a publicity plant carried on the A. P. state wire, wherein Mac arranged for the local dogcatcher to pick up one of the entries on the excuse that the dog had not been vaccinated. Owner of the pooch, a youngster from over the tracks, then broke out in tears, as instructed, at which two university boys, in on the gageroo, passed the hat for funds to inoculate the dog and pay his license. It made a swell human interest yarn with the picture being properly credited.

Kid and Pooch Contest Held

Local radio station was also tied in on a contest, wherein youngsters and their pooches closely resembling the kid star of the picture and his dog competed for prizes promoted from merchants. Winners were carried through the streets in a bannered mule-drawn wagon and presented with the honors from the stage.

For PROFITS—*REAL PROFITS* POPCORN is YOUR BEST BET



Think It Over—Why Not Try It?

Yes, there is something real for you in the popcorn business. It's a big business. You can't beat those handsome profits with anything else.

70 CENTS PROFIT on EVERY DOLLAR
70 Cents Profit on Every Dollar in Sales!

And you can sell popcorn. Don't say you can't—because you can. You have the location. And you have the buyers. There are plenty of other theatre owners that do sell popcorn . . . sell it every day . . . all through the year. They sell 2¢ worth of popcorn to every paid admission. $20.00 in sales, $14.00 in profit, for every thousand people.

You can cash in, too, when you get a machine that *sells* popcorn. An ADVANCE machine will. You can be sure of it.

Why not investigate the profit possibilities you have for making this extra profit of $1,000 and more per year? You risk nothing when you investigate. *But*—it will pay you—in a big way.

INVESTMENT IS SMALL. MACHINES ARE PRICED FROM $139.50 UP

Write or wire for Catalog and complete details.

ADVANCE MFG. CO. 6332 ST. LOUIS AVENUE ST. LOUIS, MO.

Campaign Briefs On Recent Dates

In addition to a special screening for heads of clubs, schools, hospitals, women's organization, etc., addressed by Robert Paskow, Warner Jersey theatres ad head, Manager Louis Stein, Roosevelt, Newark, N. J., made an especial drive to interest the Jewish population in that sector on his date for "Dr. Ehrlich." Leading rabbis and educators urged attendance and benefit was arranged with prominent Jewish lodge. The theatreman made personal contacts with others of the churches and also arranged for student privilege tickets for high school students.

▽

Playing "Flying Deuces" at the time, Chick Tompkins, Hoosier, Whiting, Ind., tied in with the annual civic Easter egg hunt held at two of the city's parks. Among the prizes were passes for eggs decorated with pictures of Laurel and Hardy. Climax of the event, sponsored by civic and business groups, was Tompkins' kiddie matinee, where 10 live bunnies were awarded as extra prizes.

▽

On "It All Came True", at the Opera House, Millinocket, Me., Bill Johnson dug up a cute idea in a special sales slip for grocery stores. Divided in two lengthwise and headed "Speaking of Figures", one-half of the space was devoted to a cut of Ann Sheridan and copy on the picture. The other half was blank, copy at top reading: "Here is how the purchases just made figured up". The filled-in slips were placed in outgoing orders, giving the theatre advertising carried into the homes.

▽

Street broadcast over WCSH was featured by Harry Botwick of the State in Portland, Maine, bystanders being questioned on the "Fighting 69th" and the Rainbow Division as a plug for the picture then playing. Veteran leaders were invited to opening, which brought art and stories in daily papers.

▽

The first boy born in Muncie, Ind., on opening day of "Child Is Born" at the Strand, received an array of gifts promoted by Manager Jim Dooley. Newspaper tiein brought advance stories on the offer and also a three-column cut of mother and baby, in hospital, receiving gift certificates from the theatreman. Added publicity was obtained by radio interview with proud father.

▽

His efforts in cracking an important local shopper's guide finally brought results to Manager Floyd Nutting, Paramount, Grand Forks, N. D., on "Blondie on a Budget," in the form of a co-op page wherein guest tickets were awarded readers finding their home phone numbers listed among four run in each ad. Results were so good, writes Floyd, that the publisher is all set for the next one.

▽

Full co-op page was promoted from local merchants by Carroll T. Wilson of the Campus Theatre in Middlebury, Vt., ahead of opening on "Young Tom Edison." Each ad carried cut of Rooney and Edison appropriately tied to the picture. Wilson is another theatreman to join the ranks of columnist, turning out weekly Hollywood gossip which proves very successful.

▽

Labelling it a "Ballybug" night, John Pival of the Senate Theatre, in Detroit, once a week has a special daffy night during which patrons for cash prizes try to disengage their hands and ankles from rope with which the management has secured them on stage. Various styles of kissing, singing, etc., are some of the other gags worked. Additional publicity for his show was gained by Pival recently when national magazine ran photos taken of shots on his stage.

▽

Outstanding in the campaign for "Tom Edison" at the Lyceum, Duluth, Minn., was a series of ads taken by the local power company and promoted by Manager Geo. D. Irwin. Titled "Sales Editorial," each ad was devoted to the picture, and illustrated by scene cuts. The copy urged attendance, the only commercial tiein being the signature of the sponsor.

▽

Important extra publicity for his date on "Balalaika" at the Strand, Binghamton, N. Y., was secured by Manager Tom Hanifin through the fact a 96-year-old ex-army major, locally resident, had appeared in the picture. Called to the attention of the local paper, cut of the local with the star was used at the head of a two-column story.

▽

For "Geronimo" at the State, Huron, S. D., Manager Lawrence E. Stewart made up a lobby display of Indian head-dresses, bows and arrows, relics, etc. Against colorful background were placed photos of Indian scenes. Small Indian tepee and campfire made up the center of the display, with trees and branches to sell the outdoors.

▽

For his initial contribution to the Round Table, Manager Robert Bowman, Strand, Ridgeway, Pa., reports a promotion with his local paper for the full page picture and caption serialization on "Northwest Passage." Tiein is newsworthy, says Bowman, since the paper runs only eight pages.

▽

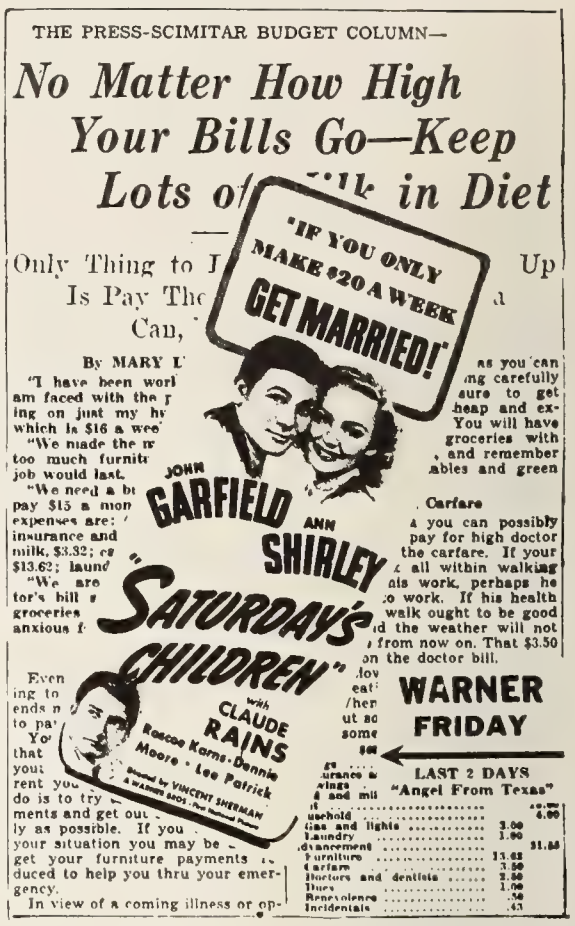
In addition to the diaper clothes line gag for "Brother Rat" wherein title and playdates were spelled out, Manager R. Anthony, Schine's Piqua, Piqua, Ohio, used a "Faint Check" for "Invisible Man." Copy read that patrons passing out during the picture could use the check for a return.

PAY STATION EVIL REMOVED BY MILTY

That civic defender, Milt Harris, again dashes to the fore to rescue Cleveland this time from wall-writers who mark up public pay stations, to the dismay of hotel and building managers now campaigning to ban the nuisance. Milty contacted the committee, securing an exclusive to supply the stations with imprinted memo pads.

In exchange, the Round Tabler was allowed to imprint the pads with copy for the shows at Loew's State, starting with "House Across the Bay."

NEWSPAPER



(Above) To emphasize the theme of "Saturday's Children", at the Warner, Memphis, Howard Waugh used newspaper budget column for his ad background, with mortise below for theatre and opening day.

(Below) Romance, built up by closeups of stars in embrace, was selected by Dave Kamsky as the main selling point for "Johnny Apollo" at the Byrd and State, Richmond, Va., the ads prepared by Harris Williams. Size: 145 lines on 3 col.



ADVERTISING ON LATE DATINGS



(Above) Spotlighting of the 10 names in the feature program, as illustrated, was decided upon as the top attractor for the double-bill at the Michigan, Detroit. Size: 135 lines on 2 col.

(Below) Effective use of limited white space in holdover copy, as shown by the 50 lines on 2 col. for "Strange Cargo" at the New York Capitol.





(Above) Representative layout by Lou Brown, Loew-Poli ad head, to illustrate double-bill treatment in "flat" layout without sluffing off the second feature. Size: 70 lines on 4 col.



(Above) In the arrow effect to spotlight the picture, this Doob-Emerling layout also was aimed for quick attention to the stage show at Loew's State, New York. Size: 100 lines on 2 col.

(Right) As a switch from straight picture copy, the Liberty, Seattle, bid for fourth week business on "Rebecca" by coupling the attraction to national issues. Size: 180 lines on 3 col.



personalities

HAROLD G. MARTZ
manager of the Capitol Theatre in Rochester, was named vice-president of the new West Main Street Improvement Association and WILLIAM H. CADORET of Monroe Amusements, Inc., has been named director of the Rochester Convention and Publicity Bureau.

▽

JOHN TROTTER
resigned as assistant manager of the Ritz Theatre, Oklahoma City, Okla., to move to Dallas, Texas, his job now being filled by DONALD DENEREY, promoted from doorman duties at the Midwest Theatre in Oklahoma City. Both houses are operated by Standard Theatres Corp.

▽

TOM KILLEEN
has been advanced to district manager of the Comerford Theatres in Wilkes-Barre, Hazleton and Mauch Chunk, Pa. He formerly was manager of the Scranton district.

▽

THOMAS LAZARICK
has purchased the Castle Theatre, Philadelphia, Pa., in the Kensington district, from JAY WOLF.

▽

F. GUY GRAHAM
of Vancouver, B. C., will operate a new house at White Rock, B. C., to be opened this summer by FRED KALLEY, owner.

▽

E. J. HIEHLE
who managed the Weller Theatre in Zanesville, Ohio, for the past five years, has been named city manager of the houses recently taken over by the Shea interests from the Zanesville Theatres, Inc. In addition to the Weller, the local circuit consists of the Quimby, Imperial, Liberty and Grand.

▽

LOU PADOLF
has taken over the Virginian, Parkersburg, W. Va., from C. B. HALL.

▽

WILL HOLDEN
manager of the B. & K. State Lake Theatre, Chicago, Ill., succeeds ROY BRUDER, resigned, as manager of the Chicago Theatre.

▽

CHARLEY COTTLE
comes into the State Lake Theatre in Chicago, Ill., and leaves the management of the Marbro Theatre to ED O'DONNEL, who moves in from the Paradise.

▽

GEORGE ROMAINE
is shifted from the Senate Theatre, Chicago, Ill., to the Paradise and ROY WINSBERG leaves the Lakeside Theatre to take over the reins at the Senate.

▽

GEORGE PAPULIS
has been named manager of the Capitol Theatre in Wheeling, W. Va.

▽

GEORGE NELSON
who has been away from showbusiness for a while, has returned to the industry booking the Lee Theatre in Fairmont, W. Va.



MARILYN FRANCES, born Thursday, May 2nd, to Mr. and Mrs. Nyman Kessler. Proud daddy is the manager of the Harlem Opera House, New York City, one of the theatres of the Leo Brecher chain.

▽

LOU MASHAT
who is an exhibitor of the Balaban & Katz Circuit in Chicago, Illinois, making his headquarters at the Maryland Theatre there, called on Managers' Round Table recently before visiting the World's Fair.

▽

WILLIAM O. HECKMAN
goes in as new manager of the Capitol, in Reading, Pa., house reopens this week after several weeks of darkness.

Birthday Greetings

Wally Allen
Murray Alper
Richard L. Ashmun
Alton W. Baker
Arch Bartholet
Kenneth P. Behr
Rex M. Bell
Steve Bennis
Jack Berry
James L. Brosius
Frank P. Bryan, Jr.
William E. Burton
C. E. Byars
Glenn Caldwell
George H. Christoffers
Jack Clifford
Carroll Coffell
Arthur R. Cooper
A. Kent Craig
Walter A. Dynan
Allan T. Easson
James E. Frailey
Pedro Gelabert
J. Frank Gephart
Harry Goldberg
James T. Grady
Jay H. Guthrie
William A. Guinan
Sigmund S. Harrison
Gus Hoenscheidt
Wayne T. Jenkins
P. A. Jordan, Jr.
George E. Keenan
Frank V. Kennebeck
Charles Kirkconnell
Saul J. Kleinerman
Garry Lassman
George Laurey
Joseph Lourie
Lou Mitchell
Gus F. Morris
Wallace Nordby
Emmett Lee Passmore
A. Arthur Pavese
Bernard Payne
David F. Perdue
Wilbur Peterson
George V. Pittsley
Jude E. Poynter
H. E. Rehfield
Paul G. Robinson
Roy H. Rowe
S. R. Scott
Joe W. Seabold
Walter Seligman
Leon Sidosky
Bill Slater
Harold E. Snyder
Alice Simmons
Albert Spargur
Charles C. Stanfield
W. Steiner
M. M. Swank
Robert S. Sweeten
Vernon V. Trembley
W. M. Troxell
H. T. Wales
John T. Ward
Art Warner
Franz M. Westfall
H. O. Winkler
L. Wilton Wright

PAUL KETCHUM
has been transferred from the managerial post in Schine's State Theatre in Hamilton, N. Y., to Schine's Strand in Seneca Falls, N. Y., in like capacity.

▽

H. M. PETERSON
was named manager of the Liberty Theatre in San Francisco, Calif., which has reopened after extensive remodelling to show subsequent runs and stage shows.

▽

DON LOGAN
assistant manager of the El Rey Theatre in Los Banos, Calif., has resigned to join the promotion staff at radio station KROW, Oakland.

▽

GEORGE LESSY
former exhibitor in Philadelphia, Pa., has taken over the Capitol Theatre in Reading, Pa.

▽

STANLEY BARLUP
who managed the Bijou Theatre, New Haven, Conn., a Loew-Poli house, has been shifted to Washington.

▽

JAMES PAPAYANAKOS
is opening the new Star Theatre in Pottsdam, N. Y.

▽

ROBERT KILGORE
has been appointed manager of the Palace Theatre in Memphis, Tenn., transferring from the managerial post at the Bedford Theatre in Brooklyn, N. Y.

▽

PAUL BRANDEAUX
is named the assistant manager of the Liberty Theatre in San Francisco, Calif.

▽

JEROME M. JACKSON
who operates the suburban Jackson in Cincinnati, Ohio, will open the new suburban Lookout shortly.

▽

HOMER CURRAN
owner and operator of the Curran Theatre in San Francisco, Calif., will also take over the operation of the Alcazar house, in the same sector.

▽

FREDERICK MERCY
will open the new Roxy Theatre in Spokane, Wash., shortly.

▽

JOE KATZ
has taken over the management of the Grand Theatre in Benld, Ill.

▽

JOSEPH B. RICKMAN
has bought the Rio Theatre in Chester, Pa., from the Phillips Brothers.

▽

LESLIE PLOTTEL
becomes RKO branch manager in St. John, N. B., coming from Toronto, Canada.

▽

FRED PERRY
who formerly was at the Capitol Theatre in Binghamton, N. Y., is now managing the Carlton Theatre in the Flatbush section of Brooklyn, N. Y.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Adventure in Diamonds, 3928, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, West.....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, 3935, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, Mel. .....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Beware, Com.....Col
Blondie Brings Up Baby, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boys from Syracuse, Mus.-Com.....Univ
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Carson City Kid, West.....Rep.
Captain Is a Lady, Com.....MGM
Captain Moonlight, Mel.....Foreign
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 841, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Come On, George, Com.....Foreign
Comin' Round The Mountain, Com.....Para
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, Mel.....RKO
Dancing Co-ed, 3, Com.....MGM
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheel, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 902, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.-413, Mel.....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, Mel....RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doctors Don't Tell, Mel.....Rep
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Durango Kid, West.....Col
Dust Be My Destiny, Mel.....FN

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Englishman's Home, An, Mel.....Foreign
Episode, Mel.....WB
Entente Cordiale, Mel.....Foreign
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Espionage Agent, 462, Mel.....FN
Eternally Yours, Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Life, Mel.....St. Rts
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....St. Rts
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, 924, Mel.....Rep
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl in Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Rush, Maisie, Com.....MGM
Gold Star Mothers, Mel.....Producers
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Hell's Harbor, Mel.....St. Rts
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
If I Had My Way, Mus.....Univ
I Love You Again, Mel.....MGM
I Married a Nazi, Mel.....20th-Fox
I'm Nobody's Sweetheart Now, Mus.-Com. Univ.
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....St. Rts
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was An Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel. .....Foreign
Keep Him Alive, Mel.....Col
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Knights of the Range, 3923, West.....Para

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Desire, Mel.....Foreign
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus .....Foreign
Love, Honor and Oh, Baby, Mel.....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Main Street Lawyer, 905, Mel.....Rep
Mal He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Oklahoma, West.....Producers
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Marriage in Transit, 046, Com.....20th-Fox
Married and In Love, 014, Mel.....RKO
Marseillaise, Mel. .....Foreign
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Melody Ranch, West.....Rep
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, 3921, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Millionaires in Prison, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Mirele Efros, Mel.....Foreign
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com.....Col
Mr. Washington Goes to Town, Mel....St Rts
Modern Monte Cristo, Mel.....Univ
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder in the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery in Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, 419, Mel. .....WB
New Moon, 31, Mus.....MGM
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
No Place to Go, 469, Mel.....FN
North Sea Patrol, Mel.....Foreign
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel..... .....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Old Maid, The, 452, Mel.....FN
On Your Toes, 463, Mus.....FN
One Came Home, Mel.....MGM
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One of the Boston Bullertons, Com.-Mel..Univ
$1,000 a Touchdown, 3903, Com.....Para
One of the Finest, Mel.....Producers
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, Mel.....Mono
Opened By Mistake, Com.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (G).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Pier 13, Mel..... .....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB
Public Deb, No. 1, Mel.....20th-Fox

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel .....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rangers of Fortune, Mel.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel.....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ridin' The Trail, West.....Mono
Rio, 4014, Mel.....Univ
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers, 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel..... .....Rep
Safari, Mel .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West..Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com. .....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Sentence, The, Mel.....WB
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel.....Col
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Son of the Navy, 3902, Mel.....Mono
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Still Water, Com.....Foreign
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus (C).....20th-Fox
Swift Justice, West.....Producers
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
That They May Live, Mel.....Foreign
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Drive by Night, Mel.....WB
Thief of Bagdad, Mel. (C).....UA
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thousand Dollar Marriage, Com.....RKO
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, 456, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
To Own the World, Mel.....MGM
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Traitor Spy, Mel.....Foreign
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel.....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, Mel.....Rep
Wall Street Cowboy, 857, West.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
Wild Horse Range, West.....Mono
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women, The, 1, Com.-Mel.....MGM
Women in War, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Be Too Careful, Com.-Mel...RKO
You Can't Fool Your Wife, Com.....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ.

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	88.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, pp. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man from Tumbleweeds, The	Bill Elliott-Iris Meredith	May 2,'40†		
(See "In the Cutting Room," May 4,'40.)				
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74; May 11,'40, p. 68.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Scandal Sheet	O. Kruger - O. Munson - N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
These High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur - Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona — Jean Arthur-Wm. Holden
Blondie Beware — P. Singleton-A. Lake-L. Simms
Durango Kid* — Chas. Starrett-Luana Walters-Sons of the Pioneers
Fugitive from a Prison Camp — Jack Holt-Marian Marsh
Girls of the Road — A. Dvorak-H. Mack-L. Lane
He Stayed for Breakfast* — Loretta Young-Melvyn Douglas
Howards of Virginia, The — Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke
Island of Doomed Men — Peter Lorre-Rochelle Hudson — May 20,'40†
(See "In the Cutting Room," May 4,'40.)
Keep Him Alive — Jack Holt-Vicki Lester
Lone Wolf Meets a Lady, The — Warren William-Jean Muir — May 30,'40†
(See "In the Cutting Room," Apr. 27,'40.)
Out West with the Peppers — Edith Fellows-Tommy Bond — June 30,'40†
Passport to Alcatraz — Jack Holt-Noah Beery, Jr. — June 6,'40† — 59
(See "In the Cutting Room," Jan. 27,'40.)
Return of Wild Bill — Bill Elliott-Iris Meredith
Singapore — Melvyn Douglas-Miriam Hopkins
21 Days Together — Vivien Leigh-Laurence Olivier
West of Abilene — Chas. Starrett-Marjorie Cooley-Sons of the Pioneers

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32.	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man 36	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107	
(See "In the Cutting Room," Mar. 30,'40.)				
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville	Apr. 26,'40†	90.	Apr. 20,'40
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	79	Dec. 9,'39
Judge Hardy and Son (G) 15	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Dec. 22,'39†	*90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23.'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	*108.	May 18,'40
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante.	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford			
(See "In the Cutting Room," Apr. 6,'40.)				
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Captain Is a Lady, The	C. Coburn-B. Bondi-B. Burke	June 21,'40†		
Escape*	N. Shearer-R. Taylor-Nazimova			
Gold Rush Masie	A. Sothern - L. Bowman - V. Weidler			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 58; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Love You Again	William Powell-Myrna Loy			
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†		
(See "In the Cutting Room," May 11,'40.)				
New Moon 31	Jeannette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
One Came Home*	Robert Young - Lewis Stone - Maureen O'Sullivan			
Phantom Raiders	Walter Pidgeon-Florence Rice	June 7,'40†		
Pride and Prejudice	Greer Garson-Lawrence Olivier-Mary Boland-Maureen O'Sullivan			
(See "In the Cutting Room," Apr. 27,'40.)				
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			
Susan and God 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	May 31,'40		
(See "In the Cutting Room," May 4,'40.)				
To Own the World	Lana Turner-John Shelton			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G)	Tex Ritter	May 9,'40†	58.	May 11,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Pals of the Silver Sage (G) 954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kid from Santa Fe, The	Jack Randall	May 23,'40†		
On the Spot	Frankie Darro-Mary Kornman	June 11,'40†		
Queen of the Yukon		June 18,'40†		
Riders from Nowhere	Jack Randall-Margaret Roach	May 30,'40†		
(See "In the Cutting Room," May 11,'40.)				
Ridin' the Trail	Fred Scott	June 27,'40†		
Wild Horse Range	Jack Randall-Phyllis Ruth			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure In Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90; May 4,'40, p. 76; May 11,'40, p. 69.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeline Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 16,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Opened by Mistake (G)	C. Ruggles-R. Paige-J. Logan	May 10,'40†	*68.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40, p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Range War (G) 3954	William Boyd-Russel Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar.	22,'40† 85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov.	17,'39† 97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan.	26,'40† 68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar.	1,'40† 78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar.	8,'40† 63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb.	16,'40† 86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct.	20,'39† 60.	Oct. 14,'39
Typhoon (A)	Dorothy Lamour-Robert Preston	May	17,'40† *70.	May 4,'40
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct.	6,'39† 79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar.	15,'40† 63.	Feb. 24,'40

Coming Attractions

Biscuit Eater, The (G) 3935	Billy Lee- Helene Millard	May	24,'40† 81.	Apr. 13,'40
Comin' Round the Mountain	Bob Burns-Una Merkel			
Dancing on a Dime	Grace MacDonald-Robt. Paige			
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	July	19,'40†	
(See "In the Cutting Room," Feb. 10,'40.)				
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson	July	5,'40†	
Golden Gloves	Jean Cagney-Richard Denning	Aug.	2,'40†	
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich, No. 2	Jackie Cooper-Leila Ernest			
(See "In the Cutting Room," Apr. 20,'40.)				
Hidden Gold	W. Boyd-R. Hayden-R. Rogers	June	7,'40† 61.	May 18,'40
I Want a Divorce	Joan Blondell-Dick Powell	Aug.	9,'40†	
Mystery Sea Raider	Henry Wilcoxon-Carole Landis			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart			
Northwest Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June	28,'40†	
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Rangers of Fortune	F. MacMurray - A. Dekker - P. Morison			
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant			
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June	14,'40†	
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July	12,'40†	
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson			
Those Were the Days	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May	31,'40† 75.	May 18,'40
(See "At Good Old Siwash," "In the Cutting Room," Dec. 30,'39.)				
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde			
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July	26,'40†	
(See "In the Cutting Room," Sept. 23,'39.)				
Victory*	Fredric March-Betty Field			
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	June	21,'40†	
(See "In the Cutting Room," Jan. 6,'40.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov.	6,'39† 62.	
Goose Step (G)	Roland Drew-Steffi Duna	Oct.	29,'39† 84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov.	14,'39† 61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec.	4,'39† 58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan.	21,'40†	
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct.	22,'39† 64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan.	14,'40†	

Coming Attractions

Gold Star Mothers	
Man from Oklahoma	
One of the Finest	
Swift Justice	Tim McCoy

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept.	29,'39† 61.	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept.	21,'39† 66.	Sept. 9,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov.	10,'39† 66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr.	22,'40† 56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov.	29,'39† 57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May	10,'40† 66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr.	15,'40† 94.	Apr. 13,'40
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec.	20,'39† 63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar.	15,'40† 68.	Mar. 23,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May	10,'40† 66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar.	26,'40† 57.	Apr. 6,'40
Grandpa Goes to Town (G) 922	James, Lucille, Russell Gleason	Apr.	19,'40 66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan.	12,'40† 56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder - Cloud - Lynn Roberts	Apr.	10,'40 69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr.	17,'40† 67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct.	27,'39† 69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct.	6,'39† 57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov.	3,'39† 72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec.	28,'39† 69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar.	12,'40† 56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar.	22,'40† 68.	Mar. 30,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov.	16,'39 64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct.	13,'39† 69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov.	22,'39† 58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec.	15,'39† 71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec.	22,'39† 68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan.	30,'40† 74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept.	6,'39 66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan.	25,'40† 69.	Jan. 27,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr.	12,'40† 59.	Apr. 20,'40

Coming Attractions

Carson City Kid	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele			
Doctors Don't Tell	J. Wayne-C. Coburn-S. Gurie			
(See "In the Cutting Room," May 4,'40.)				
Gangs of Chicago 924	L. Lane-L. Nolan-B. MacLane	May	19,'40† 66	
(See "In the Cutting Room," Apr. 27,'40.)				
Grand Ole Opry	Weaver Bros. & Elviry			
Melody Ranch	Gene Autry-Smiley Burnette			
Rocky Mountain Rangers 966	Three Mesquiteers-R. Towne	May	24,'40†	
Scatterbrain	Judy Canova			
Wagons Westward	Chester Morris-Anita Louise-O. Munson-B. Jones-G. Hayes			
Women in War	E. Janis-W. Barrie-P. Knowles	June	6,'40†	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr.	19,'40† 110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73.)				
Allegheny Uprising (G) 008	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov.	10,'39† 81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May	10,'40† 84.	Mar. 30,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr.	12,'40 58.	Apr. 13,'40
(See "In the Cutting Room," Dec. 30,'39.)				
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept.	1,'39 59.	Aug. 26,'39
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr.	5,'40† 67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr.	26,'40† 63.	Apr. 13,'40
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept.	15,'39† 64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec.	22,'39 62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct.	6,'39 67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept.	8,'39 59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept.	22,'39 83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4, 39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov.	3,'39† 65.	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept.	8,'39† 73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec.	29,'39† 115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	May	3,'40† 101.	Apr. 20,'40
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar.	8,'40† 83.	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan.	5,'40† 59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar.	1,'40† 66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb.	2,'40† 68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshall - Barbara Read - Helen Vinson-Patric Knowles	Jan.	19,'40† 59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov.	3,'39† 62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov.	17,'39† 70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan.	12,'40† 67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar.	15,'40† 64.	Mar. 2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May	17,'40† 88.	May 4,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept.	29,'39† 97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb.	23,'40† 87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73.)				
Primrose Path (A) 023	Gingers Rogers-Joel McCrea	Mar.	22,'40† 93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				

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Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89.)				

Coming Attractions

Anne of Windy Poplars	Anne Shirley-James Ellison	June 28,'40†		
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74.	Mar. 16,'40
Cross Country Romance	Gene Raymond-Wendy Barrie	Aug. 9,'40†		
Dance, Girl, Dance	Maureen O'Hara-Louis Hayward L. Ball-V. Fields-M. Carlisle	Aug. 23,'40†		
Dr. Christian Meets the Women	Jean Hersholt-Dorothy Lovett	July 5,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Millionaires in Prison	Lee Tracy-Linda Hayes	July 12,'40†		
Prairie Law	George O'Brien-Virginia Vale	June 7,'40†		
(See "In the Cutting Room," May 4,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 16,'40†	95.	Oct. 29,'39
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Stage to Chino*	George O'Brien-Virginia Vale			
Thousand Dollar Marriage	L. Errol D. O'Keefe-A. Pearce	June 21,'40†		
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	June 14,'40†		
(See "In the Cutting Room," May 4,'40.)				
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				
You Can't Be Too Careful	Ronald Colman-Ginger Rogers	Aug. 2,'40†		
You Can't Fool Your Wife	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40
(See "In the Cutting Room," Mar. 16,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 20,'39†	83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77.)				
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	62.	Aug. 12,'39
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Brigham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price			
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Earthbound 034	Warner Baxter-Andrea Leeds	June 7,'40†		
(See "In the Cutting Room," Mar. 16,'40.)				
Four Sons 047	D. Ameche-Mary Beth Hughes	June 14,'40†		
Girl from Avenue A	Jane Withers-Kent Taylor			
Girl in Room 313, 051	Kent Taylor-Florence Rice	May 31,'40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
I Married a Nazi	J. Bennett - R. Greene - G. Saunders			
Lillian Russell 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†		May 18,'40
Lucky Cisco Kid 049	Cesar Romero-Evelyn Venable	June 28,'40†		
Marriage in Transit	Virginia Gilmore-Robt. Sterling	July 19,'40†		
(See "Rain or Shine," "In the Cutting Room," Apr. 27,'40.)				
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 12,'40†		
Pier 13	Lynn Bari-Lloyd Nolan			
Public Deb, No. 1	Brenda Joyce - Ralph Bellamy - G. Murphy - M. Auer - C. Ruggles			
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper			
Sailor's Lady 052	Jon Hall-Nancy Kelly	July 5,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Street of Memories	Lynn Roberts-John McGuire			
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			
(See "In the Cutting Room," May 11,'40.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickord	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	*85.	May 4,'40

Coming Attractions

Captain Caution	Victor Mature-Louise Platt			
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields			
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24, '40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87.)				
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Westerner, The	Gary Cooper-Doris Davenport-Fred Stone-Lillian Bond			

(See "In the Cutting Room," Feb. 10,'40.)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G)	B. Burns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61.	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66.	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
If I Had My Way (G)	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60.	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Ski Patrol (G)	Luli Deste-Philip Dorn	May 10,'40†	*64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Bad Man from Red Butte	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†		
(See "In the Cutting Room," May 11,'40.)				
Black Diamonds	Richard Arlen-And Devine			
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth	Aug. 9,'40†		
Hot Steel 4056	Richard Arlen-Andy Devine	May 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
I Can't Give You Anything But Love, Baby (G)	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	*61.	May 11,'40
I'm Nobody's Sweetheart Now*	H. Parrish-D. O'Keefe-C. Moore			
La Conga Nights (G)	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Love, Honor and Oh, Baby	W. Ford-K. Adams-D. Woods	June 7,'40†		
(See "In the Cutting Room," May 11,'40.)				
Modern Monte Cristo, A*	V. McLaglen-J. Loder-A. Nagel			
One of the Boston Bullertons	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†		
Sandy Is a Lady	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	June 14,'40†		
(See "In the Cutting Room," Mar. 30,'40.)				
Slightly Tempted*	H. Herbert-J. Downs- P. Moran			
South to Karanga	C. Bickford-D. Foran-L. Deste	Aug. 2,'40†		
(See "In the Cutting Room," May 11,'40.)				
You're Not So Tough	"Dead End Kids"-Nan Grey	July 26,'40†	64.	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				
Espionage Agent (G) 462	Joel McCrea - Brenda Marshall-Jeffrey Lynn-Frank McHugh	Sept. 30,'39†	83.	Sept. 30,'39
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 13,'40	90.	Jan. 27,'40†
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'10, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G)	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	*75.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
No Place to Go 469	F. Stone-G. Dickson-D. Morgan	Sept. 23,'39†	57	
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95	Aug. 5,'39
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77.)				
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†		
(See "In the Cutting Room," May 11,'40.)				
Fugitive From Justice	Roger Pryor-Lucille Fairbanks	June 15,'40†	53	
Murder in the Air	R. Reagan-J. Litel-L. Lys	June 1,'40†	55	
Torrid Zone (A)	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	*90	May 11,'40

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Nancy Drew and the Hidden Staircase 419	B. Granville-F. Thomas-J. Litel	Sept. 1,'39†	60	
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101	Apr. 13,'40
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55	
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy	June 8,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Episode	O. de Havilland - J. Lynn - C. Winninger - J. Wyman - E. Albert			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†		
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Man from Fleet Street, The*	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
No Time for Comedy	James Stewart-Rosalind Russell			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
(See "In the Cutting Room," May 11,'40.)				
Sentence, The	G. Brent-V. Bruce-B. Marshall			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65	Mar. 30,'40
George Washington Carver (G)	S. W. Carver	McDowell	Apr. 16, 40	69	Apr. 20,'40
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57	Apr. 13,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70	May 4,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60	Apr. 27,'40

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International		*60	Mar. 23,'40
Double Deal (G)	Monte Hawley	International		*55	Dec. 16,'39
Fight for Life (A)	Myron McCormick	U. S. Film Service		69	Mar. 16,'40
(See "In the Cutting Room," May 4,'40.)					
Frontier Crusader	Tim McCoy	Sig Neufeld			
I Take This Oath	Gordon Jones	Sig Neufeld			
(See "In the Cutting Room," May 4,'40.)					
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger (A)	Raimu	"Baker's Wife" Inc."	Feb. 26,'40	98	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58	May 11,'40
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90	Dec. 30,'39
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82	Apr. 6,'40
Come On, George (G)	George Formby	ABFD		88	Dec. 2,'39
Contraband (G)	Conrad Veidt	Anglo-American		91	Apr. 13,'40
Curse of the Swastika, The	Documentary	Pathe		46	Apr. 27,'40
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76	Mar. 2,'40
Englishman's Home, An (A)	Edmund Gwenn	United Artists		72	Nov. 11,'39
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110	Jan. 6,'40
Face Behind the Sear, The	Griffith Jones	Film Alliance	Feb. 29,'40	72	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64	May 11,'40
For Freedom (G)	Will Fyffe	General		85	May 11,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,39
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Let George Do It (G)	George Formby	ABFD		82	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer Burstyn	Apr. 13,'40	66	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80	Feb. 10,'40
Marseillaise (G)	Pierre Renoir	World	Nov. 3,'39	80	Nov. 18,'39
Mayor's Dilemma, The (A) (Reviewed under the title, 'Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90	Apr. 22,'39
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G) (Exploitation: Dec. 23,'39, p. 58.)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
Mirele Efros (G)	Berta Gersten	Credo	Oct. 19,'39	90	Nov. 4,'39
Monkey Into Man (A)		World	May. 1,'40	65	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
North Sea Patrol	Geoffrey Toone	Film Alliance	Nov. 15,'39	69	
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69	May 11,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Still Waters (Acqua Cheta) (G)	Germana Paolieri	Modern	Nov. 18,'39		
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
That They May Live (A)	Victor Francen	Mayer-Burstyn	Nov. 6,'39	87	Dec. 30,'39
Traitor Spy	Bruce Cabot	Assoc. British		73	Nov. 4,'39
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct. 20,'39	†17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426.	Dec. 15,'39	†19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	Apr. 19,'40	†.2 rls.
Awful Goof, The, 1427..... Charley Chase	Dec. 22,'39	†17....
Boobs in the Woods 1435.. Andy Clyde	May 31,'40	†.2 rls.
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov. 24,'39	†18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb. 16,'40	†17....
His Bridal Fright 1437... Charley Chase	July 12,'40	†.2 rls.
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb. 2,'40	†17....
Money Squawks 1432..... Andy Clyde	Apr. 5,'40	† 2 rls.
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan. 5,'40	†17½..
Oh, You Nazty Spy (2-24-40) 1404 ..... (3 Stooges)	Jan. 19,'40	†18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct. 6,'39	18½..
Pardon My Berth Marks (3-16-40) 1431 ..... Buster Keaton	Mar. 22,'40	†16....
Rockin' Thru the Rockies. (3-16-40) 1405 ..... (3 Stooges)	Mar. 8,'40	†18....
Skinny the Moocher 1421... Charley Chase	Sept. 8,'39	†16½..
South of the Boudoir 1434. Charley Chase	May 17,540	†.2 rls
Static in the Attic 1422... Walter Catlett	Sept 22,'39	†19....
Taming of the Snood, The 1436	June 28,'40	..2 rls.
Teacher's Pest 1424 ..... Charley Chase	Nov. 3,'39	†16½..
Three Sappy People 1403.. (3 Stooges)	Dec. 1,'39	†18½..
You're Next 1433..... Walter Catlett	May 3,'40	†.2 rls.

CINESCOPES

Berth of a Queen (4-27-40) 1974	Mar. 15,'40	†11....
Fashion Takes a Holiday (3-16-40) 1973.....	Mar. 8,'40	†11....
Odd Vacations 1975	May 24,'40	†.1 rl..
Threads of a Nation, The (2-10-40) 1972	Feb. 9,'40	†11....
World of 1960 (Futurama (1-6-40) 1971	Dec. 22,'39	† 9....

COLOR RHAPSODIES

Blackboard Revue 1508....	Mar. 15,'40	† 7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	† 7½..
Crop Chasers (10-14-39) 1502	Sept. 22,'39	† 8....
Dreams On Ice (10-7-39) 1503	Oct. 20,'39	† 6½..
Egg Hunt, The 1510.....	May 31,'40	† 7½..
Greyhound and the Rabbit (4-27-40) 1509.....	Apr. 19,'40	† 7½..
Happy Tots' Expedition 1507	Feb. 9,'40	†.6½..
Mother Goose In Swingtime 1505	Dec. 18,'39	†.7....
Mountain Ears (11-11-39) 1504	Nov. 3,'39	†.7....
Ye Old Swap Shoppe 1511	June 28,'40	†.1 rl..

Title	Rel. Date	Min.
COLUMBIA TOURS		
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10....
Historic Cities of India 1552	Oct. 27,'39	†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10....
In the Land of Pagodas 1558.	June 14,'40	†.1 rl..
Life in Paris 1554.....	Dec. 22,'39	†11....
New Hampshire (3-30-40) 1555 ..... (color)	Feb. 9,'40	†11....
Pleasure Bound in Canada 1557	May 3,'40	†.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	†10....
COMMUNITY SING (Series 4)		
No. 2 1652 ..... (Old Time Songs)	Sept. 8,'39	†.9½..
No. 3 1653 ..... (College Songs)	Oct. 13,'39	†10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov. 17,'39	†11....
No. 5 (3-10-40) 1655 ..... (Gypsy Songs)	Dec. 29,'39	†10....
No. 6 1656 ..... (Songs of Hit Parade)	May 10,'40	†.1 rl..
FABLES CARTOONS		
Barnyard Babies 1754.....	June 14,'40	†.1 rl..
Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6....
Little Lost Sheep 1751.....	Oct. 6,'39	†.7....
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	†.6....
FOOLS WHO MADE HISTORY		
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39	†11....
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½..
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books).....	Oct. 6,'39	†10....
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11....
PHANTASIES CARTOON		
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39	†.6½..
Fish Follies 1705.....	May 10,'40	†.1 rl..
Man of Tin 1704.....	Feb. 23,'40	†.6½..
Millionaire Hobo 1702.....	Nov. 24,'39	†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	†.6½..
News Oddities 1706.....	July 19,'40	†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept. 22,'39	†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars).	Nov. 10,'39	†10....
No. 3 1853 (Novelty Parties)	Dec. 1,'39	†10....
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40	†10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40	†10....
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar. 29,'40	†10....
No. 7 1857 (Wardrobe Designers)	May 3,'40	†10....
No. 8 1858	June 7,'40	†.1 rl..
No. 9 1859	July 10,'40	†.1 rl..
SPORT THRILLS		
Bows and Arrows 1801.....	Oct. 6,'39	†.9....
Flying Targets (3-16-40) 1804	Feb. 16,'40	†10....
Jai Alai (1-6-40) 1802....	Nov. 30,'39	†.8½..
Rough House Fiesta 1805..	Mar. 8,'40	†10....
Saving Strokes with Sam Snead 1808	June 21,'40	†.1 rl..
Skiing Technique 1803.....	Jan. 19,'40	†.9½..
Sport of Kings 1807.....	May 24,'40	†.1 rl..
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	†10....
WASHINGTON PARADE		
No. 1 (11-25-39) 1901..... (Smithsonian Institution)	Nov. 10,'39	†11....
1939-40		
No. 2 (2-17-40) 1902 ..... (U. S. Treasury)	Dec. 29,'39	†11....
No. 3 1903 ..... (Inside the F. B. I.)	Feb. 9,'40	†11....
No. 4 1904 ..... (Social Security)	Apr. 26,'40	†.1 rl..
No. 5 1905 ..... (The Archives)	June 28,'40	†.1 rl..

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	..7....
Bookworm, The (9-16-39) W-889	Aug. 26,'39	..9....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8....
Home on the Range (3-30-40) W-85	Mar. 23,'40	†.8....
Goldilocks and the Three Bears (7-23-39) W-888..	July 15,'39	..11....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8....
One Mother's Family (11-11-39) W-890	Sept. 30,'39	..9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9....
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	†.9....
Rainy Day, A W-86.....	Apr. 20,'40	†.7....
CRIME DOESN'T PAY		
No. 24—Think First (10-21-39) P-815 ..... Loraine Day-Ann Morriss	Sept. 9,'39	..21....
No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Jo Ann Sayers	Oct. 28,'39	..21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec. 23,'39	†20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan. 27,'40	†21....
No. 28—Jack Pot (4-13-40) P-3 ..... Tom Neal-Ann Morriss	Mar. 9,'40	†19....
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar. 16,'40	†.8....
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39	†11....
Land of Alaska Nellie (2-3-40) T-55	Dec. 23,'39	†.9....
Modern New Orleans T-61.	May 11,'40	†.8....
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9....
Night Descends on Treasure Island (3-9-40) T-57.	Jan. 20,'40	†.8....
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9....
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39	†.9....
Seattle, Gateway to Northwest (4-6-40) T-58.....	Feb. 17,'40	†.9....
Sitka and Junea (4-27-40) T-60	Apr. 13,'40	†.9....
Suva, Pride of Fiji T-62..	June 8,'40	†.1 rl..
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9....
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept. 9,'39	†11....
Door Will Open, A (4-13-40) M-78 ..... Dalies Frantz-Lynne Carver	Mar. 9,'40	†11....
Failure at 50, A (11-18-39) M-73..... Truman Bradley-Jack Mulhall	Oct. 7,'39	†10....
Mendelssohn's Wedding March (12-2-39) M-74...	Nov. 4,'39	†.8....
Miracle at Lourdes (1-20-40) M-75 ..... G. P. Huntley, Jr.-Jo Ann Seyers (Sepia)	Dec. 30,'39	†11....
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb. 10,'40	†.9....
Old South, The (2-3-40) M-77	Jan. 20,'40	†11....
Rhumba Rhythm (9-9-39) M-71 ..... Mary Treen-Sally Payne (Sepia)	Sept. 2,'39	†11....
Servant of Mankind M-79.	May 11,'40	†.1 rl..
Spots Before Your Eyes S-108	May 4,'40	†.1 rl..
Where Turf Meets Surf (2-24-40) M-76 ..... Mary Treen-Sally Payne (Sepia)	Jan. 6,'40	†11....

Title	Rel. Date	Min.
OUR GANG		
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11....
All About Hash C-136.....	Mar. 30,'40	†11....
Auto Antics (9-16-39) C-942	July 22,'39	.10....
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	†10....
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39	†11....
Dad for a Day (12-2-39) C-132	Oct. 21,'39	†11....
Dog Daze (7-29-39).....	July 1,'39	.11....
New Pupil, The (4-27-40) C-137	Apr. 27,'40	†11....
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39	†11....
Joy Scouts (7-29-39).....	June 24,'39	.10....
PASSING PARADE (Sepia)		
No. 6—(617-39) K-926.... (Yankee Doodle Goes to Town)	June 17,'39	..9....
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	.11....
No. 8—Story that Couldn't Be Printed (9-16-39) K-928	July 22,'39	.11....
No. 9—One Against the World (9-16-39) K-929..	Aug. 19,'39	.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	.11....
No. 11—Forgotten Victory (12-23-39) K-121 ..... (Sepia)	Dec. 9,'39	†11....
No. 12—XXX Medico (4-27-40) K-122 ..... (Sepia)	Mar. 30,'40	†10....
No. 13—The Hidden Master (4-27-40) K-123 ..... (Sepia)	Apr. 20,'40	†11....
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July 1,'39	..9....
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	†10....
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	.10....
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10....
Romance of the Potato (1-6-40) S-103..... (Sepia)	Dec. 9,'39	†.9....
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	.10....
Ski Bird (11-25-39) S-102	Nov. 18,'39	†.8....
Spots Before Your Eyes S-108	May 4,'40	†10....
Stuffie (3-9-40) S-106.....	Mar. 2,'40	.11....
Take a Cue (9-16-39) S-911 ..... (Sepia)	Aug. 12,'39	..8....
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	†.8....
SPECIAL		
Flag Speakers, The (5-4-40)	June 14,'40	†19....
ROBERT BENCHLEY		
Day of Rest, The (10-21-39) F-141.....	Sept. 6,'39	†.9....
Home Movies (3-9-40) F-144	Feb. 17,'40	†.7....
See Your Doctor (12-23-39) F-142	Dec. 16,'39	†.8....
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 3830.	Nov. 15,'39	†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Rhythm on the Reservation (7-22-39) T8-10	July 7,'39	..7....
Yip Yip Yippy (7-29-39) T8-6	July 28,'39	..7....
Busy Little Ants C9-3....	Feb. 23,'40	†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1....	Sept. 22,'39	†.1 rl..
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar. 15,'40	†.7....
Kick in Time, A C9-4.....	May 17,'40	†.1 rl..
Little Lambkin (2-24-40) C9-2	Feb. 2,'40	†.7....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Colombia (8-12-39) K8-7	July	21,'39.10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1	Sept.	1,'39†10....
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7	May	31,'40†.1 rl..
HEADLINERS		
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept.	8,'39†10....
Blue Barron & His Orch. A9-9	May	24,'40†.1 rl..
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvett? (5-4-40) A9-8	Apr.	26,'40†10....
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or. Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch. Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Farewell Vienna (7-15-39) V8-11	June	23,'39.10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V9-5.	Jan.	19,'40†10....
Television Preview V9-8	May	3,'40†.1 rl..
Touchdown Review (1-20-40) V9-4	Dec.	22,'39†10....
PARAMOUNT PICTORIAL (New Series)		
No. 11—(6-24-39) P8-11	June	2,'39.10....
No. 12—(8-12-39) P8-12	July	14,'39.10....
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40†.7....
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Onion Pacific E9-6	May	24,'40†.1 rl..
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Aint Honest E9-4.	Mar.	22,'40†.1 rl..
PARAMOUNT SOUND NEWS Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		10....
No. 5—(5-4-40) J9-5	May	3,'40†10....
GRANTLAND RICE SPORTLIGHTS		
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10....
No. 66—Hydro Maniacs (9-8-39) R9-1	Sept.	1,'39†10....
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak (5-11-40) R9-10	Apr.	19,'40†10....
STONE AGE CARTOONS		
Granite Hotel B9-3	Apr.	26,'40†.1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7.. .
Way Back When a Night Club Was a Stick B9-4.	May	10,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....
UNUSUAL OCCUPATIONS (In Color)		
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402	Dec.	8,'39†19....
Mutiny in the County 03,404	May	3,'40†17....
Slightly at Sea 03,403	Feb.	9,'40†16....
'Taint Legal, 03,405	July	26,'40†16....
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....
No. 7—(4-6-40) 04,207	Feb.	23,'40†10....
No. 8—(4-13-40) 04,208	Mar.	22,'40†10....
No. 9—(4-27-40) 04,209	Apr.	19,'40†11....
No. 10—04,210	May	17,'40†11....
MARCH OF TIME 1938-39		
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102.	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104.	Nov.	24,'39†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40†19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40†19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....
PATHE NEWS Released twice a week		
PATHE REVIEW Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205	July	5,'40†16....
Marriage Go-Round 93,204.	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,'40†20....
RAY WHITLEY COMEDIES		
Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504.	June	6,'39.19....
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
Air Army (4-27-40) 04,609.	Apr.	26,'40†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-30) 94,613.	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604.	Dec.	8,'39†10....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Aquapolse (2-3-40) 04,306.	Jan.	19,'40†.9....
Court Favorites (5-4-40) 04,3099	Apr.	12,'40†.9....
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303.	Oct.	27,'39†.9....
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Silent Wings 04,310	May	10,'40†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound, 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Bone Trouble 04,107	June	28,'40†.9....
Billposters, The 04,105	May	17,'40†.8....
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Vacation 04,109	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Fire Chief 04,114	Nov.	22,'40†.1 rl..
Gone with the Whirlwind 04,113	Nov.	1,'40†.1 rl..
Mickey's Magic Lamp	Aug.	2,'40†.1 rl..
Mr. Duck Steps Out 04,106	June	7,'40..8....
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40†.1 rl..
Officer Duck 04,101	Sept.	22,'39†.8....
Put Put Trouble 04,108	July	19,'40†.1 rl..
Riveter, The 04,102	Mar.	15,'40†.7....
Sea Scouts 94,115	June	30,'39..8....
Tugboat Mickey 04,104	Apr.	26,'40†.7....
Window Cleaners 04,111	Sept.	20,'40†.1 rl..

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sky Fighters (12-9-39) 0203	Dec.	8,'39†11....
FASHIONS (In Color)		
Fashion Forecast, No. 5 0601	Sept.	15,'39†10....
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..
Fashion Forecast, No. 8 0604	June	21,'40†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40†10....
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....
LEW LEHR		
Cheerio My Dears! 0404	July	5,'40†.1 rl..
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Isles of the East 0108	May	24,'40†.1 rl..
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7....
Catnip Capers 0559 (color)	May	31,'40†.1 r'.
Dog in a Mansion, A 0507.	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl.
Golden West The (8-26-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509.	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558 (color)	Apr.	19,'40†.1 rl..
Love in a Cottage 0517	July	28,'40†.1 rl..
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40†.7....
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Professor Offkeyski 0514	June	14,'40†.1 rl..
Rover's Rescue 0515	June	28,'40†.1 rl..
Rupert the Runt 0516	July	12,'40†.1 rl..
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Swiss Ski Yodelers 0513	May	17,'40†.1 rl..
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.7....
ED THORGERSEN (Sports)		
Action on Ice 0306	July	19,'40†.1 rl..
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (9-10-40) 0304 (color)	Mar.	1,'40†10....
Over the Seven Seas (4-6-40) 0305	Apr.	26,'40†10....
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10....

UNITED ARTISTS

Title	Rel. Date	Min.
WORLD WINDOWS (Color)		
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 65—(7-29-39) 3363	July	17,'39..9....
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—4362	May	27,'40†.1 rl..
LANTZ CARTUNES		
Silly Superstition (9-23-39) 3262	Aug.	28,'39..7....
Slap Happy Valley 3261	Aug.	21,'39..7....
Snuffy's Skunk Party (9-23-39) 3260	Aug.	7,'39..7....
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
Tom Thumb, Jr. (3-30-40)		7½..
MENTONE MUSICAL COMEDIES		
With Best Dishes (6-3-39) 3233 — Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9 ...
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9.. .
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9 ..
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty 4382	May	20,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Follies Parisienne (4-27-40) 4228 — Leon Belasco	Apr.	17,'40†17....
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½..
International Revels (3-30-40) 4227 — Wm. G. Sabbot	Mar.	13,'40†17....
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18....
Swingin' In the Barn 4229	May	15,'40†.2 rls.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Quiet Please (5-27-39) 4006 — Fritz Feld (Color)	July	1,'39.20....
A Swing Opera 4030 — Tess Gardella	July	22,'39..2 rls.
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39.20....
Slapsie Maxie (9-16-39) 5303 — Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 — (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
COLOR PARADE		
Modern Methods (8-12-39) 4611	July	15,'39.10....
Mechanix Illustrated, No. 6 4613	Aug.	5,'39..1 rl..
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl..
Gun Dog's Life 5047	May	11,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Lives in Peril 4311	July	1,'39..1 rl..
Three Minute Fuse (9-2-39) 4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007 — Moroni Olson	Aug.	19,'39†20....
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19....
LOONEY TUNES		
No. 72—Porky's Picnic 4815	July	15,'39..1 rl..
No. 73—Wise Quack (8-19-39) 4816	Aug.	5,'39..7....
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†1 rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
MELODY MASTERS		
Rita Rio and Orch. 4716	July	1,'39..1 rl..
Will Osborne and Orch (8-5-39) 4717	July	22,'39†10....
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orch. 5508	May	25,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 85—Old Glory (6-17-39) 4521	July	1,'39.16....
No. 86—Dangerous Dan McFoo 4522	July	15,'39..1 rl..
No. 87—Snow Man's Land 4523	July	29,'39..1 rl..
No. 88—Hare-Um Scare-Um (8-12-39) 4524	Aug.	12,'39..7....
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40† 7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bears Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31....
TECHNICOLOR SPECIALS		
Romance in Color 4404	Aug.	19,'39..1 rl..
VITAPHONE VARIETIES		
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9....
History Repeats Itself (10-14-39)		10....
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703	Jan.	13,'40†.9....
Mr. & Mrs. Jesse Crawford		
No Parking (4-13-40) 5704	Mar.	30,'40†10....
Grouch Club		

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
Zoo in Manhattan (11-18-39)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....
Homes of Today (11-13-39)		11....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Couriers of the Nation (12-9-39)		17....
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Shadow, The (1-13-40) 1140	Jan.	5,'40†.2 rls. (each)
Victor Jory-Veda Ann Borg (1 episode 31 min) (15 episodes)		
Terry and the Pirates (4-20-40)	Apr.	12,'40†19.... (each)
Wm. Tracy-Granville Owens (1st episde 29 min.) (15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder — Don "Red" Barry	June	15,'40†.....
Dick Tracy's G-Men (8-19-39) 872 — (15 episodes) (1st episode 29 min.) — Ralph Byrd	Sept.	2,'39.....
Drums of Fu Manchu (2-17-40) — Henry Brandon-Luana Walters (15 episodes) (1st episode 30 min.)	Mar.	15,'40†20.... (each)
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.18.... (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 — Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21.... (each)

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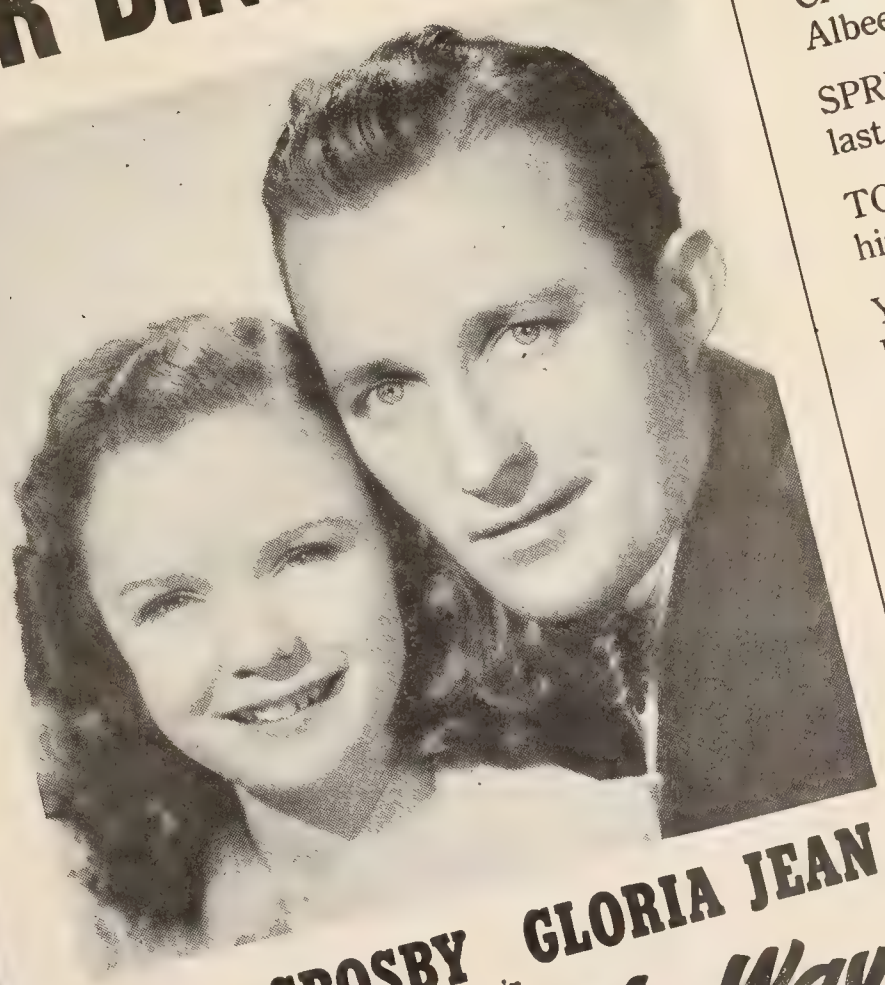
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HEAR EDDIE LEONARD Sing "Ida"

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Allyn Joslyn • Claire Dodd • Nana Bryant

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Produced and Directed by DAVID BUTLER

Story by David Butler, William Conselman and James V. Kern

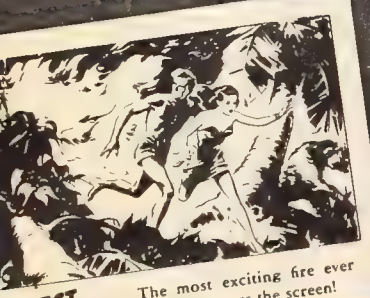
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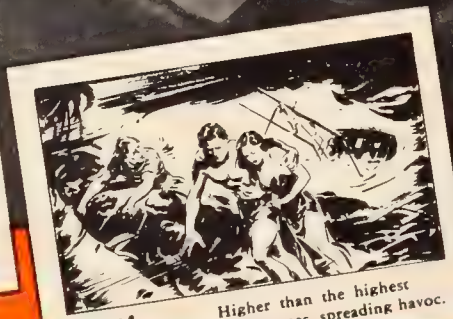
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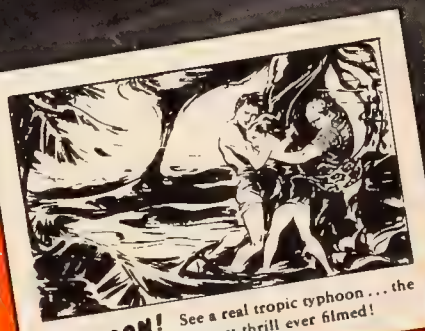
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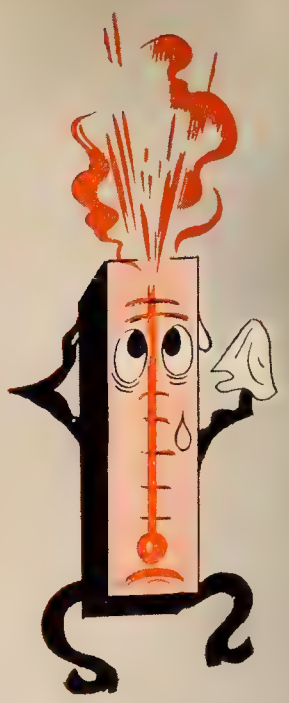
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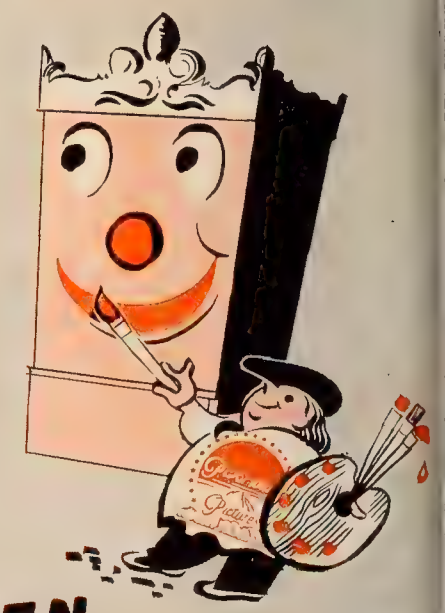
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LET THE RADIO DIN . . .



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Paramount Pictures

MOTION PICTURE HERALD

REVIEWED IN THIS ISSUE:

"Edison, the Man"
"Sandy Is a Lady"
"Gangs of Chicago"
"Women in War"
"Riders of the Pasco Basin"
"Mein Kampf, My Crimes"
"Abuna Messias"

MGM Announces 52 for '40-41, Paramount to Have 46 to 50

Uncle Sam's Maternity Film Gets Columbia Distribution

"Gypsy" Shows Invade Theatre Interests in the Hinterland

U. S. Calls 21 Top Executives As First Trust Suit Witnesses

"THE WAR and NOW"—An Editorial

VOL. 139, NO. 8

MAY 25, 1940

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As Major Rogers in "Northwest Passage"



GREAT!

As Father Flanagan in "Boys Town"



GREAT!

As Gunner in "Test Pilot"



GREAT



GRE

CLARENCE BROWN'S

Metro-Goldwyn-Mayer PRODUCTION

SPENCER TRACY'S GREATEST PERFORMANCE

EDISON, THE MAN



with Rita Johnson, Lynne Overman, Charles Coburn, Gene Lockhart, Henry Travers, Felix Bressart • Screen Play by Talbot Jennings and Bradbury Foote • A Metro-Goldwyn-Mayer Picture • Directed by Clarence Brown • Produced by John W. Considine Jr.

As Manuel in "Captains Courageous"



As the Exploring Reporter in "Stanley and Livingstone"



As the Gallant Priest in "San Francisco"



GREAT! GREAT! GREAT!

ATEST!

THAT'S THE CONCENSUS OF THE PRESS PREVIEW OF SPENCER TRACY AS "EDISON THE MAN"!

In his performance of "Edison, The Man," Spencer Tracy clinches his nomination for another Academy Award. M-G-M does itself and the industry proud. **—Hollywood Reporter**

One of year's finest films, superbly produced, truly memorable. By its strength and appeal, circuits and exhibitors everywhere are certain beneficiaries, as is the public. Spencer Tracy's performance will surely command most serious consideration by those who vote the coveted Oscars of 1940. It's a box-office power-house. **—Film Daily**

"Edison, The Man" takes its place as one of the superior motion pictures. Spencer Tracy supplies one of his strongest performances. **—Edwin Schallert, Los Angeles Times**

By every measure a splendid and memorable production, destined to take its place amongst the important pictures of the year. A truly great performance. A picture of distinction and commercial promise. **—Daily Variety**

A commanding screen work . . . compellingly impressive. A fine piece of box-office merchandise. Spencer Tracy's portrayal is his best performance. The preview audience was completely captured by the film. **—M. P. Daily**

One of the most interesting productions I've seen. I don't remember when Spencer Tracy ever gave a better performance. A truly unusual film. **—Jimmy Starr, Los Angeles Eve. Herald and Express**

Every man, woman and child in the world should see "Edison, The Man." **—Hedda Hopper, *Columnist***

BROTHER SHOWMEN



set your budget for a wide-open welcome because

EDW. G. ROBI

Swings IN "BROT

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HINT TO FLOWER LOVERS:
Walter Winchell says to get your orchids ready for it!

WSON ON ACTION



TO ORCHID

SOTHERN · HUMPHREY BOGART

SP · RALPH BELLAMY · ALLEN JENKINS DIRECTED BY LLOYD BACON

Screen Play by Earl Baldwin · Based on the Collier's Magazine Story by Richard Connell · A Warner Bros.-First National Picture

For Action, WARNERS

For Showmanship, WARNERS

and

TORRID ZONE

winds up week at N. Y. Strand with figure that makes it a cinch for at least 2 weeks more!

ll This from Warners–and "ALL THIS, AND HEAVEN TOO"!

"LILLIAN RUSSELL" 2nd week at Roxy doing all the business on Broadway!

SEE WHY ON PAGES 16-17

"LILLIAN RUSSELL" knocking 'em cold in Pittsburgh and Clinton holdovers!

SEE WHY ON PAGES 16-17

"LILLIAN RUSSELL" a smash in Omaha...in Baltimore... and now in 67 release-date cities!

SEE WHY ON PAGES 16-17

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139. No. 8 May 25, 1940

THE WAR and NOW

IT has been a week of darkening skies, ill news, foreboding and anxieties, the civilization of the world of democracy under ordeal and with these United States brought up close to peer over into the abyss of debacle. The President is asking for armament in terms of a program that contemplates billions.

In this world of radio, airplane, television, there is no isolation. The motion picture has been experiencing for years, not too consciously, the raising of the walls of nationalism, the preparation for war, in fact.

The screen institution of America has had quite as much of warnings indeed as the Allies, and the world, had when Nazi Germany marched into the Ruhr. Its preparation in response has been considerably of the same order.

First we heard that the Latin-Americas were to save the status quo. It was the great market that was going to make up for what was being lost overseas. This ignored the fact that the American picture industry had been doing a job in the Latin countries for years. It was all just a piece for the papers.

With world markets shrinking, production costs, the expenses of our Lady Hollywood, continued to increase. "Longer runs, higher admissions, higher rentals," Hollywood cried—and got them, here and there. Some of the consequences have not been so good. Some have not been recorded, yet.

"More, more, more" is what the Lady says. If not from the other Americas, then she would have it from the home folks.

ALL other approaches to the spenders' purse have been seeking to increase consumption by offering more for less, even to the New York World's Fair and the New York stage.

Certain demonstrations are held to evidence that the public will pay more and more for *a* motion picture—but that is manifestly not true for *the* motion picture, nor for the national amusement budget.

The over-all cost made responsible ultimately at the box offices of the nation's theatres is based precisely on what the public is willing to pay. There is no other yardstick. Interior to that fact there can be, has been, will be, negotiation, finagle, adjustment and bargaining about who gets what share. The public does not care much about the details, but in the average consumer's opinion anyone making over $50 a week is getting into the money, over $100 a week into the blue chips. That's the America that the motion picture exists to serve.

Today's Hollywood cost programs and budgets accept precedent as economic law. It is not.

Miss Mary Pickford once upon a time said to your editor that "it would be a good thing for the motion picture if we all went broke and went to work."

Mr. Samuel Goldwyn, arguing in a somewhat divergent direction, remarked the other day that he had been told that his advice to the producers would be taken "only after they have missed their first payroll."

Such expressions seem to indicate an interior opinion about a collective judgment. The fact seems to be that everyone in Hollywood is smarter than Hollywood is.

Persons of reasonable discretion are able to live on their income and resources. The motion picture has to live on its income, because by the nature of its structure and corporate habits it accumulates little against periods of adversity. What comes in goes out, forthwith.

Happily, these United States are abundantly provided with all that it takes to make and maintain a motion picture industry. It needs no importations of talent, skills or materials. It has vast audience. The American screen can survive and even prosper in the Americas, even if Lady Hollywood has to give up caviar and truffles.

TO this desk today came a letter from Hollywood, from a detached observer of the scene: "Hereabouts they seem to regard the war as something in the nature of a super-special melodrama, mightily interesting in the day-to-day making, but as if it were something to be completed ultimately and shipped off across the mountains to a sales department in New York. What I mean is that nobody here seems to take the long view—or any long views. I realize the market value of artistic detachment on the part of persons whose job is to create entertainment—but it makes me lonesome, because I can remember mobilization, and a world that could not afford to be detached because it was not."

It can be done, by the showmen of America. Those who do it will be the showmen of America.

△ △ △

BASKET OF FISH

WHAT has happened in the sweep of totalitarian powers across neutral countries, especially in view of the methods, would appear now to give those who would minimize the significances of the campaigns of Nazis and Leftists in America occasion to reconsider.

The events of the last few weeks have demonstrated the importance and depth of effect from subversive movements, be they subtle or clumsy, daring or camouflaged. The story is written in blood and disaster from Scandinavia to Belgium.

That is "over there", but over here the boring-from-within process continues.

In the name of art, in the name of liberty, in the name of anything on which they can lay hands for protective coloration, the agents, exponents and vendors of the Sickle & Hammer brand of social order are continuing, in varying degrees of adroitness, to push their cause—and continuing in the world of the motion picture.

Just now there is little indeed of their product reaching the screen.

There is a vast deal of their propagandization, in the name of art, in the name of liberty, in the name of free speech, in the current literature of the screen. The whole lore of the screen is being rewritten, in artistic and historical dissertations, "to the line", being "cultured". A surprising number of these

[*Continued on following page, column* 1]

This Week in the News

England Takes

WHEN, on Wednesday, England moved to conscript all national resources, manpower, profits and all manner of wealth to defend the empire, the American motion picture industry, long beset with quotas, restrictions and regulations in the all important British market, found itself faced with problems both new and largely unknown.

Presumptively all that pertains to the motion picture as an industry and business falls into the category of the conscriptions—which mean the ordering of all persons and institutions for the common defense. One flat proviso announced contemplated a 100 per cent profits tax.

The new English regulation makes the question of future cash withdrawals from England by U. S. film companies highly speculative, at least for some time. Up to the present, the seven American major distributors have taken out an estimated $15,000,000 under the monetary War agreement which permitted a total withdrawal of $17,500,000 during the 12 months ending next November. Universal, not maintaining its own distribution office in England, is not included, but likewise may not take out more than 50 per cent of its British revenue.

Industry organizations in England were invited to a conference Thursday with the new customs and excise officials on a new purchase tax which may be applied to the motion picture business.

The French government has called in all American and Canadian dollars and gold held in that country. No agreement has yet been reached on exchange between the French government and representatives of the American film industry. Negotiations were being conducted in Paris but the present situation has postponed them.

BASKET OF FISH

[*Continued from preceding page*]

operations, appearing in diverse and apparently remote publications, trace back to the copy, counsel and instructions of a single person, Moscow graduate, charmingly ensconced on an institutional payroll supported by proud but practical persons of wealth who appear to fancy they are buying immunity, cheaply. Currently the immunity from attack in print and on soap box seems to be operating, but the durability of the device and the final costs are yet to be measured.

One might have thought that the culminations of that curious expedient of retaining Diego Rivera by the Rockefellers with the mural consequences in Radio City would have been to them and several contemporaries a conclusive sort of demonstration.

What was demonstrated in murals, it would seem, will have to be done all over again in type and other media. There is an order of person who has to eat the whole basket of fish to be sure they are spoiled.

—*Terry Ramsaye*

Dictator Scheduled

WHAT with the war and such, the New York office of United Artists Corporation at mid-week discovered "a Hollywood report" that Charles Chaplin's "Production No. 6," alias some such title as "The Dictators," was being withdrawn, postponed or something.

So it seems Murray Silverstone wired Mr. Chaplin and that Alfred Reeves, manager, who intercepts all the Chaplin traffic in LaBrea avenue, wired back: "I have contacted Charlie and he authorized the following statement: 'The report I may withdraw my film is entirely without foundation. I am cutting it and as soon as it is synchronized it will be released. More than ever now the world needs to laugh. . .'"

United Artists' New York office says it is expecting the picture for September release.

The picture is, presumably, that same which back in the pre-Munich days, the British Foreign office was reported to be sharply opposing on the ground that it might irritate Herr Hitler. Now, presumably they hope it will.

WOR Reviews

MOTION picture openings of notable calibre, in the New York area, are to be given news broadcast treatment by New York's Radio Station WOR. The first of such attentions was given last week to the multiple city opening of the biographical subject "Edison the Man," MGM production, in the Oranges of New Jersey. Henry Pringle, biographer and author of many vigorous magazine articles, covered the openings and took to the air with an account of them and a critical discussion of the picture of which he approved. According to Theodore C. Streibert, vice-president, WOR will set itself no schedule of picture reviewing, but will present reviews and reports of openings when provocation offers.

Third Dimension

THREE DIMENSIONAL cinematography using the polaroid filter-and lorgnette system made its commercial appearance in New York this week in a showing at the sportswear shop of the Bloomingdale department store, with three showings a day.

The subject was bathing suits, all occupied. An added attraction was "Miss Jantzen of 1940," in personal appearance.

Three dimensional screen photography appears to be making progress in the advertising and industrial fields where the use of a viewing device is not invasive of the spectators' interest. Thus far experience dating back over more than a dozen years has not found stereoscopic systems contributing to dramatic effect or audience reaction beyond novelty appeal.

"Wind" Armistice

INDICATIONS in London over the week end were that a settlement of the acrid battle over the British release of "Gone with the Wind" was near but the order to cease firing had not yet been given by the Cinematograph Exhibitors Association which has used the dispute as the keynote of its battle against what it claims to be excessive film rentals.

The belief that peace was near was engendered chiefly by a cable from Louis B. Mayer, head of MGM production in Hollywood, urging conciliation. His cable was in reply to a direct appeal from Harry Mears, president of the CEA, to order the release of "Wind" at normal rentals and under normal conditions. Sam Eckman, MGM head in England, indicated his willingness to meet the CEA on the matter if he was not confronted with a *fait accompli* and Mr. Mears, in reply, said, "The door is open. There is no need to knock."

Following a single independent booking of "Wind" in Manchester for next week the CEA launched an intensive propaganda fight against the film, using the local press to reach the theatre going public.

"Wind" grossed nearly $100,000 in its first week at the Empire, Ritz and Palace theatres in London's West End according to a cable to the New York *Times* from C. A. Lejeune. The receipts, almost $40,000 more than the record set by the first "Broadway Melody," were emphasized by Miss Lejeune as the more remarkable because they came in a week when the Norwegian campaign looked blackest, when a record wartime budget was announced and "with the paper ration and purchase tax in effect and Scotch at $4 a bottle."

U. S. vs ASCAP

THE American Society of Composers, Authors and Publishers was served on May 15th with a grand jury subpoena obtained by the anti-trust division of the Department of Justice.

ASCAP is seeking to effect a new contract on January 1st with radio broadcasters providing for a 70 per cent increase in ASCAP's music royalty. When a similar effort was made in 1934 to increase music "tax" rates for motion picture exhibitors, the Federal Government filed a suit against ASCAP charging that it was an illegal monopoly, acting to restrain trade in the field of popular music. Exhibitors got some relief, dropped their fight against the Society and the U. S. let its suit rest.

Now the radio industry is protesting against higher ASCAP rates and has organized Broadcast Music, Inc. to compete with the Society with a music catalogue.

ASCAP moved this week to quash the present subpoena which, it is understood, might lead to criminal prosecution. Attorneys for the Society conferred with representatives of the Department of Justice on Wednesday, this being followed by the setting of next Wednesday for a hearing by Henry W. Goddard, federal judge, on the grand jury subpoena.

Slot-Movie Union

THE nickel-in-the-slot movie industry, still in promotion and yet to earn its first dollar, that new enterprise of such entrepreneurs as James Roosevelt, and Sam Sax and Frank Orsatti, is going to be born unionized.

The Screen Actors Guild, Hollywood talent union, has already laid claim to jurisdiction over entertainers appearing in pictures for coin machines on the bar room and cocktail lounge circuits.

"SAG officers know that the slot machine movies will vary from the ordinary production of motion pictures, but it has been tentatively agreed that the Guild, through the offices of the parent stage-screen-radio actors' union, Associated Artists and Artistes of America ("Four A's'), has jurisdiction over the performers," said Guild officers in Hollywood, last week.

No move will be made, according to Kenneth Thomson, executive secretary of the Guild, to attempt to negotiate a complete agreement covering terms and conditions of work and minimum wage scales until the various companies are fully under way.

However, any member of any AAAA branch will be permitted to work for the producers without shifting membership to the Guild, and the Guild film producers' minimum wage scales must be observed.

COLUMBIA gets distribution of U. S. Maternity Film Page 12

"GYPSY" sub-standard shows invade hinterland exhibition Page 13

FM BROADCASTERS get 40 channels, adding confusion to chaos in television field Page 15

FIFTH COLUMN search leads FBI to German films Page 18

MAJOR company defendants get subpoenas for Government's New York suit in equity Page 22

AVERAGE annual admission per family is $25.58: $18.39 for adults and $7.19 for children Page 26

MGM announces 52 features for 1940-41 season Page 29

SLIM chance seen for passage of Neely divorcement bill at this session Page 32

NEELY committee probes expenses of bill's proponents; industry spokesmen and others begin attack Page 33

PARAMOUNT delegates hear plans for new product Page 35

UNITED ARTISTS, Metro, Universal hold regionals Page 41

TWENTIETH CENTURY-FOX earns $353,376 in first quarter Page 51

CANADA releasing one war film each month Page 56

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New Erpi Contracts

LOEW'S and Paramount have signed a revised license agreement with Electrical Research Products, Inc., for recording and print royalties. The terms of the new contracts, which are retroactive to July 1, 1936 are the same as the companies have been paying since that date but certain additional concessions have been granted.

The producing companies will be given a 25 per cent credit for the purchase of new recording equipment on all royalty charges over a set minimum. The new contracts provide for both recording and world-wide distribution. The basic old agreement, which was drawn up in 1928 at the start of sound, had different charges for distribution in different places. The new agreement is also said to give a more liberal and a better outlined patent indemnity clause.

The basic charges remain $54 per reel on high budget productions and $27 per reel on low cost films. The new agreement runs until 1944. Erpi is negotiating with the other producing companies and said Wednesday it hopes that shortly all its producer licensees will sign the new basic agreement.

Tax Interpretation

IN A DECISION of apparently far-reaching importance to motion picture talent resident in other states, who may take film contracts in California, the U. S. Board of Tax Appeals in Washington, Tuesday, held that if a married person domiciled in a noncommunity property state performs a contract in California from which he derives income, the income is not to be regarded as community property simply because it was earned in California.

This rule was laid down in passing on an appeal of Herbert Marshall, English film actor, from deficiencies of $86,938 assessed against his 1933, 1934 and 1935 returns by the U. S. Commissioner of Internal Revenue.

Actor Marshall, who went to California in July, 1933, under a contract to make motion pictures, contended that he was domiciled in that state through the remainder of the year and therefore entitled to take advantage of its community property laws. The Appeals Board, however, held that he had not proved definitely that at that time he was determined to make that state his permanent domicile, and affirmed a deficiency of $3,899 imposed by the Commissioner.

The Board did hold that by 1934 he had made up his mind to reside in California and that, accordingly, he was entitled to take advantage of the community property laws, under which he was liable to tax upon only one-half of his net income.

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THIS WEEK IN PICTURES



ON-THE-SPOT PREMIERES, left and below. At a luncheon which began a two civic celebration in Pittsburgh, left, for the opening of 20th Century-Fox's "Lillian Russell" are Herman Wobber, sales manager; Charles McCarthy, advertising and publicity director; Edward Arnold; Ira Cohn, Pittsburgh exchange, and William Sussman, eastern sales.

Below. Metro-Goldwyn-Mayer invaded the Oranges one rainy evening last week for civic and memorial manifestations in behalf of its "Edison, the Man." Here are Spencer Tracy who portrays the inventor; Rita Johnson, the feminine lead; Mrs. Mina Edison Hughes and Charles Edison, secretary of the navy, in Mrs. Hughes home in Llewelyn Park, N. J.





By Metropolitan

REGINALD ARMOUR, above left, RKO manager for continental Europe, is in New York for conferences. With him is Desi Arnaz, who will star in "Too Many Girls."

BEN GOLDEN, below, is mediator in the dispute between the American Guild of Variety Artists and major circuits in which the Guild is seeking closed shop contracts and which at the moment appears deadlocked.

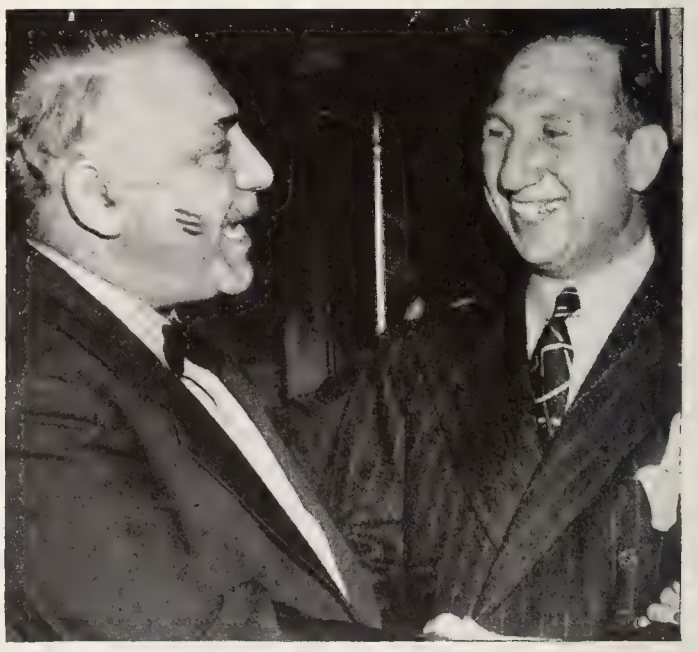


By Staff Photographer



By Staff Photographer

ENRIQUE BAEZ, United Artists manager for Brazil, in New York for home office conferences, said American films command 90 per cent of the playing time of Latin American theatres with little opportunity for further expansion. With him, above right, is Walter Gould of the UA foreign department.



ALEX SCHREIBER, above right, of Associated Theatres, Detroit, meets and enjoys Henry Armetta on the set of "The Sentence" at the Warner studios in Burbank, Cal.



PROMINENT citizens and film men of St. John, N.B., honor N. L. Nathanson, president of Famous Players Canadian, on his first visit to that territory. On the dais above are A. E. Smith, T. F. Drummie, Ben Goldsaler, chief of the circuit's program department; Mayor D. L. McLaren, Mr. Nathanson; Howard P. Robinson, the host; Chief Justice, J. B. M. Baxter; J. J. Fitzgibbons, general manager; J. D. McKenna, W. H. Golding and L. W. Bewick. More than 80 attended.





C. C. POTWIN, above, widely known in the theatre field as an acoustics engineer, has been elected a Fellow of the Acoustical Society of America. A regular contributor and consultant to *Better Theatres*, he is acoustics engineers on the staff of ERPI.

M. F. BURNS, left, who has been in charge of RCA Photophone on the west coast, is director of the RCA World's Fair exhibit.

GRACE McDONALD, right, star of the Broadway musical hit, "Very Warm for May", arrives in Hollywood to play the lead in Paramount's "Dancing on a Dime" and is met by Muriel Angelus, extreme right, also formerly of the stage. Miss McDonald's father, William McDonnell, is on the sales promotion staff of Quigley Publications.





ON LOCATION, above. Continuing the series of authentic atmosphere locations Pat O'Brien arrives in South Bend to make scenes for Warners' "The Life of Knute Rockne" in which he plays the famous coach. Here he and Mrs. O'Brien are met by Jeanne Rockne, Mrs. Knute Rockne, Jackie and Knute, Jr.



RAY SCHRIEBER, above, of the Colonial theatre, Detroit, Mich., and Mrs. Schrieber visit Fredric March on the "Victory" set at the Paramount studios in Hollywood.

CLIFFORD B. BRAUN, right, Ottumwa Theatre Company, Iowa, meets Virginia Bruce at Warners.





S. W. SMITH, right, managing director of British Lion Film Corporation, distributors in Britain of Republic product, who is president of the Kinematograph Renters Society for 1940-41, at present engaged in controversy over "Gone with the Wind" rental terms.

COLUMBIA, ONLY MAJOR BIDDER, GETS DISTRIBUTION OF "FIGHT FOR LIFE"

Release of "Fight for Life", Maternity Study, on Basis of 75 Per Cent of Gross to Columbia Pictures

Columbia Pictures and Uncle Sam this week became partners in motion picture distribution, Columbia agreeing to pay Uncle Sam 25 per cent of the gross, taking 75 per cent for selling "The Fight for Life."

National distribution to "regular" film theatres of the U. S. Film Service's feature, about maternity in the slums, produced by Pare Lorentz, was turned over Monday to Columbia Pictures by the Federal Security Agency, at Washington for five years, when the rights will revert to the Federal Government.

Only Major Bidder

Columbia's bid was the only one submitted from among the ten large distributors, although the Government had sent bid invitations to all. Previously, Loew's circuit management in New York had rejected the film for exhibition in its houses.

The Government also sent invitations to numerous smaller distributors, and although word from Washington several days ago said that 29 of them had responded, the Federal Security Agency, Monday, could furnish the names of but six: Jewel Productions, American Pictures, Astor, World, Film Alliance and one Thomas Brady.

It was reported in Washington that there was considerable dissatisfaction over the contract award, but U. S. officials concerned said Columbia made the most advantageous proposal, offering to pay the Government 25 per cent of its gross receipts from the film, and that it had shown it was in advantageous position to distribute it, having 31 exchanges and making, on the average 8,000 theatre contracts annually for the pictures it handles.

It was said in the Capital that one of the charges lodged was that Columbia would be able to turn the distribution over to an independent, but it was pointed out at the Federal Security Agency that a provision of U. S. law prohibits a contractor from "farming out" his contract, unless specific provision is made in the agreement for such a course.

To Be Leased Separately

"Fight for Life" is to be leased as a single feature on its own specific contract, and may not be blocked, i.e., sold with other films. The company may lease it on a flat rental or percentage basis, in the same way it handles any other picture, but, "because of the inherent difficulty of estimating the value of a picture in advance, the actual prices are left to the discretion of the distributor with only the stipulation that they be reasonable."

In addition to the requirement that the film be booked alone and by separate contract, the FSA has set down other requirements, providing that Columbia may not cancel the special, standard contract or make changes therein without Government approval and that all exploitation material also is to be submitted for approval of the Government before it is issued. The company is also prohibited from extending credit to exhibitors on the picture except with permission from the Government. No other contract or bidding requirements would be divulged.

The contract is to become effective upon receipt by Columbia of the negative, complete, which will be shortly.

Columbia's home office in New York made announcement of the acquisition, late Tuesday, in the following statement to the press, which it termed "important":

"Columbia has been awarded by the Government the contract to distribute nationally the Pare Lorentz film, 'The Fight for Life,' which opened sensationally at the Belmont Theatre, New York, at $1.10, and is now in the 12th week of an apparently indefinite run there.

"The company plans to pre-release the picture in a number of key cities. The contract with the United States Government stipulates that the film must be sold separately, and that the Government will participate in the profits."

Opposed by Audience Groups

When "The Fight for Life," first sound feature to be produced by the Government for regular theatre consumption, made its first public appearance, at New York's Belmont, it immediately became the subject of wide controversy, in medical quarters and elsewhere, because of its treatment of childbirth. There were some "outside" individuals who encouraged its showing, others who did not, among them the Maternity Association Center of New York, which stated that its theatre exhibition would bring "fear and terror."

The film does not carry a Production Code Seal, nor has any application been received by the Motion Picture Producers and Distributors of America to grant one. The ommision of a Code number is explained on the grounds that the film, as being sponsored by the government, "does not need a seal." Whether its acquisition by Columbia changes its PCA status, had not been determined.

The production has been shown to the New York State Board of Censors for the purpose of that body's own information and not for obtaining the Board's imprimatur, that had not been required because it is considered an "educational." "Birth of a Baby," a picture similar in theme and treatment to "The Fight for Life," was barred in 1938 from any public place of amusement by the New York State Censor Board.

The National Legion of Decency placed "Fight for Life" in the "separate classification" accorded certain pictures, observing that introduction of this kind of material on the theatrical screen for presentation to unselected audiences is questionable, and concluding that the possibility that the depiction of the dangers attendant upon childbirth may affright some audience members.

T. C. Atkins, production consultant for the U. S. Film Service, as producers of "The Fight for Life," had been in New York for several weeks prior to the making of the award, investigating bidders. He explained before returning to Washington, that the Government not only made certain that the successful bidder could fulfill distribution, but also all stipulations set down in connection therewith.

The type of production which the maternity subject might receive at the hands of some "independent" distributors of clinical subjects, had been a matter of speculation in film quarters in New York, it being felt by some that attempts might be made by a certain type of independent to exploit the film in some "sexsational" manner.

"The Fight for Life" brought out in the open, last March, smouldering resentment in Congress against the New Deal's spendings by the U. S. Film Service on "documentary" films like "Life," "The Plough That Broke the Plains," "The River," etc. It resulted in both houses abolishing the Service after June 30th by not making funds available for 1940-41.

Typical of the attack was that led by Congressman Albert J. Engel (Rep., Mich.), who made the charge that the U. S. Office of Education had supplied $178,000 of WPA public relief money "to make 'The Fight for Life' to show poor people in the slums eating from garbage cans, after seven years of New Deal squandering of public funds." Representative Engel further charged that President Roosevelt had allocated $331,000 of emergency relief money for such "documentary" films.

After preliminary hearings, and while the U. S. Film Service was still hoping for appropriations to continue, it became known in Washington that producer Pare Lorentz' salary had been cut from $10,000 to $7,500 a year to conform with salaries paid in the U. S. Office of Education, and it was said that in all probability he would resign on June 30th.

House Refuses Funds

Adamant in its opposition to continuance of both the motion picture and radio services set up by President Roosevelt without Congressional sanction, the House Appropriations Committee this week, in submitting the 1940-41 relief appropriation legislation, included in the measure two specific prohibitions against the expenditure of relief funds for those activities and emphasized the point in the report.

Outlining, in Section 12, certain restrictions on agencies spending relief funds, the Committee incorporated in the measure a provision that "except as authorized in this joint resolution, no allocation of funds shall be made to any Federal agency. No such allocation shall be made for the exercise of the functions of the Radio Division or the United States Film Service transferred to the Office of Education of the Federal Security Agency."

In the New York offices of the U. S. Film Service, established to maintain contact with the motion picture industry, in its distribution home, feeling was bitter against the Congressmen, who, the employees of the Service felt, did not give the Service a "fair hearing" and who did not fully know of its activities. It was pointed out by one person in the distribution department that the Service had recently catalogued over 300 films made by it and other agencies of the Government; that these films represented a value to the country; that the catalogue was a work in itself; that the Service had tried to correlate information, for distribution on films of various agencies; that its activities, nevertheless, were not fully appreciated by the Congressmen who allowed its demise; that it had opened an exchange in Washington for the distribution of the Government films; and that, in the operation of this exchange, it was hampered by the animosity of the major companies, whose film exchanges in that city were nearby.

MPTOA PLEADS FOR RED CROSS TRAILER

The American Red Cross is appealing to the public for war funds through the newsreels, along with other media, and the MPTOA, through Edward L. Kuykendall, president, on Wednesday appealed to exhibitors to cooperate by not allowing the appeal message to be cut from newsreels when it reaches their theatres.

'GYPSY' SHOWS INVADE HINTERLAND WITH 16mm

And Two Hundred or More Motion Pictures, 40 of Them Produced in 1939, Are Available from Large Companies

Like the gypsies, hundreds of 16mm film exhibitors are now taking to the roads with the spring, to the deep concern of many a "regular" theatre owner whose path will be crossed by the itinerants in competition and who face in addition World Fairs as well as thousands of carnivals, night baseball, softball and other outdoor games, amusement parks and beaches.

A greater number than ever of itinerant showmen, using 16mm motion pictures for the most part, will be on the road, reports show and the parallel increase in the 16mm so-called "non-theatrical" business has been accentuated with hundreds of theatrical features and thousands of shorts available to the users of 16mm projectors.

A survey of the principal regular film companies shows that a large number of features, many of a recent date, are available for 16mm "non-theatrical" distribution. Listed are two hundred or more films, including nearly 40 produced in 1939, made by the 10 large companies, and exhibitors again are charging that many 16mm pictures for theatres are finding their way into "competitive" itinerant situations.

Four Companies in Field

RKO, Paramount, Universal and Monogram are the principal companies that have given attention to the 16mm field, reducing to 16mm from 35mm product. Metro-Goldwyn-Mayer, Warner Brothers and Twentieth Century-Fox have not entered the 16mm business, holding that it is not good policy. The viewpoint of these companies, which neither distribute 16mm film nor have 16mm pictures handled by outsiders for them, is summed up by Howard Dietz, advertising and publicity director of Metro-Goldwyn-Mayer, who said, "MGM is interested only in doing business with established theatres."

The 16mm distributors and some majors which handle 16mm films do not wish too much attention give to their activities. The position of the companies which make 16mm prints available is that these films are solely for non-theatrical use.

G. W. Hedwig of Nu-Art Film Company, a 16mm distributor, said, "The less said about 16mm films the better. Exhibitors are always squawking when companies sell 16mm rights to their films."

Louis S. Lifton, director of advertising and publicity for Monogram Pictures said that company made available its films for 16mm purposes after a certain time and then only for non-theatrical purposes.

RKO's general policy is not to make available 16mm prints of its pictures anywhere that there can be any possible competition with theatres.

Paramount Leaving Field

Paramount has decided, because of the detail involved and the very small revenue obtained, to drop all 16mm activity. For some time the company experimented with 16mm films for special non-competitive spots but now plans permanently to drop 16mm prints, according to Jack Barry.

Universal policy is to rent 16mm prints only to "absolutely non-competitive" situations, according to Herman Stern. In each case the distributor must approve the 16mm booking. 16mm prints of Universal pictures as old as eight to ten years are shown in steamships, CCC camps, prisons and to shut-ins.

Last November national Allied States Association issued a bulletin condemning "increased activity in the public exhibition of 16mm film." At that time companies were urged to examine their 16mm contracts to make sure that public exhibitions would be illegal.

The Associated Theatre Owners of Indiana, Inc., has warned its members about the threat of illegal 16mm. competition this summer. The Association said that some 16mm showmen were offering complete 90-minute shows, obtained at rental of as low as $7.50. The 16mm exhibitors are expected to be active in Wisconsin and Michigan this summer.

Asks Exhibitors to Report

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the organization's current service bulletin asks exhibitors to report any cases where pictures shown in "itinerant theatres" do not carry the Ohio censorship leader. The bulletin said that several hundred such "theatres" were expected in the State this summer. "In most of the spots, 16mm film will be used and the tieups are usually with groups of merchants," Mr. Wood wrote, "These shows are given both indoors and outdoors."

Bookings on 16mm product of the principal companies must be approved by the company. Some exhibitors claim that approval has been given to a situation as "non-competitive" when the business of the theatre is hurt. It also has been pointed out a 16mm print might be booked for a home showing and instead be shown in an "itinerant theatre" or elsewhere.

A large number of 16mm films, most of them made by the smaller independents and foreign companies, are booked without any restriction except not in places that regularly show 35mm film. In these cases the 16mm rights have been sold "without restriction."

Applications Made Easy

Most of the 16mm distribution is handled by large recognized companies. However, there are many smaller distributors of 16mm film. Even the large companies make the application for approval from the major company as easy as possible. The Bell & Howell "Filmosound Library" (16mm catalogue) explains this: "Some of these films, notably those from 'major' producers, are restricted against showing in any but "approved locations." An application blank for such approval is inserted into this catalogue. Please fill it out immediately and mail in the postpaid envelope, even before you are ready for your first show. No commitment is involved. The application for 'Universal' approval is all that is necessary." The company also stresses the value of "non-theatrical advertising with theatrical materials," and rents press books, lobby cards, glossy stills, one-sheets as well as discussion outlines and study guides.

In many cases 16mm prints can be bought outright as well as rented. Sale prices run from about $15 to $30 per reel. The range of rental for a feature is $15 to $25. "The Big Parade" at $6 tops the price list for silent features. Shorts are rented from a dollar on up. In addition to those rented there are hundreds of free shorts, advertising and promotional material. It is said that many of these "sponsored" reels have little or no advertising and are made entirely from an entertainment viewpoint.

Eastman Showings Restricted

The Eastman Kodascope 16mm catalogue points out that certain designated films are "restricted." Those indicated are "offered for exhibition in non-theatrical places of entertainment, such as residences, schools, churches, camps, institutions, clubs, railroad trains and other private and semi-private places which do not admit the general public for an admission fee." The restricted films, it is said, must not be shown, even without charge, under merchant sponsorship. Mickey Mouse, Silly Symphony and other Walt Disney cartoons are rented by Eastman but "their showing must not be advertised, nor made open to the general public, nor may admission be charged for their viewing," and must not be shown in competition with motion picture theatres.

Castle Films distributes 16mm films based on newsreels and other short subjects. The sound edition of 350 feet of Castle Films sells for $17.50 and is "based on original footage of theatrical release."

A large number of RKO and Universal 16mm films is handled by Walter O. Gutlohn, Inc. That company issues two large catalogues of 16mm films, one "entertainment films" and the other "educational films." In the educational classification are included some features and many shorts which received theatrical distribution in their 35mm form.

The YMCA, through its Motion Picture Bureau, is a large distributor of 16mm film. For $2 an organization joins the Film Service and is eligible to receive many films free and others for a rental fee. Universal and Columbia advertise in the YMCA catalogue to call attention to their "non-theatrical" departments.

Jack H Levin, general manager of the Copyright Protection Bureau, attributed the spread

(Continued on following page)

TWO-REEL SUBJECT ON UNEMPLOYMENT

A two-reel documentary film on technological unemployment, "The Valley," has been made under the auspices of the Educational Film Institute of New York University in New York City and the Documentary Film Productions, Inc. The production is the third by this group, the other two having been "Children Must Learn" and "And So They Live." Willard Van Dyke, who was connected with the housing documentary film, "The City," directed the shootings of "The Valley." The picture has no definite distribution plans or release date. The Educational Film Institute with Dr. Spencer Pollard as director is financed by a grant from the Alfred P. Sloan Foundation for the purpose of making documentary films on national economic subjects.

TITLES OF 16mm FEATURES IN FIELD

(*Continued from preceding page*)

of unauthorized, non-contractual exhibitions of both 35 and 16mm film to laxity on the part of exhibitors in previous seasons. He said that the exhibitors must be vigilantes and spot any suspicious showing and report it to their state organization which would refer it to the Bureau, if circumstances warranted.

"The distributors are spending great sums of money," Mr. Levin said, "to offer policing and protection, but the exhibitor must be the local constable. The Copyright Protection Bureau cooperates more readily with exhibitors than the exhibitors with the Bureau."

He explained the purpose of the Bureau was to keep territories clear of non-contracted, unauthorized exhibitions of film, and pleaded for 100 per cent cooperation and prompt notice of suspicious showings.

The following is a partial list of 16mm features available, together with their original release dates. In addition to those listed, hundreds of features made by independents, films of British companies and other producers are being distributed by 16mm companies. The number of shorts in 16mm runs into the thousands, among them the Disney cartoons, Universal shorts, Terrytoons and films made by the Government and other similar agencies. All the pictures listed are intended for "non-theatrical" showings but exhibitors charge that scores of them are used in competition by itinerant showmen:

MONOGRAM

Atlantic Flight, July 25, 1938.
Barefoot Boy, September 1, 1938.
Boy of the Streets, December 2, 1937.
Gangster's Boy, November 16, 1938.
Girl of the Limberlost, August 29, 1934.
The Healer, May 28, 1935.
Hoosier Schoolboy, June 29, 1937.
The Hoosier Schoolmaster, April 9, 1935.
Jane Eyre, July 17, 1934.
Keeper of the Bees, June 11, 1935.
King Kelly of the U.S.A., September 11, 1934.
Little Pal, February 19, 1939.
Luck of Roaring Camp.
Mystery of Mr. Wong, March 8, 1939.
Mystery Plane, February 27, 1939.
Oliver Twist, February 25, 1933.
Paradise Isle, July 7, 1937.
Romance of the Limberlost, June 16, 1938.
Starlight Over Texas, September 27, 1938.
Streets of New York, April 10, 1939.
Sweetheart of Sigma Chi, October 26, 1933.
Under the Big Top, September 15, 1938.
Wolf Call, May 18, 1939.

PARAMOUNT

Arkansas Traveler, October 14, 1938.
Artists & Models Abroad, October 30, 1938.
Big Broadcast of 1938, February 18, 1938.
Bluebeard's Eighth Wife, February 25, 1938.
The Buccaneer, February 4, 1938.
Cocoanut Grove, July 31, 1937.
The General Died at Dawn, September 3, 1936.
Girl of the Ozarks, June 12, 1936.
Give Me a Sailor, August 13, 1938.
High, Wide & Handsome, July 22, 1937.
If I Had a Million, December 3, 1932.
I'm From Missouri, April 9, 1939.
Movie Crazy, August 12, 1932.
One Sunday Afternoon, September 2, 1938.
President Vanishes, November 17, 1934.
Ruggles of Red Gap, February 19, 1935.
Souls at Sea, August 10, 1937.
Spendthrift, July 23, 1936.
Wells Fargo, December 7, 1937.
The Plainsman, November 24, 1936.

RKO

Allegheny Uprising, October 24, 1939.
Bachelor Mother, July 3, 1939.
Bring 'Em Back Alive, June 5, 1932.
Bringing Up Baby, February 11, 1938.
Career, July 12, 1939.
Carefree, August 30, 1938.
Cimarron, October 12, 1930.
Damsel in Distress, November 12, 1937.
Day the Bookies Wept, September 18, 1930.
Fifth Avenue Girl, August 22, 1939.
Fight for Your Lady, September 28, 1937.
Five Came Back, June 12, 1939.
Fixer Dugan, May 29, 1939.
Flying Irishman, March 17, 1939.
Great Man Votes, Jan. 11, 1939.
Gunga Din, January 25, 1939.
Having a Wonderful Time, June 30, 1938.
High Flyers, December 15, 1937.
Hitting a New High, December 3, 1937.
I'm From the City, July 28, 1938.
In Name Only, August 3, 1939.
Joy of Living, March 22, 1938.
King Kong, February 25, 1933.
Let's Sing Again, April 18, 1936.
Little Women, November 16, 1933.
Love Affair, March 13, 1939.
Mad Miss Manton, October 27, 1938.
Make a Wish, August 27, 1937.
Man to Remember, October 3, 1938.
Meet Doctor Christian, October 19, 1939.
Mother Carey's Chickens, July 25, 1938.
Nurse Edith Cavell, August 22, 1938.
Radio City Revels, February 1, 1938.
Rainbow on the River, December 25, 1936.
Reno, November 16, 1939.
Room Service, September 14, 1938.
Saint in London, July 19, 1939.
Saint in New York, May 4, 1938.
Sky Giant, July 19, 1938.
Smashing the Rackets, August 11, 1938.
Stage Door, September 13, 1937.
Story of Irene & Vernon Castle, March 31, 1939.
That's Right, Youre Wrong, November 20, 1939.
Vivacious Lady, May 5, 1938.
When's Your Birthday, February 19, 1936.

UNITED ARTISTS

Abraham Lincoln, August 31, 1930.
Count of Monte Cristo, August 29, 1934.
Last of the Mohicans, August 12, 1936.
Let 'Em Have It, June 16, 1935.
The Melody Lingers On, November 7, 1935.
Transatlantic Merry-Go-Round, November 1, 1934.
Joe Palooka, February 1, 1934.
I Cover the Waterfront, May 19, 1933.
Red Salute, September 12, 1935.

UNIVERSAL

Affair of Susan, September 17, 1935.
Airmail, 1932.
Alias Mary Dow, June 29, 1935.
Bank Alarm, June 4, 1937.
Beloved, January 27, 1934.
The Big Cage, May 10, 1933.
California Straight Ahead, April 16, 1937.
Destination Unknown, April 8, 1933.
Diamond Jim, August 24, 1935.
Don't Get Personal, February 24, 1936.
East Side of Heaven, April 10, 1939.
Ex-Champ, May 17, 1939.
Family Next Door, April 4, 1939.
First Love, November 3, 1939.
For Love or Money, May 8, 1939.
Four Days' Wonder, January 5, 1937.
Gift of Gab, September 25, 1934.
The Good Fairy, February 1, 1935.
Goodbye Broadway, May 17, 1938.
The Great Impersonation, December 14, 1935.
Heaven on Earth, December 20, 1931.
His Night Out, October 19, 1935.
The Human Side, September 15, 1934.
Imitation of Life, November 23, 1934.
Inside Information, June 23, 1939.
Invisible Man, November 18, 1933.
Lady Tubbs, July 2, 1935.
Letter of Introduction, July 30, 1938.
Mad About Music, February 28, 1938.
Magnificent Brute, October 24, 1936.
Magnificent Obsession, December 21, 1935.
Mikado, September 8, 1939.
My Man Godfrey, June 16, 1936.
My Pal, the King, 1932.
Nagana, February 16, 1933.
Newsboys' Home, January 24, 1939.
Nobody's Fool, June 5, 1935.
Once in a Lifetime, 1932.
100 Men and a Girl, September 3, 1937.
Prescription for Romance, December 21, 1937.
Rage of Paris, June 14, 1938.
The Road Back, June 18, 1937.
Romance in the Rain, September 8, 1934.
Service de Luxe, October 18, 1938.
Showboat, April 30, 1936.
Son of Frankenstein, January 13, 1939.
Spirit of Culver, March 10, 1939.
Sun Never Sets, May 26, 1939.
Sutter's Gold, March 28, 1936.
Swing that Cheer, November 14, 1938.
That Certain Age, October 7, 1938.
There's Always Tomorrow, November 10, 1934.
Three Kids and a Queen, October 17, 1935.
Three Smart Girls Grow Up, March 24, 1939.
Unexpected Father, July 14, 1937.
You Can't Cheat an Honest Man, February 20, 1939.
You're A Sweetheart, December 26, 1937.
When Love Is Young, April 19, 1937.
When Tomorrow Comes, August 11, 1939.

$278,210 Award to Hart In UA Suit Upheld

The Court of Appeals in Albany Tuesday affirmed without opinion a judgment for $278,210 in favor of William S. Hart, western star, and his sister Mary against the United Artists Corporation. This action ended nine years of litigation during which the suit has been in the lower and appellate divisions of both the Federal and New York State courts.

Mr. Hart charged that his production, "Tumbleweeds" (1925), was improperly block-booked with "Wild Justice" and as a result he suffered a loss on the deal. On November 4, 1938, the New York Supreme Court awarded Mr. Hart $85,000. This judgment was upheld by the Appellate Division November 17, 1939. United Artists appealed and a new trial was ordered. At the new trial the judgment, including the interest, was increased. House, Grossman, Vorhaus & Henley represented Mr. Hart.

Reissue "West Wall"

The RKO Pathe short subject, "West Wall," first released last December, has been reissued for the New York RKO circuit, opening in 41 houses, and for the RKO circuit nationwide later.

Sponsor Child Shows

California State Theatres Association, Interfraternal Council and Golden State Theatres are sponsoring a series of semi-monthly free admission film shows for school children.

FCC COMMERCIALIZES "FM", ADDING CONFUSION TO TELEVISION CHAOS

Assignment of Bands for Use After January 1st Will Force Television Out of Its Number One Channel

By a sweeping use of its power the Federal Communications Commission last Sunday gave commercial standing to frequency modulation broadcasting and simultaneously further confused the television situation which has been in a heavy fog ever since the Commission's recent contradictory orders. The number one television channel from 46,000 to 50,000 kilocycles was given over to FM radio so that the latter would have complete use of the whole band between 42,000 and 50,000 kilocycles.

Wider Radio Use Seen

The Commission's action in granting commercialization to FM broadcasting beginning next January 1st will further the competition offered by radio to motion picture theatres. FM stations can operate in areas and at times when the regular radio is unsatisfactory and furthermore stations will be possible for every town of any size, presenting many exhibitors with local radio competition where it has not been found up to now.

Frequency modulation broadcasting (FM) was described in two articles in Motion Picture Herald (December 9 and 16, 1939). Said to be the answer to the radio listener's dream, it is claimed to be "staticless" and to give "unbelievable" high fidelity reception. Many engineers believe that FM radio will eventually replace the present system and that the 40,000,000 receivers and $75,000,000 worth of transmitters now in use will be made obsolete.

Television Seen Set Back

The possibility of early competition to motion picture theatres from television appeared more remote following the FM decision because most of the present television stations will be asked to "move over" to make room for the FM broadcasters. W2XBS, NBC's television station in New York, has done the most extensive experimentation in program technique and it will have to move from its present band. Until the Commission issues its television order, expected any day, the television stations using channel No. 1 do not know their new band assignments.

An additional complicating factor is that changes in the wave length used by television stations will require expensive alterations in the transmitters and keep them off the air some time. Furthermore, adjustments might be required in all present television receivers.

At the present time the following television stations, in addition to NBC's W2XBS, use the wave length which has been taken away from television: the Don Lee Broadcasting System station, W6XAO, which also has a regular program schedule; the Allen B. DuMont (Paramount affiliate) station in Passaic, N. J., W2XVT; W3XPF, Farnsworth; W9XAL, First National Television; W2XB-W2XH, General Electric Company; W1XG, General Television Corporation; W3XE, Philco; W2XDR, Radio Pictures, Inc.; W3XEP, RCA Manufacturing Company; W9XZV, Zenith Radio Corporation, and several other stations.

The action of the FCC provides 40 200-kilocycle channels for FM broadcasting. This is said to be sufficient to cover the whole country because FM stations can operate on the same wave-length every hundred miles or so without any interference with each other. Of the 40 FM bands 35 will be available for regular commercial radio and five for non-commercial, experimental and educational work.

In addition to taking the No. 1 television channel which is used by most television stations the No. 8 band from 156,000 to 162,000 kilocycles has been discontinued. The present No. 2 channel will be renumbered No. 1 and a new channel will be provided for television at 60,000 to 66,000 kilocycles. This band was taken away from the Government which was given the No. 8 television channel and the 40,000 to 42,000 kilocycle band in exchange.

At present the CBS television station in New York, W2XAX, is assigned to channel No. 2. If the NBC station is moved up, the CBS station also will have to change its wave length.

Also as a result of the changes all of the some 130 applications for FM radio stations now pending will be dismissed in order that new applications may be filed for the space on the frequencies now available for FM broadcasting. The authorization of existing experimental stations will be terminated by January 1st so that the new requests may be made for wave lengths.

Commission Lauds Development

Frequency modulation was hailed by the Government body as "one of the most significant" contributions made to radio in recent years.

"FM is highly developed. It is ready to move forward on a broad scale and on a full commercial basis. On this point there is complete agreement among the engineers of both the manufacturing and the broadcasting industries," the report said.

"A substantial demand for FM transmitting stations for full operation exists today. A comparable public demand for receiving sets is predicted. It can be expected, therefore, that this advancement in the broadcast art will create employment for thousands of persons in the manufacturing, installation and maintenance of transmitting and receiving equipment and the programming of such stations," the report said.

Although five companies now make FM receivers about a dozen firms are expected to enter the field immediately. Transmitting equipment is being made by General Electric, Western Electric and Radio and Engineering Laboratories, Long Island City. The RCA Manufacturing Company has announced that it will make FM transmitters.

The Commission's report said that present standard broadcasting would continue and that it would "render full service for a number of years." It admitted that it could not predict the extent to which the public would be attracted away from "standard" broadcasting.

Facsimile development was also stimulated by the FCC's order. W. G. H. Finch, facsimile inventor, said that service on a national basis might be expected in a short time.

DuMont Discontinues Small Sets

The Allen B. DuMont company has discontinued production of small image television receivers and is now concentrating on large-screen, direct-vision receivers, using the 14-inch and 20-inch DuMont teletrons. Mr. DuMont said: "Television long ago passed through its 'head-phone stage,' just as did sound broadcasting in its earlier days. Today the public is interested in large images that can be comfortably viewed by a group."

Television Reception at Sea

The National Broadcasting Company reported that clear and steady television images were seen on the President Roosevelt, U. S. liner, when the ship was more than 230 miles out. This record-breaking reception was had after RCA engineers returned from a demonstration of television at Hamilton, Bermuda. Engineers reported that the reception was caused by a wave refracted in the atmosphere.

Theatre Planned for Television

One of the first theatres in Ohio to be equipped for television, if and when it is developed to permit projection of televised pictures on a screen for use in a theatre, will be built in a Columbus suburban location by Hal D. Dickinson. Estimated cost of the structure, which will contain two storerooms and eight apartments in addition to the theatre, is given at $75,000. Excavation work is to begin June 1st for completion November 1st. There will be an adjacent parking lot to accommodate 200 cars. The house will be leased by W. J. Russell, who operates the suburban Pythian and Columbia theatres in Columbus.

Theatre Radio Permit Denied

The application of the Publix Bamford Theatres, Inc. of Asheville, N. C., for a construction permit for a new radio station in that city has been denied by the Federal Communications Commission.

HOLLYWOOD'S ALL-STAR TELEVISION MIXUP

The first all-star telecast scheduled by the Don Lee System television station, WX6AO, last Sunday failed because no one told the screen actors they would be televised.

Mickey Rooney, Edward Arnold, Lewis Stone, Hedda Hopper, Marjorie Rambeau, Rosemary Lane and Marsha Hunt appeared at the station for a rehearsal of "I Am an American" before their appearance at the Hollywood Bowl. The screen players thought it was merely a Mutual radio program. When they learned it was also scheduled for a telecast, that part of the program had to be cancelled because the film actors and actresses did not have time to prepare and learn their lines.

Milliken Addresses Club

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, addressed the annual dinner of the Indianapolis Business and Professional Women's Club Thursday night in that city. He said that the motion picture could only have arisen to its present state under a democratic form of government.

Indiana Meeting Postponed

The third annual mid-Summer convention of the Associated Theatre Owners of Indiana, scheduled for June 10-12, has been postponed to June 25-27 at the Spring Mill Inn at Mitchell, Indiana.

"'Lillian Russell' is not only a worthy successor to 'Alexander's Ragtime Band' but in many ways even better! Alice Faye gives a performance that is in a class by itself. In my opinion this is the best picture that Darryl Zanuck has made!"

—Louella Parsons, Motion Picture Editor, International News Service

LILLIAN RUSSELL' . . . A
MAGNIFICENT ATTRACTION
THAT CANNOT FAIL TO BE
A BOXOFFICE BONANZA!"

—Hollywood Reporter

"'Lillian Russell' offers a full grab bag of entertainment!"

—Buck Herzog, Milwaukee Sentinel

Zanuck adds another bright and shining
eather to his already crowded cap of
achievement. Terrific entertainment. Lillian
Russell never had a failure in the theatre—the
picture is a cinch to carry on that tradition."

—Jimmy Starr, Los Angeles Herald

"'LILLIAN RUSSELL'. . . . A TRIUMPH!"

—Virginia Wright, Los Angeles Daily News

ONG TO BE REMEMBERED."

—Eleazer Shinmark, Chicago Herald American

"A grand picture about a grand entertainer. 'Lillian Russell' is magnificent. Alice Faye makes a superb and perfect Lillian and I saw the original Lillian Russell herself."

—Harold Hunt, Portland Journal

"A TRIUMPH FOR ALICE FAYE AND THE PRODUCERS OF THE FILM!"

—Charles S. Howard, Boston Globe

ASTERFUL PRODUCTION FROM EVERY ANGLE—ACTING,
RSONALITIES, AND ABOVE ALL, ENTERTAINMENT!"

—John E. McCormick, Salt Lake Telegram

'Lillian Russell' for two hours makes you
believe again in romance, beauty and gaiety.
The star of Alice Faye shines more brightly,
more clearly than ever before."

—Harrison Carroll, King Features Los Angeles

"Combines all essentials of entertainment necessary for boxoffice success!"

—Showmen's Trade Review

"'Lillian Russell' of the screen will capture America as completely as did the Lillian Russell of her day."

—Herbert Larson, Portland Oregonian

f Lillian Russell could really act and sing like
lice, she must have been pretty good too!"

—Keith Wilson, Omaha World Herald

"It was perfect!"

C. Gallati, International News Service

THESE ARE THE "LILLIAN RUSSELL" REVIEWS THE NATION'S MILLIONS ARE READING!

"Public should accord it a terrific reception; and the producer-distributor should find it a top grosser of this or any year! In brief, 'Lillian Russell' is a natural boxoffice smash!"
—The Film Daily

"'Lillian Russell' takes top rank with 'Alexander's Ragtime Band'!"
—Wood Soanes, Oakland Tribune

"IT WAS WONDERFUL. A GREAT PICTURE!"
—Nate Gross, Chicago Herald American

"To a lavish degree, 'Lillian Russell' has the stuff to bring in the big coin: names, fetching music, extravagant production, a fascinating story, a wealth of entertainment!"
—Hollywood Variety

"A stirring triumph, vitally recreating the life and loves of the most glamorous characters America has known. Nobody could have been a more superb Lillian Russell than Alice Faye!"
—Jules Steel, St. Paul Pioneer Press

"'Lillian' practices what 'Alexander' preached. Eight tunes and a boxoffice jingle."
—Ken Clayton, Des Moines Register Tribune

"Better than 'Alexander's Ragtime Band' ... 'Lillian Russell' grand entertainment!"
—Harry Murdock, Philadelphia Ledger

"'Lillian Russell' tops even 'Alexander's Ragtime Band'! Alice aye is great. It's one of the really great all-time musicals ith a tremendous story of a great sympathetic power."
—Maurice Savage, San Diego Union Tribune

"A GRAND PIECE OF ENTERTAINMENT!"
—Harry Martin, Memphis Commercial Appe

"It compares intriguingly with 'Alexander's Ragtime Band' and will enjoy similar popularity!"
—Edwin Schallert, Los Angeles Times

"Nostalgic for older generations, glorious for the younger, entertaining always for both!"
—Earl N. Pomeroy, Minneapolis Morning Tribune

"Swell...the grandest experience a movie fan will ever have!"
—Dorothy Guinan, Philadelphia Daily News

"A rich tapestry of song, sentiment, costumes and humor!"
—Archer Winsten, N. Y. Post

"'LILLIAN RUSSELL' A MEMORABLE MONEY-GETTER!"
—Motion Picture Daily

20th CENTURY FOX

"'LILLIAN RUSSELL' PROMISES TO TAKE RANK AS ONE OF THE GREATEST PICTURES OF ALL TIME."
—Charles Comfort, Seattle Star

GERMAN FILMS IN U.S. IN 'FIFTH COLUMN' SEARCH

FBI Conducts Investigation of Imports, Theatres in Drive Against Subversion

Precautions being taken by the United States Government against subversive activities of foreign powers through "fifth columns," propagandizing and other methods, have reached the American motion picture business.

It has been learned that agents of the Federal Bureau of Investigation—the "secret service" arm of the Government—have been investigating the German language film market in the U. S., with a view to guarding against sabotage, espionage or worse.

Imports Scrutinized

Operations of all foreign-language theatres here are being watched by the U. S. agents, but it is understood that German film imports are the subject of major interest and attention in the FBI investigation, which, according to Washington sources, is aimed at forestalling any "fifth column" development—remembering the preparations which the Nazi "fifth columns" made in the lowlands of Europe.

There are some 175 foreign language film houses in 85 U. S. cities and towns in 25 states, 23 of them in New York City. Forty-one of the 175 play German pictures. Seventy-six of the total, however, show foreign films only occasionally, because of non-availability.

Washington this week recalled that Denmark a few years ago was forced to take steps to prevent the spread of Nazi doctrines through motion pictures and established special Government control over film imports, of which a large number were being received from Germany.

Called "Routine Matter"

Department of Justice officials of the FBI in Washington would not comment Monday on the situation, other than to observe that the surveillance of foreign films and foreign film theatres in the U. S. is more or less "a routine matter in the light of present conditions," undertaken in connection with a general study.

It was observed that foreign film theatres were considered as rallying points for groups "frontists" and others—not in sympathy with American ideals or actions.

The foreign film and foreign theatre market in the U. S. has been losing ground steadily, especially since the outbreak of World War II, due, partly to unsympathetic feelings toward some countries which had been sending films to these shores, but, principally because of the difficulties of transportation. Germany has been losing ground, cinemawise, since Hitler started his racial purge, six years ago. German films—UFA, et al—had a fairly substantial market up to then, but it has been dwindling to the point where, today it is comparatively negligible. The Nazis tried to circumvent the situation here by making pictures in other countries. Anti-Nazi boycott interests in the U. S. however, revealed the true sponsors and through wide publicity, succeeded pretty much in stopping infiltration of the films here.

The German industry, like others in totalitarian countries, is under control and orders of the Government. They have long since recognized the importance of the medium for spreading their ideological teachings and preachings—Germany, with its strong ministry of propaganda, and Russia being particularly active in this connection.

Disclosed in Annapolis

Disclosure of the FBI's probing of German films in this country came in an unusual manner, Thursday, May 16th, in Annapolis—seat of the United States Naval Academy—when, in disclosing activities of the state censor board which he heads, George W. Mitchell, board chairman, told the Legislative Council that agents of the Federal Bureau of Investigation had asked the Board's cooperation in getting information on a German-language film theatre in Baltimore. Mr. Mitchell was appearing before the Legislators for more funds for his censorship bureau, and was describing the diversity of the Board's activities, for which, he said, it needs a larger budget.

Mr. Mitchell told the inquiring legislators that he did not know the reason for the investigation, nor whether it concerned the same kind of theatres in other cities. A check in Washington established that.

Forty-one theatres play German motion pictures in the United States at the present time. This is approximately the same number as at the last Motion Picture Herald survey of foreign theatres (July 15, 1939). Of the total number 17 play German films as a regular policy. The other 24 show non-Nazi German films occasionally. From the time Austria was annexed there has been no new German-language film which is "non-Nazi." However some pre-Hitler German films and old Austrian pictures are shown from time to time.

The theatres which show German films get their product from the 80 films imported each year. Even though the number of imports remains pretty much the same the distribution is much less.

The chief concentration of German-language motion picture theatres is in New York's Yorkville where three houses regularly show German product. Other theatres with a German policy are in New Jersey, Brooklyn, Chicago, Buffalo, Detroit, Milwaukee and San Francisco.

NEW JERSEY SCARES UP NAZI INVASION

An advertisement for German films submitted to the Ridgewood Herald-News *in Ridgewood, N. J., and published as a news story last week has raised fears of "fifth column" activity and on Monday Congressman J. Parnell Thomas, a member of the Dies committee, said the matter would be referred to that group. New Jersey's Governor A. Harry Moore ordered a state drive on "fifth columnists", declaring there are 8,000 aliens in the state.*

The general manager of Henka Film Exchange, Henry Kaufmann, who submitted the ad, denied that there was any purpose behind the action other than that of increasing attendance. Mr. Kaufmann said he was Jewish and "I'm certainly no Nazi or Nazi sympathizer. I've been running this exchange since 1931, and that was pre-Hitler."

The advertisement as submitted announced the showing of "Der Westwall", described as "authentic documentary scenes from the Siegfried Line", and "Der Arme Millionaer", starring Weiss Ferdl, at St. Stephens Church Auditorium in Passaic and Lazzara's Music Hall in Paterson. The ad also carried the line, "If you want a free pass, send us six names of your German friends". That started the speculation. A letter accompanying the ad asserted that the only purpose was "To bring us some new patrons from your vicinity".

Griffith Circuit Realigns Personnel

Lou Chatham has been put in charge of all Griffith Southwestern theatres in Tulsa, Okla., and Springfield, Mo. Abe Rosenwall has been transferred from the Delman, Tulsa, to Springfield to be city manager of all houses there. Charles Trego has been placed in charge of the Joy, Isis and Reno theatres in Oklahoma City. Johnny Ryan, manager of the Joy under the old Southwestern Theatres, Inc., regime has resigned.

Roy McCullough has been transferred from Hominy, Okla., to Pawhuska, Okla., in charge of theatres recently acquired there by the circuit. Fred Brewer, assistant manager of the Fairfax, Okla., has been transferred to Hominy to succeed Mr. Brewer as city manager. Kenneth Blacklidge has been transferred from manager of the Okmulgee, Okla., houses to manager of the Bartlesville, Okla., houses. Kenneth Taylor, assistant manager at Lubbock, Tex., becomes city manager at Clinton, Okla. Clark Abbott has been transferred from Clinton to Okmulgee, Okla.

Dorothy Deere with B&K

Dorothy Deere, motion picture editor and critic of the Chicago *Herald American,* has resigned to join the advertising department of Balaban & Katz. The only woman ever to be appointed to the publicity staff of B&K, she will take over the United Artists and Roosevelt theatres' publicity, formerly handled by Edwin Levin, who joins the promotional department of PM in New York. In addition, Miss Deere will create a special service to all Chicago newspapers.

"Our Town" for Study

Sol Lesser's "Our Town" will be included in the course of study of "English 49," the course on the history and art of motion pictures, at Columbia University, Dr. Duncan Emrich, instructor, announced Friday, May 17th.

WHEN THE ARMIES MARCH . . . !



This striking impression by the Pulitzer Prize winner Edmund Duffy was inspired by the powerful theme of a great picture . . .

BACK OF THE HEADLINES OF INVASION IS ALWAYS THE STORY OF A MOTHER WHOSE FAMILY IS TORN ASUNDER!



FOUR

20th Century-Fox has brought to the screen great drama—tense with the emotion of a Europe aflame . . . —timely and stirring as the flash that just came over the radio!

DON AMECHE · EUGENIE LEONTOVICH

George Ernest · Robert Lowery ·

Produced by Darryl F. Zanuck

Associate Producer Harry Joe Brown · Directed by Archie Mayo

Original Screen Play by John Howard Lawson · Suggested by a story by I. A. R. Wylie

Additional dialogue by Milton Sperling



"My sons are all I have! What right has the world to fill their hearts with hate— turn them against each other!"

SONS

MARY BETH HUGHES · ALAN CURTIS

Lionel Royce · Sig Rumann

20th CENTURY FOX

U. S. SUBPOENAS FIRST WITNESSES FROM MAJORS FOR TRUST TRIAL

Talk of Settlement by Consent Decree or Otherwise Still Persists; Three More Anti-Trust Suits Filed

The Department of Justice expects to get a complete picture of the early history, development and present status of the motion picture industry from 21 top executives of the major company defendants for the Government's "key" New York trust prosecution, issuing subpoenas this week for their early appearance as the trial starts next month. In addition, the Department also subpoenaed James R. Grainger, president of Republic, and David Selznick, of Selznick International Pictures, for the same purpose, although neither are defendants or with defendant companies.

While the June 3rd deadline nears for the actual courtroom beginning of the Government's key trust action against the majors in New York, and the Department of Justice continues with pre-trial examination of witnesses, Broadway heard reports from Washington last week end that talk of a settlement, by consent decree or otherwise, still persists. Thurman Arnold, assistant U. S. attorney general in charge of trust prosecutions, appeared to have spiked possibilities of a consent decree, several weeks ago, when he stated publicly that such was impossible unless the distributors completely capitulated, particularly on the Government's demands for divorcement of circuit operation from production-distribution.

The rumors from the Capital were to the effect that even if all the defendants do not favor a consent decree, some are ready to consider a settlement apart from the other defendants.

Loew's and Warner Brothers are described as not having changed their views in favoring an out-of-court settlement. Also, there have been expressions made in Government circles that Twentieth Century-Fox is not altogether opposed to a "reasonable" settlement.

3 More Independent Trust Suits Filed

Last week independent theatre operators in Minneapolis, Dallas and Houston filed anti-trust suits.

In the Minneapolis action A. R. Johnson, former RCA Photophone representative and theatre operator, filed suit in the U. S. District Court at Sioux Falls, S. D., asking $523,500 damages from the Minnesota Amusement Welworth circuit, Paramount, RKO, Twentieth Century-Fox, United Artists, Universal, MGM, Columbia, Warner Brothers, Republic and Monogram. The plaintiff claimed that there had been a combination to force him out of business. He has been operating the Granada, Sioux Falls and the Time and Pix, Aberdeen, S. D. The Aberdeen theatres were recently sold by Mr. Johnson.

O. B. Bridges, former operator of the Zoe and Midway theatres in Houston, named the Interstate Circuit and major companies defendants in a $100,000 damage suit. The suit is one of several filed against exhibitors and distributors since the U. S. Supreme Court ruled in the Texas Interstate case that first class pictures could not be banned from theatres charging less than 25 cents admission.

The Texas Consolidated Theatres, Inc., has been sued for $60,000 damages and $3,750 attorney's fees by H. E. Fulghum of Fort Worth who formerly owned the Joy theatre at Tyler. The suit was filed in the Federal Court at Dallas and unlike other suits filed against the Interstate circuit conspiracy is not alleged. Mr. Fulghum was at one time booker for several theatre circuits.

FARNSWORTH QUITS ANTI-TRUST POST

William P. Farnsworth, special assistant to the U. S. attorney general and head of the New York office of the anti-trust division, has submitted his resignation to Thurman W. Arnold, assistant attorney general, effective June 1st. He will resume private practice.

Mr. Farnsworth has been in charge of the Government's investigation of the film exhibition situation in the New York metropolitan area. For some time he has been working on material for trial of the "key" New York anti-trust suit which is scheduled to begin on June 3rd. In the Blue Eagle days Mr. Farnsworth was attorney for the NRA motion picture code.

Act to Prevent Dismissal of Griffith Trust Suit

The defendants in the Government's anti-trust suit against the Griffith Amusement Company and the majors moved in Oklahoma City Thursday, May 16th, to prevent the dismissal asked by the Government without prejudice to renew it.

The Government had defaulted in not filing a detailed bill of particulars as directed by Federal Judge Edgar S. Vaught and then had sought a dismissal of the suit in order to appeal the order requiring additional information. The defendants filed replies in which they waived their rights to a more detailed bill of particulars. This action was taken to force a dismissal with prejudice against renewing the case on the part of the Government or an early trial.

Judge Vaught indicated he would issue an order directing the Government to file its bill of particulars without the additional information and then would give the defendants 30 days to file answers.

The position of the Government was that it did not have additional information and could not comply with the court's order of April 4th requiring that the allegations in paragraphs 36 to 50 of the petition be fully explained.

U. S. Calls 34 Executives, 38 Independents to New York

The United States Government has subpoenaed its first company defendant witnesses, 32 top executives, to testify in the "key" New York anti-trust action. They are to be questioned on the background, development and present status of the motion picture industry. Two others, David O. Selznick, of Selznick International Pictures, and James Ross Grainger, president of Republic Pictures, both of non-defendant companies, have also been subpoenaed.

The Government has also subpoenaed five more independent producers and 36 additional independent exhibitors.

The executives subpoenaed and a large number of other executives who the Government plans to call are expected to be placed on the stand immediately after both sides complete their opening arguments before Judge Henry W. Goddard in Federal Court in New York.

Company officials who have been served with subpoenas are the following:

Loew's

N. M. Schenck, president; Charles Moskowitz, vice-president; Sam Katz, associate producer; Al Lichtman, vice-president; E. M. Saunders, western sales manager.

Paramount

Adolph Zukor, chairman of the board of directors; Barney Balaban, president; Neil F. Agnew, vice-president and general sales manager; Y. Frank Freeman, vice-president.

Twentieth Century-Fox

Sidney R. Kent, president; Herman Wobber, general manager of distribution; William Kupper and William Sussman, western and eastern sales managers, respectively; Spyros Skouras, head of National Theatres; William P. Philips, director; Truman Talley, vice-president and general manager of Movietonews.

Warner Brothers

Harry Warner, president; Jack L. Warner, vice-president; Albert Warner, vice-president and teasurer; Joseph Bernhard, head of the Warner circuit; Gradwell Sears, sales manager.

United Artists

Maurice Silverstone, president; L. J. Schlaifer, vice-president and western sales manager; Samuel Goldwyn, producer; Harry Gold, vice-president and eastern general sales manager.

RKO

Ned E. Depinet, vice-president.

Universal

Nate J. Blumberg, president; William A. Scully, general sales manager; Cliff Work, vice-president and studio head.

Columbia

Harry Cohn, president; Jack Cohn, vice-president; Abe Montague, general sales manager.

Other Witnesses

Government plans also call for the service of subpoenaes upon Joseph Schenck, president of Twentieth Centurv-Fox; Charles Chaplin; Darryl F. Zanuck, vice-president in charge of production of Twentieth Century-Fox; Louis B. Mayer, head of MGM production.

The Department of Justice has already obtained judicial consent to call these executives.

On application of the Government, Federal Judge John T. Clancy Tuesday authorized the issuance of subpoenaes for H. P. Van Pelt, special agent of the Federal Bureau of Investigation, and George K. Spoor. Both prospective witnesses reside in Chicago. Mr. Van Pelt has taken part in the Government investigation of the theatre situation in Chicago.

Five more independent producers have been called from the coast by the Government. They

LA CROSSE, CHICAGO CASES DELAYED

are Richard Rowland, I. E. Chadwick, William W. Hodkinson and Jesse Goldburg.

36 Owners Subpoenaed

The Government has also subpoenaed 36 exhibitors located in the Philadelphia area in an effort to prove that the majors have monopolized first-run exhibition in that city. Those exhibitors, who will be called early in the trial, are as follows:

In Philadelphia: David Barrist; Allen M. Benn, Belmont Theatre; Herbert Elliott, Fern Rock Theatre; Ben Fertel, New Colonial; William Goldman; George T. Graves, Carman Theatre; Robert H. Hexter, Point Breeze Theatre; Thomas Lazarick, New Ritz Theatre; David Milgram; George Naudascher, Cambria Theatre; Harry Perelman, West Allegheny Theatre; Milton Rogasner, Iris Theatre; Henry Rosinsky, New Broadway Theatre; Sam Somerson, Palm Theatre; William Spiegel, New Lyric Theatre; Charles Segall; Columbus Stamper, Rivoli Theatre; Samuel Waldman, Garden Theatre; G. F. Wielland; I. Yaffe, Unique Theatre, and David Shapiro, Admiral Theatre.

H. A. Batastini, Alpine Theatre, Punxsutawney; Joseph Conway, Egyptian Theatre, Bala-Cynwyd; William Davis, Triangle Theatre, Pittsburgh; Albert Fischer, Keswick Theatre, Glenside; Harry Fried, Suburban Theatre, Ardmore; Henry Friedman, Lansdowne Theatre, Lansdowne; Thomas A. Gilbert, New Oakland Theatre, Pittsburgh; Melwin Koff, Darby Theatre, Darby; Chris Lampros, Capitol Theatre, Farrell; M. E. Ouslander, Pinebrook Theatre, Scranton; Harry Stahl, Nu-Luna Theatre, Sharon; Al, Joseph and William Weiss, McKeesport, and Joseph Wodock, County Theatre, Doyleston.

The Government also added to its list of prospective witnesses the names of Elmer Pearson, former vice-president of Pathe Exchange, and Charles Morse, of Boston.

Samuel Goldwyn, who was subpoenaed Tuesday plans to leave New York for the Coast at the end of this week but told Department of Justice officials that he would be available as a witness whenever called.

N. M. Schenck Defends Block-Percentages

Exhibitors would find individual buying a "terrific" hardship, Nicholas M. Schenck, president of Loew's and MGM, explained in his pre-trail examination Thursday, May 16th.

For three hours Mr. Schenck was questioned by John P. Clagett special assistant attorney general. He testified that the block-percentage policy of selling films was the fairest method. Individual selling would not only be difficult for producers but for exhibitors, Mr. Schenck explained. He said, "I believe that by selling on percentage an exhibitor only pays for what a film earns. If we pay $3,000,000 for a picture and it doesn't sell, we take the loss."

Mr. Schenck also said that theatre profits were by no means automatic but were dependent upon the quality of the product and the judgment of those in charge of presenting the film on the screen. It was pointed out that the manner of exploiting a film as well as its preparation is a vital element in box office results. MGM's principal benefit from selling its films to its affiliated Loew theatres is the assurance of having its product properly presented, Mr. Schenck said, adding, "There is a big difference between the exhibitor who lets his pictures do all the work and the one who puts thought behind the presentation of the picture."

MGM has no fixed policy with regard to borrowing or lending stars. "The only policy is to do as little of this practice as possible," Mr. Schenck said.

The history of the purchase of a producing company was also explained. Mr. Schenck said the producing company was acquired to protect the theatre chain's supply of films when it was threatened by the theatre interests of Famous Players-Lasky. At that time Loew's had been depending to a large extent on Famous Players' films and that company's entry into the theatre field it was feared would be "upsetting."

Mr. Schenck said the early Metro product was very poor and he had to be "practically forced to play Metro films" in Loew houses. However, he explained that after Metro merged with Goldwyn and Louis B. Mayer became head of production the quality improved.

Many questions asked by the Government attorneys were related to the Loew theatre circuit. Mr. Schenck was asked to explain and analyze operating costs of certain theatres in Pittsburgh, Memphis, Cleveland and Baltimore and to explain pooling arrangements with other companies. The pool under which Loew's and RKO, in partnership, operate the Orpheum in Denver was mentioned.

Other questions concerned film deals with Warner Theatres, Paramount Theatres and Fox West Coast Theatres. Mr. Schenck said that the deal with Warner theatres was expiring this year. He also said the longest franchise term ever held by Loew's was one for ten years with Paramount Pictures.

In the examination it was shown how production costs have increased. Mr. Schenck said the average cost of an MGM picture this year was $850,000. In 1924 the figure was $146,000.

Harry Warner, president, and Jack Warner, production head, of Warner Brothers, will be the next witnesses to testify in the pre-trial examinations, according to announcement of the Department of Justice. Louis B. Mayer, in charge of MGM production, and Darryl F. Zanuck, head of Twentieth Century-Fox production, will not be questioned because of duties requiring their presence on the West Coast.

La Crosse Trust Suit Hearings Postponed

Action on the La Crosse Theatre Company's suit against three majors and two affiliated circuits has been postponed until the fall term of the U. S. District Court for the Western District of Wisconsin. Damages totalling $1,050,000 have been asked on the grounds that the defendants formed an unlawful combination in an effort to drive the La Crosse company out of business. The defendants are Twentieth Century-Fox, United Artists, Paramount, the Minnesota Amusement Company, its president Ed Ruben and its subsidiary, Welworth Theatres of Wisconsin.

According to the complaint the La Crosse company operated five theatres in that city until the Welworth circuit opened the Hollywood theatre several years ago and since that time has been unable to get adequate product.

CITY REJECTS PLAN TO LIMIT THEATRES

The New Hampton, Ia., city council has voted down by a count of 4 to 2, a proposed ordinance that would have regulated the number of theatres in the city. The ordinance, drawn for the New Hampton volunteer fire department, would have allowed but one house. The fire department owns the Firemen's theatre, now leased to Harry Herman for a 10 year period at $300 a month. E. C. Potter, operator of the house for the last 18 years had been paying only $175 a month until outbid by Mr. Herman. Mr. Potter contemplates building a new theatre across the street from the Firemen's.

File Exceptions in B & K Decree Case

Exceptions to the findings of Master in Chancery Edgar Eldredge, in Chicago, that Balaban and Katz and Paramount had violated the 1931 Federal consent decree were filed in Federal court there Monday by B & K attorneys.

The exceptions sought to show that B. and K. had not overbought during the 1936-'37 season but had contracted only for a reasonable product supply. Mr. Eldredge's report, made public on April 29th, found B. and K. guilty of violating Paragraph 10 of the consent decree, relating to restraint of trade in first run exhibition through overbuying.

Paramount, as the B. and K. parent company, was found guilty jointly.

After studying the exceptions and possibly ordering additional briefs or testimony, Mr. Eldredge is expected to issue a supplementary report, following which the case will be set for hearing in Chicago Federal District court.

Fabian Theatres Meet

More aggressive exploitation and the plea to get more mileage out of good pictures was the keynote of a speech by Louis R. Golding, district manager of the Fabian Theatre Circuit in Albany, N. Y., at a meeting of the theatre managers last week. In attendance at the meeting were: Ward Craig, Community, Catskill, N. Y.; Irving Liner, Proctor's, Troy; Sol Ullman, Schenectady city manager; Dick Murphy, Proctor's, Schenectady; Guy Graves, State; Phil Rapp, Plaza, and Leo Rosenfeld, Strand, all in Schenectady; Alec Sayles, Palace; Larry Cowan, Grand, and others from the Albany district attended.

Pettey Resigns MPPA Post

Tom S. Pettey has resigned the position of publicity director for the Motion Picture Producers Association and advertising code advisory counsel, effective June 1st. After that date he will be the Hollywood film and radio correspondent for *PM,* the new New York newspaper which is to begin publication about the middle of June.

Wife Prepares Balaban Story

The first chapter of "A Way of Living," biography of A. J. Balaban, one of the founders of Balaban & Katz, has been completed by his wife, Carrie. Included in the book will be a history of the motion picture theatre from nickelodeon days to the present time.

Gets Imperial Franchise

I. Levine, former Grand National exchange manager in New Haven, has obtained the Connecticut franchise for Imperial Picture distribution.

$30,000 for Fund

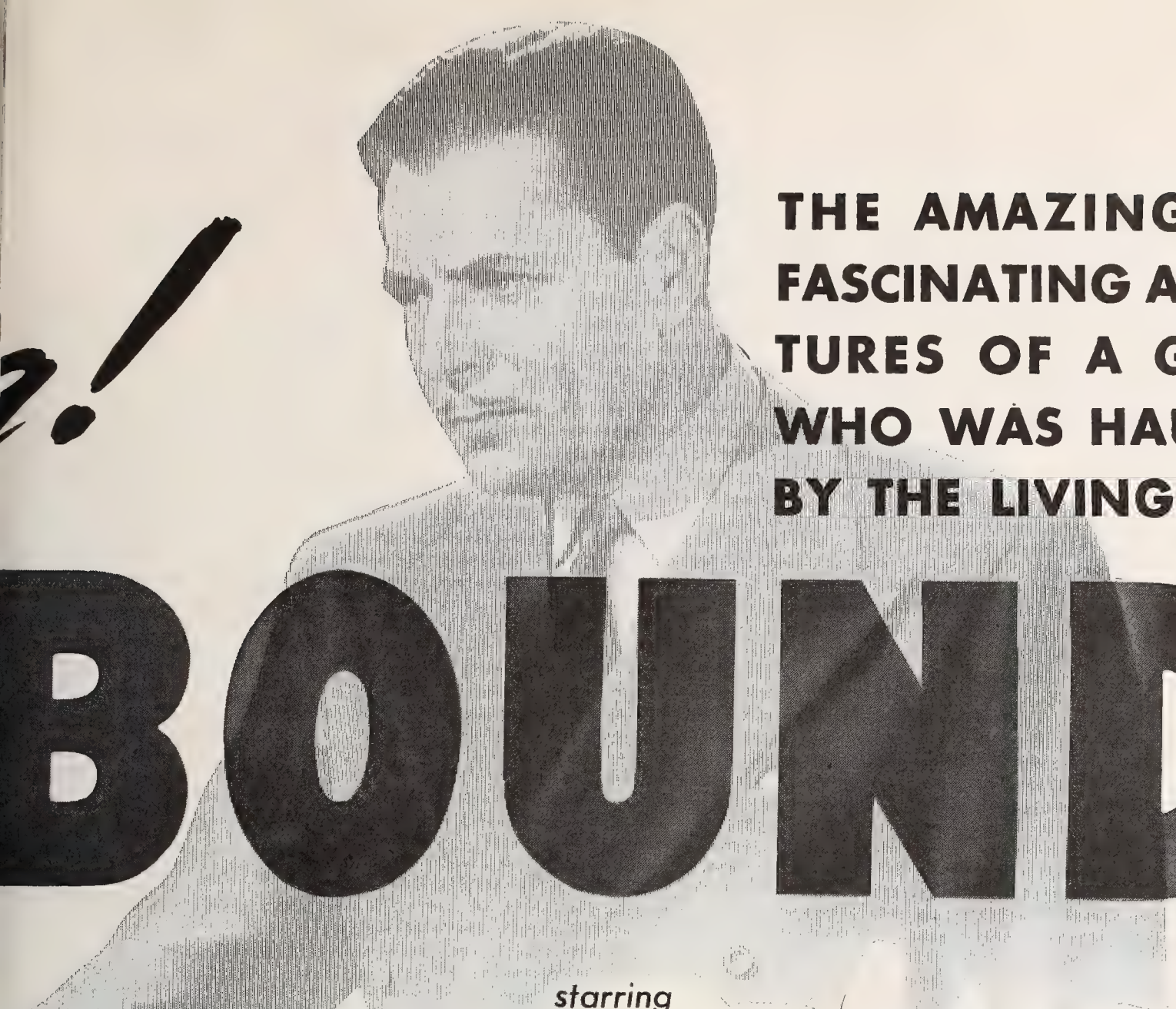
Approximately $30,000 has been collected in Chicago in the Will Rogers Fund Drive, Tom Gilliam, chairman of the fund, reports.

Tender! Gay! Entralli

EARTH



Absorbing drama . . . sparkling comedy . . . triumphan



z!

THE AMAZING AND FASCINATING ADVENTURES OF A GHOST WHO WAS HAUNTED BY THE LIVING!

BOUND

starring

WARNER BAXTER · ANDREA LEEDS

. . . as the man who wouldn't stay dead!

. . . as the woman whose love would never die!

with

LYNN BARI · CHARLEY GRAPEWIN

HENRY WILCOXON · ELIZABETH PATTERSON

Executive Producer Sol M. Wurtzel Directed by Irving Pichel

Screen Play by John Howard Lawson and Samuel G. Engel

20th CENTURY FOX

mance . . . to hold your audiences spellbound!

AVERAGE ANNUAL FILM EXPENDITURE IS $25.58 PER FAMILY, U.S. FINDS

$18.39 Spent for Adult Admissions, $7.19 for Children, U. S. Bureau of Labor Claims After a 6-Year Survey

Dependence of box office receipts of the individual exhibitor upon factors other than that of the economic level of his audience, is shown in a study published by the U. S. Bureau of Labor Statistics in Washington after six years of study of the spending habits of the country in the influence of climate, the availability of other amusements and sports, literacy and automobile ownership upon motion picture theatre attendance were considered. Outstanding in the result is the fact that expenditures for theatre attendance show a much sharper upward inclination, when plotted against rising incomes, than do the curves for food and housing, an indication of general recognition of their essential utility beyond the luxury classification.

$18.39 Adult, $7.19 Child

Statisticians of the bureau have been studying the country's spending patterns since 1934. A cross-section of families in 42 representative towns and cities showed that an average of $25.58 per year was spent for film theatre attendance, of which $18.39 was for adult admissions and $7.19 for child admissions.

This national average is given firmer standing when broken down by economic levels, which shows that families with total annual unit expenditures of $200 to $300 can spend but $11.65 for adult and $7.10 for child admissions, while those with expenditures of $500 to $600 can spend $20.23 and $7.57 on such admissions, respectively; those with expenditures of $800 and $900 can spend $24.74 and $8.45, and those with expenditures of $1,100 to $1,200 can and do spend $29.66 on movies for adults but only $2.22 for children, the low latter figure being seen due to the availability of other recreations for children of more prosperous families, and to the smaller size of such families.

Per Person Expenditure Shown

These are family expenditures. They show a different aspect when the question is approached from a more selective viewpoint, that of expenditure per person.

Here it was found by the bureau that the per capita expenditure for movie attendance is $5.70 a year for persons over 16 years of age and $2.09 for younger persons. At the $200-300 level, the per capita expenditures are, respectively, $2.54 and $1.55; at $500-600 they increase to $6.98 and $2.88; at $800-900 they advance to $9.99 and $3.94 and at $1,100-1,200 they reach $13.13 and $7.50.

In other words, it is pointed out, admission prices and the economic level of the available audience must go hand in hand. Since no figures have been compiled as to the number of times individuals attend theatres, it is impossible, of course, to devise any yard-stick, but the fact that the most prosperous individuals spend more than five times as much on movies as the least prosperous, gives point to the general rule.

Bureau experts also found that there is a direct relationship between population density and theatre attendance in the division of recreation expenditures. In New York, for instance, the city family's compensation for lack of the automobile and ready access to facilities for outdoor sports is seen in the relatively high expenditures for movies and other commercial amusement.

Literacy also enters into the picture, in that the better educated families report higher expenditures for reading matter, and ownership of radio sets is still another factor with some influence.

To considerable extent, these influences are exerted regionally, and an analysis of the figures gathered for 42 cities shows that while the average family in New York spends $30.04 per year on movies, the average family spends but $13.74 in eight east north central cities, $13.94 in 12 southern cities, $14.64 in five west north central cities, $15.43 in 11 north Atlantic cities and $18.36 in five Pacific Coast cities.

It was pointed out that the ownership of automobiles is very high in the east and west north central area, but low in the north Atlantic section, while the economic level of the South generally is low, while on the Pacific Coast the average expenditure for recreation and transportation is much above the average for the country as a whole.

Higher Brackets Change

These sectional differences remain fairly constant for the low-income levels, but show a tendency to shift in the higher brackets.

At the expenditure level of $200-300 per person annually, the family expenditure for movies is $15.08 in New York City, $9.64 in the South, $9.73 in the east north central section, $10.89 in the west north central, $11.51 in the north Atlantic and $12.50 on the Pacific coast.

At the $500-600 level, the figures are $35.73 for New York city, approximately 125 per cent more than at the lowest level, but do not show comparable increases for other areas, where movie expenditures are more level than at any other income point. By sections, these expenditures are $15.39 for the east north central cities, $15.69 for the south, $16.25 for the west north central area, $16.69 for the north Atlantic and $16.86 for the Pacific coast.

At the $800-900 level, movie expenditures in New York city decline as expenditures for other commercial entertainment jump to five times what they were at the $500-600 level, but continue to increase in other areas; the figures: New York city, $34.46; east north central, $18.37; west north central, $19.16; south, $20.69; north Atlantic, $20.81; Pacific coast, $22.57.

In the top group studied, with expenditures of $1,100 to $1,200 per year per individual, movie expenditures rise sharply in every area except the east north central but most markedly in New York City and on the Pacific coast, where there are theatres charging higher than average admissions.

New York Exceptions

In this group, the New York family spends $39.37 for movie entertainment but only half as much for other commercial entertainment as in the $800-900 group and spends four times as much as that group on radio. In other areas, families in the east north central cities spend only $17.66 on movies and, in fact, spend less on all recreation than do families in the $800-900 group, but their expenditures for automobiles are more than 2½ times as much; in the north Atlantic states, movie expenditures rise to $21.64, but automobile expenditures nearly treble; in the south, movies get $24.90, in the west central area, $28.29 and on the Pacific coast $30.55.

Bureau officials point out that the figures afford a basis for some general conclusions as to the theatre-going habits and people in the different income levels in different sections of the country, but explain that it would be difficult to base an admission-price range on the statistics without study of the factors applying in each location.

They do indicate, however, that an exhibitor must take many factors into consideration in evaluating a location-economic levels, availability of other amusements, automobile ownership, percentages of children and adults, and the like.

The field for expansion appears to be more or less general in all areas and income groups. Among the low-income groups the question appears to be one of getting more people to attend the theatres by offering admissions they can pay; in the high-income groups the problem is one of getting people to attend oftener through increasing the attractiveness of the entertainment and surroundings.

VISUAL AIDS DATA SOUGHT

The United States Office of Education, which is revising Pamphlet No. 80, "Sources of Visual Aids and Equipment for Instructional Use in Schools," has sent a form letter to various agencies handling visual aids and equipment asking that they list the specific aids or types of equipment the agency distributes.

Under the heading of visual aids are listed objects, specimens and models, pictures and photographs, maps, charts and graphs, posters and cartoons, stereographs and other three-dimensional pictures, lantern slides, film strips, slide films and still films, motion pictures (8 mm., 16 mm., 35 mm., silent and sound), exhibits.

Under equipment are lantern projectors (stereopticons), film strips and still-film projectors and attachments, opaque projectors, micro-projectors, materials and equipment for making lantern slides and film strips, cameras, motion-picture projectors (8 mm., 16 mm., 35 mm., silent and sound).

The agencies are also asked to list availability areas—national, state and other—and terms—free, for rent or for sale.

Arthur Eddy Resigns

Arthur W. Eddy, former New York motion picture trade paper writer, has severed his connection with Warners' studio publicity department. Mr. Eddy started with various New England newspapers and later became motion picture editor of Billboard; news editor of *Exhibitors Daily Review;* personal publicity man for several stars and author of a few produced scripts. He later became managing editor and associate editor of *Film Daily*. In 1937 he joined Warner Brothers to concentrate on trade paper publicity.



BOX OFFICE STATISTICS!





"The Women" was a delicious hit!
The public adored Joan Crawford's role!
Now she's a gorgeous "meanie" again!
And Fredric March is her sparring mate!
In M-G-M's hilarious "SUSAN AND GOD"!
This stage hit ran 8 months on Broadway
And it's sure-fire for long screen runs too!
For gayety, good looks, good business it's tops!
Metro-Goldwyn-Mayer cheerfully presents—

JOAN CRAWFORD
FREDRIC MARCH

"SUSAN AND GOD"

with Ruth Hussey • John Carroll • Rita Hayworth • Nigel Bruce
Bruce Cabot • Rita Quigley • Rose Hobart

Screen Play by Anita Loos • A Metro-Goldwyn-Mayer Picture

DIRECTED BY GEORGE CUKOR • PRODUCED BY HUNT STROMBERG

LITHO U.S.A.

MGM PRODUCT SCHEDULED ON BASIS OF 52 FEATURES FOR NEW SEASON

28 Stars, 43 Supporting Players and 22 Directors To Participate; 78 Short Subjects Are Announced

Metro-Goldwyn-Mayer in 1940-41 will continue its policy of making 52 features. All productions for the balance of the current season have been completed and it was emphasized that the studio is well prepared with planned story properties, scripts in work, casts assigned and productions shooting.

The company's annual product announcement was first made to its salesmen on May 6th, at the first of four regional sales conventions, which was followed by a regional on May 13-14, in Chicago; May 17-18, in New York, and last Monday and Tuesday, in Washington, from where the announcement was release to the trade.

Big Product Now in Work

Starting with "Waterloo Bridge," now playing in first-run theatres, the summer and fall will bring to the screen, among others from Metro, "Susan and God," from the Broadway play, co-starring Joan Crawford and Frederic March; "The Mortal Storm," from the novel by Phyllis Bottome, co-starring Margaret Sullavan and James Stewart; "New Moon," co-starring Jeanette MacDonald and Nelson Eddy; "Pride and Prejudice," co-starring Greer Garson and Laurence Olivier; "Andy Hardy Meets Debutante," co-starring Mickey Rooney and Judy Garland; "Boom Town," with four stars, Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr; and "I Love You Again," co-starring William Powell and Myrna Loy.

It is likely that the first release of the new season will be "Escape," an adaptation of the novel by Ethel Vance, with Norma Shearer and Robert Taylor.

Greta Garbo will have the title role in "Madame Curie," story of the life of the discoverer of radium, based on the book by Eve Curie.

The "Thin Man" combination of Myrna Loy and William Powell will be reunited in "The Thin Man's Shadow."

Miss Loy will also be starred in "Third Finger, Left Hand," and "The Road To Rome," based on the Robert E. Sherwood play.

Clark Gable will be co-starred with Myrna Loy in "The Great Canadian."

Other Clark Gable vehicles announced include "Witch of the Wilderness," with a South American jungle background; "The Life of Simon Bolivar," based on the career of the South American patroit; and "Osborne of Sing Sing," in which he is to be co-starred with Robert Taylor.

Spencer Tracy is to make at least three: "The Ex-Mayor of Boys' Town," sequel to "Boys' Town"; "Sea of Grass," based on Conrad Richter's novel of New Mexico; and "The Yearling," adaptation of the novel by Marjorie Kinnan Rawlings.

Norma Shearer will make two pictures, based on stage plays: "Tonight at 8:30," adaptation of incidents in Noel Coward's skein of one-act plays; and "The World We Make," based on Sidney Kingsley's Theatre Guild stage production. She will also be starred in "Forever," an original.

Katharine Hepburn will play in a screen version of her stage vehicle of the past year, "The Philadelphia Story," marking her first appearance as a Metro star.



Silas F. Seadler, Howard Dietz, Rita Johnson who is starred in "Edison the Man", William F. Rodgers and Tom Connors on the dais at the Metro-Goldwyn-Mayer sales convention at the Hotel Astor, New York.

The Marx Brothers will be seen in "Go West," and are now testing comedy sequences before stage audiences on a personal appearance tour.

Two pictures are announced for Joan Crawford. One will be "Bombay Nights," by Louis Bromfield. The second is tentatively known as "Woman's Face," with James Stewart as co-star.

Robert Taylor will appear opposite star, Lana Turner, in "Tropical Hurricane." Taylor will also be seen in "Cause for Alarm" and "Flight Command."

Wallace Beery will be starred in "Wyoming," to be released early in the season. He will also be seen in "Combat Car," a story of the present war.

MGM will continue its Hardy family and Dr. Kildare series. In addition to carrying on the Andy Hardys, Mickey Rooney will be seen in at least three other productions. He will co-star with Spencer Tracy in "The Ex-Mayor of Boys' Town." The team of Mickey Rooney and Judy Garland will appear in two new musicals: "Strike Up the Band" and "Babes on Broadday."

One of James Stewart's parts of the new season will be "Wings on His Back,"

Robert Montgomery's first picture of the new year will be "I Had a Comrade."

Ann Sothern's first of 1940-41 will be "Dulcy."

Varied Number of Musicals

Musicals will provide MGM stars with an arresting and varied number of story properties for the new year. "Ziegfeld Girl," will have James Stewart, Hedy Lamarr, Eleanor Powell and Lana Turner. Miss Powell will also appear in "Broadway Melody of 1941." Other musical productions will include "Little Nellie Kelly," the George M. Cohan stage play in which Judy Garland will appear; Noel Coward's "Bitter Sweet;" and "I Married an Angel." Nelson Eddy and Jeanette MacDonald will be co-starred in the last two. Miss MacDonald will also be seen in a straight dramatic role in "Smilin' Through."

Among the other story properties from which new season M-G-M stories will be selected are: "Our Home Town," "Countess Maritza," "Beau Brummel," Oscar Wilde's "The Canterville Ghost," Fannie Hurst's "Great Laughter," "Good News," "Mister Co-ed," "Rage in Heaven," "War Eagles," "Adventure for Three," "Whitechapel," "Dawn's Early Light," "Two Sons," "Clear All Wires," "Fingers at the Window," "Cathleen," and "Soapy Smith."

71 Players, 22 Directors

In the aforementioned and other 1940-41 pictures, the following 28 stars will be seen:

Lionel Barrymore	The Marx Brothers
Wallace Beery	Robert Montgomery
Joan Crawford	Eleanor Powell
Robert Donat	William Powell
Nelson Eddy	Mickey Rooney
Clark Gable	Rosalind Russell
Greta Garbo	Norma Shearer
Judy Garland	Ann Sothern
Greer Garson	James Stewart
Katharine Hepburn	Margaret Sullavan
Hedy Lamarr	Robert Taylor
Myrna Loy	Spencer Tracy
Jeanette MacDonald	Lana Turner

These stars will be supported by a group of featured players that will include:

Judith Anderson	Ilona Massey
Edward Ashley	Douglas McPhail
Lew Ayres	Frank Morgan
Lee Bowman	Ann Morriss
Billie Burke	George Murphy
John Carroll	Tom Neal
Lynne Carver	Maureen O'Sullivan
Laraine Day	Reginald Owen
Melvyn Douglas	Cecilia Parker
Dalies Frantz	Nat Pendleton
Helen Gilbert	Walter Pidgeon
Bonita Granville	June Preisser
Virginia Grey	Eugene Reynolds
Sara Haden	Ann Rutherford
Fay Holden	John Shelton
Mary Howard	Lewis Stone
Ian Hunter	Sheppard Strudwick
Ruth Hussey	Karen Verne
Rita Johnson	Virginia Weidler
George Lessey	Johnny Weismuller
Diana Lewis	Robert Young
Leni Lynn	

The M-G-M list or directors under contract for the 1940-41 season comprises:

Busby Berkeley	Richard Rosson
Frank Borzage	Reinhold Schunzel
Clarence Brown	George B. Seitz
Harold S. Bucquet	S. Sylvan Simon
Edward Buzzell	Robert Sinclair
Jack Conway	Norman Taurog
George Cukor	William Thiele
Leslie Fenton	Richard Thorpe
Victor Fleming	Jacques Tourneur
Mervyn LeRoy	W. S. Van Dyke
Edwin L. Marin	King Vidor

MGM's Short Subjects

Emphasis on diversified short subject product will be maintained during the coming year, Metro-Goldwyn-Mayer announced. The company will release 78 short subjects, in 84 reels, in addition to 104 issues of "News of the Day."

An exhibitor-exchange survey recently con-

(*Continued on following page*)

EMPHASIS PUT ON SHORT SUBJECTS

(*Continued from preceding page*)

ducted by Fred C. Quimby, shorts subject manager, was said to have revealed an increase in anti-double-bill sentiment and a corresponding increased interest in shorts.

Next season's M-G-M shorts line-up will be headed by six "Crime Does Not Pay" two-reelers, several of which are to be based on racket investigations currently in the news.

Topping the one-reeler division will be 14 Pete Smith "Specialties."

John Nesbitt will deliver nine documentaries in his "Passing Parade" series.

The documentary treatment will also be represented in a series of 10 "Miniatures," the majority of which will be narrated by Carey Wilson.

Eighteen cartoons, in color, will be divided between producers Hugh Harman and Rudolph Ising.

Next season's 12 color "Traveltalks," produced by James A. Fitzpatrick, will be devoted largely to the United States and its possessions. Completing the list will be nine "Our Gang" comedies, which this time are to be produced with an eye to adult appeal.

$2,750,000 for Ads

An advertising appropriation of $2,750,000 will be spent promoting the 1940-41 product of Metro-Goldwyn-Mayer, Howard Dietz, executive in charge of promotion, told the M-G-M regional sales conferences.

"Our experience with 'Gone With The Wind' indicates that there is no ceiling to the possibilities in attendance and revenue in our business. One of the most important functions of our advertising is to realize full revenue possibilities of exceptional pictures.

"These, and other pictures in production, were designed to attract extra business. Our advertising plans are being laid to give them the selling support they deserve," he said.

In addition to large scale national campaigns there will be a series of local newspaper budgets centered in key cities under the supervision of M-G-M's 40 field exploitation men who are directed by the promotion staff consisting of Silas F. Seadler, advertising; Wm. R. Ferguson, exploitation; Arthur A. Schmidt, publicity; Howard Strickling, studio publicity director, and Frank Whitback, studio exploitation director.

At the New York Convention

Following is a list of those who attended the Metro sectional conference held May 17-18 at the Hotel Astor, N. Y., the third of four conclaves:

From the Home Office: William F. Rodgers, general sales manager; Thomas J. Connors, eastern, southern and Canadian sales manager; Howard Dietz, director of advertising, publicity and exploitation; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation manager; Art Schmidt, publicity manager; Alan F. Cummings, manager of exchange operations; Edwin W. Aaron, assistant to Mr. Rodgers; Charles Deesen and I. Leonard Hirsch, assistants to Mr. Connors.

From Boston: Maurice N. Wolf, district manager; John F. Byrne, branch manager, and Benjamin Bebchick, Raymond J. Curran, Maurice Goldstein, J. Edward Renick, Harry Rosenblatt, Harry O. Worden, salesmen.

From New Haven: Thomas J. Donaldson, branch manager, and Milton Hyams, Morton L. Katz, salesmen.

From Philadelphia: Robert Lynch, branch manager; Salem E. Applegate, sales manager, and Frank M. Jelenko, Nicholas P. Lloyd, Joseph F. Morrow, Clarence C. Pippin, salesmen.

From Albany: Ralph Pielow, branch manager, and Arthur Horn, Eugene Vogel, William Williams, salesmen.

From Buffalo: Ralph W. Maw, branch manager, and Abraham T. Harris, Alexander W. Weissman, Emanuel M. Woronov, salesmen.

From Charlotte: Benn Rosenwald, branch manager, and Thomas E. Bailey, Raymond W. Ervin, salesmen.

From New Jersey: Benjamin Abner, branch manager, and Louis Allerhand, Herman L. Ripps, salesmen.

From New York: Edward K. O'Shea, district manager; John J. Bowen, branch manager, and Howard M. Levy, Harry W. Miller, salesmen.

From Washington: Rudolph Berger, branch manager, and Phil Bobys, Harry Cohen, Jacob M. Goldberg, Frank J. Scully, salesmen.

From Atlanta: Charles E. Kessnich, district manager.

From Pittsburgh: John J. Maloney, district manager.

The fourth and final conference was held May 20-21, at the Hotel Shoreham, Washington.

At the Washington Meeting

Following is a list of those who attended the Metro sectional conference at the Hotel Shoreham, Washington; this conference started Monday and ran through Tuesday:

From Home Office: W. F. Rodgers, T. J. Connors, Edwin W. Aaron, Charles Deesen and Harold Postman.

From Atlanta: Charles E. Kessnich, district manager; Roy Avey, branch manager, and Louis C. Ingram, Lafayette B. Butler, Charles F. McGuire, Joseph Markowitz, salesmen.

From Dallas: Leroy Bickel, branch manager, and Charles D. Lyne, Clyde W. Houston, Louis J. Weber, Roland G. Taylor, salesmen.

From Memphis: Jay F. Willingham, branch manager, and Maurice L. Basse, Jacques C. ReVille, salesmen.

From New Orleans: Clarence J. Briant, branch manager, and Virgil H. Bridges, Gerard Hirsch, salesmen.

From Oklahoma City: William B. Zoellner, branch manager, and James N. Byrd, H. Russell Gaus, salesmen.

From Cincinnati: Edwin M. Booth, branch manager, and John S. Allen, William A. Carroll, Jacob M. Jacobs, William F. LaSance, Harry J. Sheeran, salesmen.

From Cleveland: Frank D. Drew, branch manager, and Edwin H. Brauer, Jack Sogg, Bryan D. Stoner, salesmen.

From Pittsburgh: John J. Maloney, district manager; Burtus Bishop, Jr., branch manager, and Saal Gottlieb, Harry H. Fendrick, Milton Brauman, Jacob B. Mundstuk, Theodore S. David, salesmen.

From Philadelphia: Robert Lynch, branch manager.

From Boston: Maurice N. Wolf, district manager.

From New York: Edward K. O'Shea, district manager.

Stolz Named Commander

The Russell Johnson Theatrical Post of the American Legion in Detroit, Mich., has elected as new officers: commander, William Stolz of the Avalon theatre; senior vice-commander, Buddy Fields, business agent of the musicians' union; junior vice-commander, Sam Comella, Jam Handy Picture Service; finance officer, Owen Blough of the Center theatre; chaplain, N. J. Ricken; adjutant, Harry Berns, New Bijou theatre; and sergeant-at-arms, William Marley of the National Theatre Engineering Company.

VIRGINIA JUDGE IN BLUE LAW RULING

Judge Herbert C. Smith of the Corporation Court in Newport News, Va., has ruled that the city cannot prosecute Karl Wolever, manager of the Paramount theatre in that city, for violation of the city Sunday closing law. In Martinsville, Va., a decision was handed down in police court that it was illegal to operate a motion picture theatre on Sunday.

William Jones, manager of the Rex theatre in Martinsville, was fined five dollars and court costs for violating the law. Mr. Jones, through counsel, noted an appeal to the Circuit Court and a new trial is scheduled for July.

Goldwyn Appeals Case Against UA

Arguments on the appeal of Samuel Goldwyn, in his civil action against United Artists for a declaratory judgment against the picture company which distributes his films, for a release from his contract, which runs until 1945, opened Wednesday in the United States Circuit Court of Appeals in Philadelphia before Judges Biggs, Maris and Clark.

Dismissed Last Year

Max D. Steuer, of New York City, and the law firm of Southerland, Berl, Potter and Leahy, of Wilmington, Del., represented Mr. Goldwyn. Former United States Senator George Wharton Pepper and Robert H. Richards, of the Wilmington, Del., law firm of Richards, Layton and Finger represented the picture company. The case was originally dismissed in United States District Court in Wilmington, Del., on December 27, 1939, when Judge John P. Nields declined jurisdiction of the case, ruling that Alexander Korda's London Film and Douglas Fairbank's Elton Corporation should have been parties to the action.

Mr. Steuer, in his arguments, intimated that Mr. Goldwyn might use Paramount for the distribution of his pictures if his United Artists contract were invalidated. At present, he said, Mr. Goldwyn can get no other distributor for his films since United Artists threatened them with litigation. While he admitted that in the suit filed against United Artists in New York City, in February, that Mr. Korda was made a party to the action, Mr. Steuer said that his only reason for such a move was because the lower court had held Mr. Korda an "indispensable" party in spite of the fact that Mr. Goldwyn has no cause for action against Mr. Korda and has admitted so in his bill of particulars.

Mr. Steuer held that Mr. Korda and Mr. Fairbanks had broken the original contract of association, which was entered with Mary Pickford and Charlie Chaplin, and had obtained more favorable terms than Mr. Goldwyn in the United Artists distribution set-up. As a result, he said, United Artists alone is at fault in that being the common agent for the producers involved, it did not discipline the two principals.

A declaratory judgment that United Artists had breached Mr. Goldwyn's contract and that his distribution and guarantee contracts with United Artists were invalidated was asked. Also asked was an accounting to date for relief as might be deemed just.

Senator Pepper urged the court to uphold the decision of the lower court, arguing that there was a community of interest between all five producers and justice could not be rendered in the absence of any of them. In the lower court, Judge Nields, in dismissing the action, had said that otherwise it would put Mr. Korda and Mr. Fairbanks in the position of "contract-breakers" without having their day in court.

Plan Lansing Theatre

W. S. Butterfield Theatres, Inc., announced Monday that work will start within the next week on a new theatre for South Lansing, Mich., located on South Cedar Street at Rockford Road. The house is scheduled to be opened about October 1st. It will seat 900 and have an adjoining parking lot.

THE PUBLIC SPEAKS!

Every American who sees "The Flag Speaks" will be a better American.
—*RAYMOND J. KELLY*
National Commander
American Legion

It is one more evidence of the power of the screen.
—*FANNIE HURST*

No one should miss it. Everyone will enjoy it.
—*MRS. L. G. ZABRISKIE*
Nat. Soc. of Colonial Dames

An opportunity for every theatre manager in the country to show his true patriotism.
—*MRS. LEROY MONTGOMERY*
Daughters of the American Revolution

A masterpiece...it is a film that no American can afford to miss.
—*MARY HARDEN LOORAM*
Intl. Fed. Catholic Alumnae

Glad to recommend this picture to our members.
—*GEORGE J. ZEHRUNG*
Nat. Council Y. M. C. A.

A timely film.
—*DR. EVERETT R. CLINCHY*
Nat. Conf. Christians and Jews

It will appeal to every American.
—*MESSMORE KENDALL*
Sons of the American Revolution



THE PRESS SPEAKS!

Magnificent two-reeler, resplendent in exquisite Technicolor, pulsating with action, richly deserves protracted booking in every film house.
—*FILM DAILY*

In the front rank of short subjects.
—*JAY EMANUEL PUBLICATIONS*

The spirit of the American people is captured in the beauty of the film.
—*M. P. HERALD*

Rich in elements which are saleable.
—*M. P. DAILY*

Guaranteed to make audiences applaud.
—*BOXOFFICE*

Instead of having to sell it to your patrons, you'll find them coming to you with requests for it.
—*SHOWMEN'S TRADE REVIEW*

The Picture That Has 130 Million Press Agents!

"THE FLAG SPEAKS"

Two Thrilling Reels in TECHNICOLOR from M-G-M!
Ready For Release June 14th After Months of Intense Promotion!

CHANCES NARROW FOR DIVORCEMENT BY LEGISLATION IN THIS SESSION

Neely Shelves Hearings on New Senate Bill but Rejects Companies' Appeal for Delay until Suit Is Completed

If divorcement of major circuit operation from production-distribution is to come, it can hardly be through the legislation asked of Congress by Senator Matthew Mansfield Neely (Dem., W. Va.), because the Senator has shelved hearings on his bill, even though temporarily, and after the close of this session, scheduled for early June, he will start campaigning for the Governorship of his native state.

Rejects Companies' Plea

The Senator rejected an appeal by the companies for postponement until after the Government's "key" New York monopoly-divorcement suit trial, declaring he would not wait the ten months which it is estimated will be consumed in the presentation of the case.

He did, however, accept a suggestion apparently made by the independent exhibitors (presumably Allied) that the hearings be recessed until after the House Interstate and Foreign Commerce Committee had concluded its present hearings on the block booking bill. (See opposite page.)

He explained the adjournment as due to the belief that the parties interested in the divorce question also were interested in block booking. As a matter of fact, had he not taken the action he did, the independent exhibitors faced the embarrassment of being required to testify before two committees at the same time.

Restriction of Testimony Threatened

As Senator Neely announced postponement of his hearings, he had before him a letter signed by the counsel for the five theatre-owning producers, asking for the delay until after the New York trial and stating flatly that if the hearings were held in advance of the trial company testimony would be restricted so as not to jeopardize the industry's position in court.

"The defense in this case ought not to be required to carry on two defensive proceedings at once," the letter said. "They must advise you frankly that in some respects it will be impossible for them to do so. They cannot jeopardize their defense in the equity suit, which involves other matters in addition to divestiture, by anticipating the presentation of vital facts which must be shown to the court in their proper setting and sequence."

As the Senator made his announcement of postponement, Thomas D. Thacher, former solicitor general of the United States and now of counsel for Paramount, said he would not object but that the companies, when the new date for hearing is set, would appreciate an opportunity to present the situation as it might be then, in view of the New York suit and the need for attendance there of the men who would present the companies' case before the subcommittee.

In their formal petition for delay, the companies pointed out that "ownership of theatres by producers and distributors has existed for over 20 years and has not until within the last two years or so been challenged by legislation or litigation, public or private."

"Both the suit and the legislation seek a fundamental, radical and far-reaching change in the legal and economic status and structure of the industry," it was declared. "No such change should be brought about without the most careful and complete study of all of the facts and factors involved and the consequences to result therefrom. Such deliberation obviously is required in the public interest as well as in consideration of the welfare of those engaged in the industry and by the dictates of ordinary fairness and justice.

"Moreover, the proposed legislation is so drastic that if it be enacted without exhaustive inquiry and consideration regarding its necessity and its consequences, it may well be disastrous to the public interest, result in seriously decreased employment, deterioration in the quality of pictures, and complete disorganization of one of the great industries of the Nation."

The company counsel told the Senator that "while it is the right of Congress to conduct investigations with a view to appropriate remedial legislation looking to the future, notwithstanding the pendency of litigation covering the same subject matter, we submit that Congress should avoid a sheer duplication of the investigatory process where the concurrent investigations will interfere with each other and one furnish a diversion of attention from the other, and especially where there is no compelling emergency calling into action the legislative process."

"Ten Months of Trial"

Any delay involved in holding up the hearings until after the New York trial would be more than compensated for by the more intelligent and detailed evidence which would be available, the Senator was told.

"Counsel for the Government has informed the court that it expects to present its case within four months and counsel for the defendants advised the court that they will probably require six months for their case if the Government takes four, but intend to make every proper effort to conclude their defense in shorter time if possible," it was stated. "If these estimates be not too optimistic, the facts will be laid before the court by sworn testimony clarified and tested by cross-examination and by the introduction of relevant documents, all within a period of approximately 10 months of trial.

"The record so provided is available to the Congress as a basis and guide for its judgment on whether the situation disclosed calls for legislative action. It can be supplemented by whatever other facts Congress or its committees believe advisable. Congress need not await the final decision of the courts—it need only abide the completion of the testimony. Hence, no one has to wait 'ten years' or any other long period for a redress of proven grievances.

"With the limited time available for legislative hearing because of the demands made by other problems of great national importance confronting Congress, the committee cannot in such a complicated situation elicit the whole truth as effectively as can the court whose sole duty until this case is finished is to give it his undivided attention. Furthermore, the usual procedure at legislative hearings does not permit of the cross-examination of witnesses befort the committee and the differentiation between fact and opinion which is available in court."

Criticize Arnold Statement

The letter also criticised a statement made by Arnold when he appeared before the subcommittee in April, that the divorce bill is "declaratory of the common law."

"We do not know what this statement can mean or what its purpose is," it was asserted. "The Supreme Court has recently pointed out that there is no Federal common law, and neither the courts of England whence we derive our common law, nor the courts of any American state have ever said that the law forbids a manufacturer and a distributor, or either of them, to sell direct to the public by the use of their own facilities.

"If Mr. Arnold's statement is intended to refer to the statutes against monopolies and restraints of trade, he assumes as the basis for the bill the uncontroverted existence of the very monopoly and restraint which is alleged in the Government's suit, which the defendants emphatically deny. This very question will be determined in such suit. It will be argued that Congress may, within its constitutional powers, enact this bill as law. Whether or not this is so, if Congress does so legislate, it will not be declaring the common law or any other existing law, but will be enacting a brand new law."

"No Compelling Emergency"

Insisting that "there is no compelling emergency for the consideration or passage of this proposed legislation," the company counsel referred to statements in press releases of the Department of Justice that producers and distributors are expanding their theatre holdings to the detriment of independent exhibitors, who are rapidly being driven out of business, and quoted trade figures to show that the reverse is true.

"It is obvious that the claim of an emergency consequent upon the rapid disappearance of the so-called independent theatre is baseless," it was declared.

Accompanying the letter was a statement signed by counsel for Columbia Pictures, United Artists and Universal Pictures, holding that "the far-reaching consequences to the entire industry" under the bill would be such that the three companies, which do not own or operate theatres, joined in the petition for deferment of the hearings.

The letter was signed for Paramount Pictures by Thomas D. Thacher and Austin C. Keough, for Loew's, Inc., by John W. Davis and J. Robert Rubin, for RKO by William J. Donovan and William Mallard, for Warner Brothers by Joseph M. Proskauer and R. W. Perkins, and for Twentieth Century-Fox by Richard E. Dwight and Ralph S. Harris.

FLASH NEWS SERVICE FOR NEW PICTURE

A foreign flash news service served through the 32 branches of United Artists to circuit heads and exhibitors daily has been inaugurated as exploitation for the forthcoming Walter Wanger production, "Foreign Correspondent." Last minute items will be collated in each of the United Artists key cities and sent to theatres throughout the country.

"Foreign Correspondent," directed by Alfred Hitchcock, deals with the adventures of an American newspaperman in Europe. Joel McCrea and Laraine Day have the leading roles.

NEELY COMMITTEE PROBES EXPENSES; CONGRESSIONAL OPPOSITION STARTS

Congressmen Turn Up PTA-Research Council Link as Hearings Continue; Pettijohn Leads Attack on Measure

Proponents of the Neely block-booking bill on Tuesday finished their testimony—19 hours and 50 minutes of it, and on Wednesday the witness stand of the House Interstate and Foreign Commerce Committee, in Washington, was turned over to the industry forces lined up against the measure as Charles C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, led off for the defense.

Committee Continues Attacks

Committee members, following the practice set in the first week of the Neely bill hearings [Motion Picture Herald, May 18th], continued to place the witnesses speaking for the bill under a heavy barrage of questions, many of them of a hostile nature. Witnesses were asked whether they were more interested in the economic than the moral questions involved, if the synopsis clause was workable, who paid their expenses, why they were interested in the bill and other queries which showed that the congressmen had studied motion picture trade practice questioning.

In this, the second week of the hearings more emphasis was given by those in favor of the bill to the position of independent exhibitors and less to the club women and other groups.

Witnesses of the week included Sidney E. Samuelson, independent exhibitor; I. E. Chadwick, president of the Independent Motion Picture Producers Association; Mary T. Bannerman, National Congress of Parents and Teachers; other club women; Col. H. A. Cole, president of Allied, and Nathan Yamins, leader in the Allied movement, and the defense force led by Mr. Pettijohn.

Samuelson Reviews Receipts

Figures given by Mr. Samuelson, who disposed of his theatre April 1st, and is now booker for the Hildinger theatres in Trenton, were cited to show how block booking forces the exhibition of poor pictures which the public does not want and will not pay to see.

The four best pictures shown last year grossed over $1,000 each, he said, and the four worst gave him less than $50 apiece. The best gross reported for any year from 1930 on was $2,682 taken in in 1933 with "Tugboat Annie."

Mr. Samuelson, the first witness to appear before the committee as it went into its second week of hearings, declared the measure would insure to the industry an era of prosperity greater than any it has ever known.

"What we are seeking in this legislation is not anything new, but rather a restoration of those conditions that made this industry great," he said.

Asked by Chairman Clarence F. Lea (Dem., Cal.) whether enactment of the legislation would have any effect on picture prices to the exhibitor, Mr. Samuelson said it might serve to raise them, but added that he "never met an exhibitor yet who was not ready to spend more money for film if he had it at the box office." At the same time, he said, the increased competition in production would "automatically level off prices so that the best picture would command the best price and the poor picture would not be shown at all."

Only a "pseudo" competition exists between the major companies, now, he told the chair.

The witness told the committee he was an executive of Allied of Eastern Pennsylvania, drawing from Representative James Wolfenden (Rep., Pa.) questions as to how the organization was financed. He explained that dues ran from $5 down to $1 a week and that the total revenue of the association was in the neighborhood of $13,000 a year.

Mr. Samuelson's assigned task was to trace the development of compulsory block booking, and he showed the committee a large number of contracts which, for the 1920's, carried the names and sometimes star designations of each picture while current contracts contained no names or similar information whatever.

"Are you interested in the moral or financial aspect of this bill?" he was asked by Representative Carl Hinshaw (Rep., Cal.).

"I am interested in both," Mr. Samuelson replied, "because I believe the best pictures at the box-office are the good pictures."

Questioned on Attendance

"Do you believe there would be more patronage at the theatres if you had these big pictures every day in the week?"

"Yes. My experience shows that business is good whenever you have a good picture."

"Why don't the producers produce all big pictures?" Representative Hinshaw asked.

"Don't think the independent exhibitors are trying to hamper or prevent the production activities of the producers," Mr. Samuelson cautioned him. "After all, we can't show cancellations or blank screens to the public—they want to see pictures."

He told the Congressman the exhibitors would continue to buy in blocks to insure continuity of supply, and indicated that they would not require as detailed a synopsis as was demanded by the public groups, but that the name of the picture, star and director and a brief outline of the story would be sufficient, together with at least an indication of anything in the film which might prove unsuitable for some audiences.

Relating the troubles of the independent producer, I. E. Chadwick, president of the Independent Motion Picture Producers Associa-

(Continued on following page)

COUNCIL SUBSIDIZES NEELY BILL BACKERS

Testimony on the Neely block-booking bill before the House Interstate and Foreign Commerce Committee indicated that the Motion Picture Research Council is paying the bill in the fight to have the measure made a law. Mrs. Mary T. Bannerman was asked by Clarence F. Lea, chairman, who was financing the fight. She answered the Research Council was bearing the expenses for the National Congress of Parents and Teachers, which she represents.

Since 1934 $4,000 *has been contributed for expenses of the national PTA group in connection with motion picture activities, but no allowances are given for salaries, it was testified.*

Hollywood Representative Attacks Measure in Committee; Derides Claim It Would Allow "Public Reelection"

Strong hints of opposition which would be offered the Neely anti-block and blind selling bill should it ever reach the floor of the House was given Wednesday by Representative John M. Costello (Dem., Cal.), one of the four members whose districts include parts of Hollywood. It came during the House Interstate Commerce Committee hearings on the bill.

Selling Defended

Declaring that the measure would result in "serious injury or irreparable harm" to the industry, Mr. Costello derided the thought that it would enable the public to influence selection and declared that the only community selection possible is a "community board of censorship."

Neither block booking nor blind selling is confined to motion pictures, he contended, arguing that automobile dealers bought "blocks" to assure themselves of an adequate supply of cars and also bought blind so far as new models were concerned. He denied also that the legislation would in any way change the type of moral fitness of films and claimed that such changes could be brought about only by "censorship or boycott."

Mr. Costello called attention to the exemption of shorts from the restrictive provisions of the bill, and declared they could well be as undesirable as features.

Much of Mr. Costello's testimony was devoted to buying. He asserted that under the bill exhibitors would have to buy singly, making from 52 to more than 200 contracts a year, depending upon the number of program changes and whether they double featured.

Fear of Suits Seen

Chairman Lea took issue with that statement, pointing out that the bill prohibited only "compulsory" blocking, but the California Congressman explained that producers would be fearful of suits by exhibitors buying blocks who might allege that they had been forced to take the pictures in order to get one or two they wanted. The "wise thing" for the producer to do, he said, would be to sell each picture separately.

The witness also assailed the synopsis provisions, contending that practically no picture adheres strictly to the synopsis and that any variations from the synopsis, no matter how immaterial, would be seized upon by exhibitors as an excuse for rejecting films with poor box office appeal.

"What is an exhibitor going to do with his theatre during the week he had planned to show a picture he has rejected?" he asked.

Mr. Costello also attacked the pricing provisions of the bill as unworkable, pointing out that the uncertainties of production cost are great and that it would be "extremely difficult for any producer to lease his film without running afoul of the bill."

Reverting to the synopsis provision, he said the requirement for a description of "scenes suggestive of sexual passion," in effect "legitimatizes" such scenes although probably the authors of the bill did not intend to do so. He pointed out that the bill would make it possible for any court to summon the president of a company to testify in any suit and declared company executives would be turned into "traveling professional witnesses."

NEELY PROBERS HEAR INDUSTRY

(*Continued from preceding page, column 2*)

tion, told the committee the number of independents had been cut two-thirds in the past 10 years as a result of the tactics of the majors.

He said that the "B" picture was introduced to drive the independents out of business and "the major now is a prisoner of his own device."

In the 1920's, he said, the independents turned out from 175 to 250 pictures a year. He, himself, produced 12 to 18 at a cost of $900,000. Last year, after finishing his "Tailspin Tommy" series, he closed down and has no plans for production unless the bill is passed.

The majors are doing "a fine job" in production, he said, but the independents have been responsible for many of the fine pictures which have been shown. He denied there were 160 independent producers, as claimed by the industry, and placed the figure at less than 50.

Expense Accounts Investigated

At its final sessions last week, the committee pressed public group witnesses to disclose who was paying the expenses of their campaign for the bill and sought to ascertain whether any of those who testified were "professionals."

Questioning Mrs. Mary T. Bannerman of the National Congress of Parents and Teachers as to the cost of her effort, the committee learned that the Motion Picture Research Council was bearing the expense and had contributed some $4,000 to the national PTA since 1934. Later, Miss Katherin Lyford of the Massachusetts Civic League admitted that the Research Council had also contributed to the expenses of her trip to Washington.

Seeking to unravel the tangled causes of public-group support of a bill dealing with the trade practices of an industry, members of the committee sought to ascertain where the incentive for the bill came from, but Representative William P. Cole, Jr. (Dem., Md.), directing such a question to Mrs. Ernest W. Howard of the District of Columbia Federation of Women's Clubs, was referred to Senator Neely.

Mrs. Howard also was asked by Representative Lyle Boren (Dem., Okla.) whether she had any other occupation than appearing before committees. "No, I don't," she told the Congressman, who then pointed out that she had testified before several committees.

Similar questions were propounded to Mrs. Sylvia T. Bushnell of the Motion Picture Research Council.

Feminine Exhibitor Testifies

The most kindly treatment meted out during a week of hearings was extended to Mrs. Daniel Shaver of Shaverstown, Pa., operator of a theatre in that metropolis of 2,000 souls. A pretty young matron, whose lack of ease and hesitant speech contrasted strongly with the self-assurance of the group representatives, she was given every encouragement by committee members to tell how she was forced, upon opening her house, to make 18-months' contracts with three companies, taking all their features, their newsreels and their shorts.

Mrs. Shaver admitted she knew little or nothing about the film business and felt she had to do what the company representatives said, but confessed she didn't like it when a salesman slapped a contract before her and an order to sign and the explanation, "Here's your medicine—take it and like it."

Mrs. Bushnell and Miss Lyford frankly told the committee they were not interested in the exhibitors' box office and that, if the bill was passed, the organizations in the community would "assist" the exhibitor to select his pictures, but contended that this would by no means be control by "organized minorities."

FILM LOBBYISTS NOT "A LOCUST PLAGUE"

As part of his statement leading the fight against the Neely bill, C. C. Pettijohn attacked the accusation that motion picture "lobbyists" were "a swarm of locusts overrunning Washington," as an earlier witness had charged.

Mr. Pettijohn said he had represented the film industry in Washington for "the last 12 or 15 years" and was assisted by Burt New, who in turn was assisted by James B. Fitzgerald. The list of industry men engaged in the legislative battle was completed with the name of John W. Bryson, who, Mr. Pettijohn said, worked against the bill in California. He concluded, "Now that's the swarm of locusts—that's all of it—every man."

After they told the exhibitor what to show, they indicated, it was up to him to see that he made a profit.

Expressing confidence that under such guidance exhibitors would prosper, Miss Lyford told the committee, "The 'Big Eight' have misjudged public taste." She assured the members that the public groups knew better than the producers what the people wanted to see. She did admit, however, that the producers were trying. All of the ladies were insistent that selectivity had no relation to censorship, a viewpoint which members of the committee apparently had difficulty attaining.

Cole, Yamins on Stand

Concluding the presentation of their case Tuesday, Allied exhibitors revealed to the committee that they had little interest in the moral aspects of the bill, believing that public taste would evidence itself through the box office, and that the public groups which have so strongly supported them would have little or nothing to say about the selection of pictures if the bill was enacted.

Both Col. H. A. Cole, Dallas, Tex., president of Allied, and Nathan Yamins, Fall River, Mass., leader in the Allied movement, testified to their belief that the box office was the only significant barometer of public acceptance or rejection, pointing out that public taste varied from community to community and even among social and economic classes within a community.

They also told the committee that the majority of exhibitors would continue to buy in blocks, so as to safeguard supply, and expressed the belief that enactment of the bill would have little or no effect on admission prices.

Col. Cole told the committee the Government suit in New York would not settle the question of blind selling, but that it was inextricably tied in with block booking and elimination of compulsory booking would not enable an exhibitor to make a selection unless he knew what he could select from.

He followed that statement with testimony that exhibitors would need "no great assistance" from local groups in picking their pictures, and that "box office results are the best indication of what people want."

Carrying along the idea of the exhibitor's responsibility, Col. Cole told the committee that the theatre owner immediately knows when the public is dissatisfied with its screen fare by the lower grosses. The producers, he said, are so far away that they are late in learning of changes in demand. Under the Neely bill, he contended, the trend of public acceptance would quickly be realized by the picture makers.

Col. Cole was asked by Representative Patrick why all of the exhibitors in the country aren't pressing for the bill, and he later explained that some of the independents had been "deceived" by distributor propaganda into opposing the measure. He dwelt at length upon the "misrepesentations" and "half truths" which he said had been broadcast.

Synopsis Provision Pressed

As Allied concluded its presentation, members of the committee still failed to agree as to the effectiveness of the synopsis provision as written in the bill and questioned the two witnesses exhaustively.

Mr. Patrick insisted there would be many court cases, but Col. Cole refused to agree, predicting there would be very few and explaining that the bill "would enforce itself."

Mr. Yamins also contended that the synopsis provisions were all right, and that the exhibitors could make an intelligent appraisal of the pictures offered. He rejected a suggestion by Representative Lyle Boren (Dem., Okla.) that screening would be preferable to a synopsis, and said the distributors could break the selling year into quarters, selling the completed pictures on the basis of synopses written after they had been shot.

Mr. Yamins told the committee that single selling was not contemplated under the bill and that the majority of exhibitors would want to buy in blocks so as to have "stock on hand."

Questioned as to present conditions, he declared the cancellation privilege was of no value to the exhibitor, explaining how, when he cancelled a high priced "A" picture the distributor immediately moved a picture out of the lowest bracket into its place so that he paid $138 for a picture originally set at $23.

He declared cancellation is something granted by the companies at their convenience and that it can be eliminated at any time they desire, and commented that it is "offered only when the industry is faced with legislation and regulation."

"Trade practices today are much more onerous than they ever were before," he said.

Questioned by Representative Hinshaw, Mr. Yamins said the producers should make only "A" pictures, but admitted that it would add considerably to the cost of production.

The two estimated that the Big Eight were producing about 110 to 112 "A" pictures this year at a total cost of some $42,500,000, out of a total output of 334 pictures. To make the remaining 220 on an "A" basis would double or treble the cost, it was agreed.

However, Mr. Yamins said, the producers would not have to turn out as many pictures because the theatres would run the films longer.

As the hearings reached the half-way mark, Chairman Lea advised that the proponents had used 19 hours and 50 minutes time. He indicated that the opponents would be given the same amount of time.

Pettijohn Attacks Bill

C. C. Pettijohn's statement introducing the opposition forces explained industry trade practices, the scope and importance of motion pictures, attacked the proponents of the measure and gave numerous arguments against it.

In his opening remarks Mr. Pettijohn

(*Continued on page 36, column 3*)

46 TO 50 FROM PARAMOUNT NEXT SEASON, BUDGETED AT $25,000,000

Fewer Films, Higher Budgets To Mark New Schedule; Musicals, Adventure and Comedy To Be Keynotes

Salvos of laughter, romance and thrills—$25,000,000 worth—fired a near-weekly intervals during 1940-41, will be Paramount's answer to the thunder of the European war, Neil Agnew, vice-president in charge of sales, told delegates to the company's annual sales meeting in Los Angeles, Friday.

"Paramount believes that during the next year entertainment will play an even more vital part in the lives of all of us than it ever has in the past," Mr. Agnew said in announcing the company's production plans for the coming season which opens September 1st, to the 125 members of the sales force and studio staff in session at the Ambassador Hotel. "We will leave the problem and propaganda pictures to the others, and will give the world the laughs and escapist excitement it needs."

Wednesday night on the eve of the company's convention Barney Balaban, president, announced that Paramount "will completely abandon the production of 'B' pictures and devote itself exclusively to the making of 'A' product," effective May 31st when it will disband the "B" production unit headed by Harold Hurley and his associates who will leave the company, Mr. Hurley entering independent production.

Individual Budgets Increased

Paramount will release from 46 to 50 feature length productions, the exact number to be determined at a later date, the sales chief said.

"Although we shall make fewer pictures than we made during 1939-40 (58), our investment will be just as great. This means that we shall produce fewer pictures for the same money, spending approximately $100,000 more per negative, which inevitably will result in more important casts, top direction and important story vehicles in the best seller class," he added.

The company, he continued, is prepared to sell its product with "big scale showmanship." Mr. Agnew also announced that Paramount has set up a $2,000,000 advertising budget for 1940-41.

Giving a detailed prospectus of the studio's program for next year, Mr. Agnew announced that Paramount would make at least three features in Technicolor during the season—"Shepherd of the Hills," "The Queen of Queens" and "Aloma of the South Seas."

The comedies-with-music classification will be led off with the Jack Benny-Fred Allen-Mary Martin co-starrer, "Love Thy Neighbor," to be produced and directed by Mark Sandrich, who made "Buck Benny Rides Again."

Also there will be: "Rhythm on the River," with Bing Crosby, Mary Martin, Basil Rathbone and Oscar Levant under the direction of Victor Schertzinger.

The co-starring trio of Bing Crosby, Bob Hope and Dorothy Lamour will be in "The Road to Zanzibar."

"Dancing on a Dime," featuring Grace McDonald, hit-girl of the Broadway stage success, "Very Warm for May," and Robert Paige, Peter Hayes, Eddie Quillan, Frank Jenks, Virginia Dale, Carole Adams, Lillian Cornell and William Frawley under the direction of Joseph Santley.

"There's Magic in Music," starring Allen Jones with Susanna Foster.

A musical starring Orrin Tucker and his famous band and Bonnie Baker, and "Second Chorus," starring Artie Shaw and his band. This will be one of two pictures made for Paramount release by the newly organized National Pictures Corporation, headed by Boris Morros and Robert Stillman.

In Action Field

In the action classification the company will offer, in Technicolor, "The Shepherd of the Hills," based on the novel by Harold Bell Wright, in which Henry Hathaway will direct co-stars Betty Field and Robert Preston; "Rangers of Fortune" with Fred MacMurray, Patricia Morison, Albert Dekker and Gilbert Roland directed by Sam Wood, and Jon Hall and Dorothy Lamour, stars of "Hurricane," in "Aloma of the South Seas." Joseph Conrad's "Victory" starring Fredric March and Betty Field, with Sir Cedric Hardwicke. Others will be:

"Sunrise in My Pocket," drama of the Alamo in which Henry Hathaway will direct an all-star cast.

"The American Vagabond," based on the life of O. Henry, the second of the Morros-Stillman productions, which will star Douglas Fairbanks, Jr.

Two outdoor action pictures entitled "Cherokee Strip," a tentative title, and Peter B. Kyne's "Parson of the Panamint."

"Birth of a Hero," with William Holden, Maria Ouspenskaya and Albert Dekker.

"Touchdown," Paramount's 1940 football picture.

"I Wanted Wings," story of America's air heroes.

"The Roundup," with Don Wilson of radio fame in the role created by Macklyn Arbuckle.

Romantic Drama

Heading the list of romantic dramas will be "Arise, My Love," starring Claudette Colbert and Joel McCrea under the direction of Mitchell Leisen. Others will be:

Claire Trevor in "The Silver Queen," to be directed by Alan Dwan.

Jack Moss will produce "Dead on Arrival."

Madeleine Carroll, Franchot Tone, Ray Milland and Carolyn Lee in "Virginia" to be directed by Edward H. Griffith.

"I Want a Divorce," co-starring Joan Blondell and Dick Powell.

A William A. Wellman production, "The City That Never Sleeps," starring Barbara Stanwyck, Joel McCrea and Eddie Bracken.

"The Aldrich Family in Life with Henry," with Jackie Cooper, Leila Ernst, Eddie Bracken and Hedda Hopper, directed by J. Theodore Reed.

"There's Always Juliet," starring Madeleine Carroll and Fred MacMurray under the direction of Edward H. Griffith, and Dick Powell and Ellen Drew in a Preston Sturges story, "The New Yorker," which Sturges will direct.

Four literary prizes are among the story properties which Paramount includes in its line-up. They are the Broadway stage success, "Skylark," in which Claudette Colbert and Melvyn Douglas will co-star under the direction of Mark Sandrich; another Broadway hit, Claire Booth's "Kiss the Boys Goodbye," which will star Mary Martin and Ray Milland.

DeMille Production

Cecil B. DeMille will follow his "North West Mounted Police" with three features in the next two years, "The Queen of Queens," the story of Mary, the mother of Jesus, which the producer-director plans as a companion-production to his famous "King of Kings," "Ten Commandments" and "Sign of the Cross." The other two will be "Reap the Wild Wind," currently running serially in the Saturday Evening Post, and "Rurales."

Still another group will be "Texas," starring Ellen Drew and John Howard with May Robson, Akim Tamiroff, Broderick Crawford and Anthony Quinn under the direction of James Hogan; "A Date with Destiny," in which John Howard, Ellen Drew and Basil Rathbone portray the top roles; a sea thriller, "Mystery Sea Raider," with Carole Landis, Henry Wilcoxon and Onslow Stevens, and a sextet of the Hopalong Cassidy westerns starring Bill Boyd and produced by Harry "Pop" Sherman.

Others To Be Included

At least five additional feature productions as yet unlisted will be included in the Paramount program, Mr. Agnew said.

In addition to the feature schedule, Paramount will release 86 short subjects and 104 issues of the Paramount News. The short subject schedule will include a one-reel comedy series starring Robert Benchley, with whom negotiations were just concluded; 12 Max Fleischer "Popeye" cartoons; eight Paramount Paragraphics; eight Max Fleischer "Gabby" cartoons, starring the comedy hit of "Gulliver's Travels;" eight Paramount headliners; 13 Grantland Rice Sportlights; six popular Science Cinecolor shorts; six Unusual Occupations, also in Cinecolor; "Raggedy Anne," a two-reel cartoon in color and six Travelogues in Technicolor.

Sales Force Gathers

Home office executives, district and branch managers, and key members of the Paramount sales force, assembled this week in Los Angeles for the annual convention being held from Friday, May 24th through Sunday, May 26th at the Ambassador Hotel.

The Paramount convention train arrived in Hollywood Thursday. Scheduled to address the opening session were Barney Balaban, Adolph Zukor and Y. Frank Freeman.

At Galesburg, Ill., the train carrying the home office delegation made a special stop on Wednesday so the executives could see part of the celebration in connection with the premiere of Paramount's "Those Were the Days" ("At Good Old Siwash"). The Hollywood contingent present for the opening, including Muriel

(*Continued on following page, column* 1)

URGE PROMOTION OF GOOD PICTURES

Mrs. Ernest M. Holmes, motion picture chairman of the Eighth District, Buffalo, of the New York State Federation of Women's Clubs, in Albany, last week, urged members to "promote appreciation of fine films and work in your community councils for the promotion of good pictures and better attendance at them."

Mrs. Holmes also urged that children be deterred from night attendance at motion pictures except on Friday nights.

Paramount Plans Higher Budgets

(Continued from preceding page)

Angeles, Jay Theodore Reed, producer-director; Lynne Overman, J. Carrol Naish and Vaughan Glaser, greeted the officials from the New York office.

En route West the following men join the group bound for the national sales convention:

J. J. Donahue, A. Usher, H. R. Hamburg and B. Elrod from Chicago; H. H. Goldstein and M. R. Clark from Cleveland; D. Kimelman and G. Elmo from Pittsburgh; J. J. Oulahan from Cincinnati; J. T. Howard, E. Stuckey and J. Ryder from Detroit; F. C. Clark from Milwaukee; J. H. Stevens from Indianapolis; H. F. Wilkes, J. F. Kirby, C. Goodson and A. Duren from Atlanta; S. Lett from Charlotte; E. B. Price from New Orleans; W. F. Bugie from Memphis.

Canadian delegates who boarded the Paramount convention special in Chicago included:

M. A. Milligan, J. L. Hunter and W. O'Neill from Toronto; M. A. Brown and T. Dowbiggan from Montreal; P. J. Hogan from St. John; W. O. Kelly from Calgary and D. M. Brickman from Winnipeg.

At Kansas City: H. W. Braly, L. W. McClintock, F. Larned from Dallas; C. L. Dees from Oklahoma City; R. C. LiBeau, J. T. Manfre, G. W. Hinton and A. H. Cole from Kansas City; M. Schweitzer and C. Roeder from St. Louis; A. Mendenhall from Omaha; R. M. Copeland from Des Moines; B. Blotcky and J. Fritcher from Minneapolis.

Among the representatives who traveled directly to the convention headquarters in Los Angeles were:

W. Hansher from Vancouver; H. N. East, J. M. Battencourt and A. Taylor from San Francisco; M. Segel, G. Haviland from Seattle; A. R. Anderson from Portland; C. J. Bell from Denver and F. H. Smith from Salt Lake City.

A. L. Pratchett, general manager for Paramount in Cuba, Mexico and Central America, went directly to the convention from Mexico City.

Paramount and National Pictures, the Boris Morros-Robert Stillman producing unit, signed a contract last week providing for Paramount release for "Second Chorus" and "The Life of O. Henry" which National will produce on the RKO-Pathe lot at Culver City. Douglas Fairbanks, Jr. will star in the "O. Henry" film, an original by Mrs. William Sidney Porter, widow of the writer, and Ralph Spence. The screenplay was written by Sheridan Gibney. "Second Chorus" will star Artie Shaw and his band. The story was written by Frank Cavett, assisted by Elaine Ryan. The picture is to go into production about July 1st with H. C. Potter directing.

Mr. Morros resigned as head of the Paramount studio music department a year ago to begin independent production. He had been with Paramount 18 years. "Flying Deuces," a Laurel and Hardy picture, has recently been completed by the Morros-Stillman unit for RKO release.

George Naffka, film executive formerly in the Paramount home office, has been appointed head of the Paramount studio budget bureau. He succeeds R. J. Wolff who has been made assistant to T. Keith Glennan, studio manager.

ASCAP Briefs Due May 29

The American Society of Composers, Authors and Publishers and the state of Florida have until May 29th to file briefs in the case of the attack of the state's anti-ASCAP law. The case was tried last month, but decision has been reserved pending completion of the briefs.

Acquires Shirley Temple Subjects

Commonwealth Pictures Corporation has acquired the exclusive 16 mm. distribution rights to the following group of two reel comedies featuring Shirley Temple: "Dora's Dunking Doughnuts," "Pardon My Pups," "Managed Money" and "Merrily Yours," all produced by Educational Pictures.

Women Vote Award To "Forum" Programs

The best liked radio programs are of the forum type, according to the annual nationwide poll of the Women's National Radio Committee, an organization embracing about 30 women's clubs with a voting poll of several million women listeners. The awards were made last week by Madame Yolanda Mero-Irion, founder of the group.

"America's Town Meeting of the Air" (NBC) received the top award in the adult education forum classification. Other winners were: religious classification, Dr. Harry Emerson Fosdick's "National Vespers" (NBC); news commentator, H. V. Kaltenborn; dramatic programs, "Lux Radio Theatre" (CBS); evening dramatic serials, "One Man's Family" (NBC); Edgar Bergen (NBC) in the variety field; sustaining music programs, NBC symphony; light music, "Firestone Symphony" (NBC); children's educational program, "Columbia's School of the Air."

Kennebeck Named Far East Paramount Manager

Frank Kennebeck, Paramount manager in India for many years, has been named manager for the Far East. He succeeds Charles Ballance, who resigned several months ago due to ill health. Mr. Kennebeck recently arrived on the coast from India to attend the Paramount sales convention and to confer there with John W. Hicks, Paramount vice-president and foreign manager, who left New York for the coast Monday.

Robin Company Moves

J. E. Robin, Inc., motion picture export house, has moved into new quarters in the McGraw-Hill Building in New York. Mr. Robin, president, is well known in the equipment field and was formerly head of the Independent Theatre Supply Dealers Association.

Warner Subjects Honored

Warner Brothers patriotic short subjects have been cited by Youthbuilders, Inc., for helping school children of the City of New York to understand the workings of democracy. The award was announced at the Youthbuilders' Forum Award Luncheon, held this week at the Hotel Martinique, New York. Mrs. Franklin Delano Roosevelt was guest of honor.

Acquires French Film

Leo Films, Inc., has acquired the American rights to the French motion picture "The Twins of Brighton," starring Raimu. Mrs. Nat Sanders, who negotiated the deal in Paris, will leave for the United States May 29.

Renew Universal Pact

Universal has again been awarded the contract to supply features, short subjects and newsreels in 84 veterans' hospitals and soldiers' homes throughout the country, according to Herman Stern, head of the non-theatrical department. The contract is for one year, beginning July 1st, with the U. S. Veterans' Administration.

Dodds Leaves Republic

Harold Dodds, for several years casting director at Republic, has resigned.

Pettijohn Leads Attack on Bill

(Continued from page 34)

pointed out that the MPPDA has not eight member companies but 29. He defined "compulsory block booking" and "blind selling." The first, he said, was simply wholesale selling or wholesale buying, a recognized and almost universal practice.

"Blind selling," he explained, means simply buying in advance for future delivery which is a practice in practically all businesses. "But," he said, "the motion picture retailer does not buy blindly. What he does buy with his eyes wide open is product of a producer of proven reputation in making quality pictures. These pictures are created by writers, directors, and actors who have proven their worth at the box office. He deals with a distributor of proved ability to deliver an even flow of product to his theatre so that he may remain in business 365 days per year."

Statistics were cited by the Hays Office general counsel to show the House Committee the size of the industry and to explain how much of the money paid in at the local box office stayed in the community.

He declared that he spoke for producers and distributors who were opposed to the measure and that spokesmen for the great majority of exhibitors, representatives of artists, writers and directors and other workers in the industry would also appear to fight the measure.

Censorship Attempt Charged

The whole concept of "community freedom" urged by organizations backing the Neely bill was opposed by Mr. Pettijohn who called it "pressure censorship."

"The bill contains three enforceable sections," he continued. "Section 3 is price control. Section 4 is censorship. Section 5 provides criminal penalties." He then referred to the lack of knowledge of motion picture affairs on the part of those who framed the bill and its backers. "No one who drafted this measure had ever made a film or sold a film. Few, if any, have ever been inside a studio. Is it any wonder, then, that this measure contains so many loosely written and unrealistic provisions?," he asked.

"There is no moral question involved in this bill," Mr. Pettijohn continued.

In conclusion Mr. Pettijohn listed the effects which he said other witnesses would prove would result if the bill were passed.

"This bill," he said, "if passed, will: result in financial disaster, chaos and confusion; bring about pressure censorship; increase distribution costs and raise admission prices; reduce employment in the industry; lower the quality of the films; reduce substantially the number produced each year; annihilate the Motion Picture Production Code which now assures decent and wholesome entertainment; require the investment of millions of dollars of new capital; bankrupt untold numbers of exhibitors; result in substantial losses in trade where theatres are shut down; destroy present production methods; wreck the present distribution system and compel the motion picture industry to embark on an untried experiment over the protests of the overwhelming majority."

Other witnesses took up specific effects outlined by Mr. Pettijohn and explained just what, in their opinion, would happen if the bill passed. Industry witnesses scheduled to appear against the bill were: William F. Rodgers, MGM; Gradwell L. Sears, Warner Brothers; George J. Schaefer, RKO; Austin C. Keough, Paramount; Y. Frank Freeman, Producers Association; Walter Wanger; Col. Jason Joy, Jean Hersholt, Walter Abel and Edward Arnold, Screen Actors Guild, and about 20 exhibitors, principally representatives of regional exhibitor associations.

Columbia brings you the first film drama depicting in all its stark reality the insidious uses of "Fifth Column" activity and of parachute troops playing their horror part in a dramatic love story against a great physical background!

THE FOLLOWING PAGE IS BOX-OFFICE NEWS

MAD MEN DIE

EUROPE

A DRAMATIC LOVE STORY AGAINST A GREAT PHYSICAL BACKGROUND...!

COLUMBIA PICTURES

COLUMBIA'S BIG BOX-OFFICE SCOOP!

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

Millionaires in Prison

(RKO Radio)

Justice a la Mode

This Howard Benedict production treats of five rich men who find themselves behind prison walls, at the mercy of the prison's most powerful inmate, enacted by Lee Tracy. In the story development a new fever serum is discovered by the young doctor, who is one of the five.

Based on the story by Martin Mooney, the screen play was written by Lynn Root and Frank Fenton, who last collaborated on "Little Orvie." Ray McCarey directed. The cast includes, in addition to Mr. Tracy, Linda Hayes, Virginia Vale, Truman Bradley, Raymond Walburn and Cliff Edwards.

Release date: July 12, 1940.

The Captain Is a Lady

(MGM)

Domestic Drama

A tale of an aged sea captain who is admitted to the old ladies' home his wife enters, and becomes the only man in the institution, "The Captain Is a Lady" has in its title role Charles Coburn, here teamed with Beulah Bondi for the third time.

Principals in the cast include Billie Burke, Cecil Cunningham, Helen Broderick, Helen Westley, Virginia Gray and Dan Dailey, Jr., the last two providing romantic interest.

Robert Sinclair directed, as he did on "And One Was Beautiful," and Frederick Stephani produced.

Release date: June 21, 1940.

Frontier Crusader

(Sig Neufeld-Producers Releasing Corp.)

Western

One of the "Frontier Marshal" series, this stars Tim McCoy as a free lance agent of law and order, cleaning up a gang of robbers. With Mr. McCoy are Dorothy Short, Carl Hackett and Ted Adams.

Sigmund Neufeld produced and Peter Stewart directed the William Lively screen play from an original story by Arthur Durlam.

Release dates May 20, 1940.

Great Plane Robbery

(Formerly called "Keep Him Alive")

(Columbia)

Jack Holt

Larry Darmour produced this Jack Holt vehicle, with Mr. Holt supported by Stanley Fields, Vicki Lester and Noel Madison. Based on a story by Harold Greene, the screen play by Albert DeMond, who wrote "Passport to Alcatraz," deals with the efforts of an insurance detective to keep a gangster out of danger while his policy is still in effect.

Lewis D. Collins directed, his last assignment having likewise been on "Passport to Alcatraz."

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of May 18

CAPITOL
- Spots Before Your Eyes.... MGM
- Calling on Columbia..... MGM
- *Feature: Waterloo Bridge*.... MGM

CRITERION
- Norway's Fate ..... Hoffberg
- *Feature: Hell Below (reissue)*. MGM

MUSIC HALL
- March of Time, No. 9..... RKO Radio
- The Riveter ..... RKO Radio
- *Feature: My Son, My Son*... United Artists

PARAMOUNT
- Not So Dumb..... Paramount
- Stealin' Ain't Honest..... Paramount
- Popular Science, No. 4..... Paramount
- *Feature: Buck Benny Rides Again* ..... Paramount

RIALTO
- A Plumbing We Will Go... Columbia
- Rough House Fiesta..... Columbia
- *Feature: Ski Patrol*..... Universal

RIVOLI
- Rome Symphony ..... United Artists
- *Feature: If I Had My Way*.. Universal

ROXY
- Isles of the East..... 20th Cent.-Fox
- *Feature: Lillian Russell*... 20th Cent.-Fox

STRAND
- Mechanix Illustrated, No. 4. Vitaphone
- You Ought to Be in Pictures. Vitaphone
- Cinderella's Feller ..... Vitaphone
- *Feature: Torrid Zone*..... First National-Warner Bros.

Pier 13

(Twentieth Century-Fox)

Cops and Robbers

Lloyd Nolan, Lynn Bari, Chick Chandler, Robert Lowery, and Joan Valerie appear in this tale of a detective who finally tracks down a thief and murderer.

Eugene Forde directed, as he did on "The Honeymoon's Over," and Sol Wurtzel was executive producer.

Release date: To be determined.

West of Abilene

(Columbia)

Western

One in the Charles Starrett series of westerns, this also features Marjorie Cooley and the Sons of the Pioneers.

Paul Franklin wrote the original screen play, as he did on "Blazing Six Shooters," this one concerning a water company representative's attempt to dupe the company and the local settlers.

Ralph Ceder directed.

Release date: To be determined.

Elsa Maxwell's Public Deb No. One

(Twentieth Century-Fox)

Satire on "Reds"

Elsa Maxwell, known to that group particularized by the term of "cafe society," as a professional hostess and party-giver of no small talent, appears here in a role similar to her real life. The story, directed by Gregory Ratoff, concerns a debutante heiress to a soap fortune, who comes to believe in Communism, to the detriment of the family business.

Her disillusionment and conversion to belief in democracy are finally attained. The young lady in the case is Brenda Joyce, the young man who converts her, George Murphy. The cast in the Gene Markey production includes also Mischa Auer, Charles Ruggles. Ralph Bellamy and Berton Churchill.

Release date: To be determined.

Phantom Raiders

(MGM)

Nick Carter

Second of the recently inaugurated "Nick Carter" series, starring Walter Pidgeon, this also keeps intact the producer-director team of Jacques Tourneur and Frederick Stephani, which handled the first of the pictures based on the adventure stories.

With Mr. Pidgeon are seen Florence Rice, John Carroll, Joseph Schildkraut, Nat Pendleton, Donald Meek and Steffi Duna. The story has its main character track down a gang operating a ship-wrecking ring in Panama.

Release date: June 7, 1940.

Carson City Kid

(Republic)

Western

Roy Rogers, third in the annual HERALD-FAME poll of box office western stars, is here starred in a tale of westerner seeking vengeance on the man who killed his brother.

Seen with Mr. Rogers are George Hayes, Pauline Moore, Noah Beery, Jr., Bob Steele, Francis MacDonald and Hal Taliafero. Joe Kane was associate producer and director of the original screen play by Robert M. Yost and Gerald Geraghty.

Release date: To be determined.

On the Spot

(Formerly called "Amateur Detective")

(Monogram)

Melodrama

Frankie Darro here appears as a young soda jerker who gets involved in and solves a series of murders. Support is lent by Manton Moreland, John St. Polis, Robert Warwick, Mary Kornman, Maxine Leslie and Lillian Elliott.

Grant Withers was associate producer and Howard Bretherton directed the screen play by Joseph West and Dorothy Reir, based on a story by Mr. West.

Release date: May 23, 1940.

PARAMOUNT, RKO, MGM, UNIVERSAL, UA CONVENE IN ANNUAL SESSIONS

Three Companies Continue Regional Convention as Two Others Open National Sessions Over Weekend

The 1940 sales convention season out of which come product promises and commitments as to quantity and quality for the new motion picture year, this week headed into its last quarter, United Artists holding a second and final regional meeting, in Chicago, Friday to Sunday, May 17 to 19; Universal, holding a similar meeting, in the same city, Saturday to Monday, May 18 to 20; Metro-Goldwyn-Mayer, conducting a fourth and final regional, in Washington, Monday and Tuesday, May 20 and 21, and Paramount opening a single national three-day convention, in Los Angeles, Friday, May 24, running through Sunday, while RKO Radio opens its national conference in New York, Monday, to run through Thursday.

Product Announcements Made

United Artists' product announcement was published last week, following the first regional, in New York. Likewise Universal's, after its meeting, in Atlantic City. The 1940-41 product announcement of Metro-Goldwyn-Mayer appears in this issue on page 29, and Paramount's on page 35. Previously, sales conventions were held by Monogram and Twentieth Century-Fox, and their complete product announcements duly reported.

Only three others of the ten large companies have yet to meet and make product announcements: Republic, meeting sometime between next week and June 10, in New York, Chicago, Memphis and San Francisco; Columbia, June 4 to 7, in Chicago; June 11 to 14, Atlantic City, and Warner Brothers, the last, June 10 to 12, at Pittsburgh and June 17 to 19, Chicago.

Herbert J. Yates, Republic board chairman, Wednesday, in Hollywood announced the 1940-41 season would see production of 26 features, 30 westerns and four serials, the largest program in company history. After conferring with M. J. Siegel, studio head, Mr. Yates said substantial increases would be made for all films.

"As a result, an increase in personnel to handle the production for the augmented program must be made," he declared. "The motive behind the program will be a pointing to western hemisphere markets. We feel an increase in quality for the coming year will offset declines in revenue from foreign markets."

Westerns will be divided as follows: eight Gene Autrys, including two high-budget films, eight Roy Rogers, eight Mesquiteers, and six Donald Barrys.

Second Universal Regional Held in Chicago May 18–20

At the second regional meeting of Universal in Chicago May 18-20 at the Drake Hotel William A. Scully announced that the company now has over 10,000 accounts and Nate J. Blumberg, president, said there would be "an even closer alliance between the studio and the sales personnel on all matters of production."

Mr. Blumberg presented an analysis of the company's accomplishments and marked each step towards success that was attributable to the sales department.

"On May 1st of this year," Mr. Scully said, "you boys put Universal over the 10,000 accounts mark. With the product I have announced for the new year, I have every reason to believe that even though we are nearing the 'ceiling,' you'll find the climbing even easier than last year."

Mr. Scully also announced the following winners in the Scully Drive: E. T. Gomersall, district manager who led the Western Division; M. M. Gottlieb, Chicago; C. J. Feldman, Los Angeles; Harry Hynes, new manager of the St. Louis exchange; R. O. Wilson, Portland, and G. C. Craddock, Indianapolis.

Universal's production activities were detailed by Cliff Work and Matthew J. Fox from the studio and by Jules Levey, producer of "The Boys from Syracuse" and Jack Skirball, associated in the production of the three Frank Lloyd productions which Universal will release.

W. J. Heineman, Western sales manager; Joseph H. Seidelman, vice-president in charge of the foreign department, and F. J. A. McCarthy, eastern sales manager, also spoke. Individual meetings with district managers were held Monday as the closing activities of the convention.

Others present were Leo Abrams, short subjects sales manager; John Joseph, advertising and publicity director; Lou Pollock, Eastern advertising and publicity manager, and James J. Jordan, O. C. Binder, Andrew J. Sharick, Herman Stern, Morris Alin, Adolph Schimel and F. T. Murray.

The district managers at the Western meeting were E. T. Gomersall, J. E. Garrison and A. J. O'Keefe.

Branch managers and salesmen at the meeting included:

Chicago: Manager M. M. Gottlieb; salesmen T. G. Meyers, William Weinshenker, R. W. Funk, Max C. Brodsky, Alfred Kent, John Blank and head booker Walter A. Hyland.

Detroit: Manager E. Heiber; salesmen Jack Stewart, Bert G. Tighe, Jack R. Susami and head booker Eugene Alexander.

Indianapolis: Manager E. C. Craddock; salesmen W. H. Sherman, Wilbur B. Grant, Carl F. Mock and head booker Milton Ettinger.

Milwaukee: Manager Frank Mantzke; salesmen E. W. Gavin, R. J. Bassett, D. McFadeen and head booker Orval Peterson.

Minneapolis: Manager L. J. Miller; salesmen Arch Zacherl, Sylvan Leff, Malcolm Haloran, Fred E. Abelson, Harold Johnson and head booker Claude Dickinson.

Des Moines: Manager Lou Levy; salesmen Joe Smith, R. G. Olson and head booker J. Rogatnick.

Kansas City: Manager Grover Parsons; salesmen Ralph A. Morrow, Roscoe Thompson, Leslie Durland, Isadore Beiser and head booker Edward Solig.

Omaha: Manager Otto A. Siegel; salesmen Lawrence Hensler, Isadore Weiner, R. J. Cadman and head booker W. E. Barker.

St. Louis: Manager Harry Hynes; salesmen J. H. Sarfaty, S. H. Nesbitt and head booker Harry Hynes, Jr.

Denver: Manager Jack Langan; salesmen A. W. O'Connell, Emmett Warner and Jack Allender and head booker T. A. McMahon.

Los Angeles: Manager C. J. Feldman; Office Manager Edward Cooke; salesmen Sam Milner, Lon E. Hoss, Foster M. Blake and head booker Harold Whitman.

Portland: Manager R. O. Wilson; salesmen C. J. Farnes, J. S. Hommel and head booker J. W. Harvey.

Salt Lake City: Manager C. R. Wade; salesmen J. R. French, H. W. Landstrom and head booker E. H. Smyth.

San Francisco: Manager Barney Rose; salesmen King Trimble, Bradley Fish, Al Bowman and head booker Charles McBride.

Seattle: Manager L. J. McGinley; salesmen C. L. Theuerkauf, M. G. Whitman and booker A. M. Kallen.

OLD FILM "STUDIO" DWELLING IS SOLD

After an ownership of 35 years, the dwelling at 2 Gigante Terrace, Cliffside Park, N. J., has been sold by Bertha Mehl to Elizabeth Walko. On the brink of the Palisades the dwelling in the early days of the motion picture was the scene of many a film. Bertha Mehl, who is an old time resident of the locality, worked as an extra in some of the films.

United Artists' Western Sales Meeting in Chicago

After attending the eastern meeting in New York on May 13-15 home office executives and producers of United Artists went to Chicago to attend the western sales sessions at the Congress Hotel from Friday, May 17th to Sunday, May 19th. Representatives of 12 exchanges were present.

Hal Roach and Sol Lesser outlined their coming season production plans to the western branch managers, salesmen and bookers. L. J. Schlaifer, vice-president and Western sales manager, presided at the sessions at which plans for merchandising the company's 1940-41 program of 22 productions from 13 producers, and to be made at a cost of over $30,000,000.

An advertising budget of approximately $3,000,000 was announced by Lynn Farnol, advertising and publicity director. Mr. Farnol said:

"Our newly organized field exploitation staff, comprising 15 permanent men in as many key cities, will play a vital part in the planning and the execution of these advertising plans. They will represent the sales department and the exchanges in contact with the exhibitor."

Explaining the distribution of the advertising budget, he said:

"No longer will we lay down a large sum on the line for a national campaign three months before we see the picture, and then hope that the picture is what we think it is, and that the insertion dates of the advertisements and the playdates of the picture will dovetail."

He pointed out that the budget included "the various expenditures such as trade paper advertising, on which United Artists spends twice as much per picture as any other distributor in the business.

"To as great an extent as possible," Mr. Farnol continued, "United Artists will follow a policy of advertising test engagements on important pictures to experiment with a picture and the capacity of different advertising themes to attract people to that picture. This naturally is one of the duties of our new field exploitation staff.

"We hope to attract the ultimate and potential audience of a picture," Mr. Farnol concluded. "How much money this costs is infinitely less important than the fact that it makes our advertising dollar go farther and in that it is spent more effectively, we will get more for our money than ever before."

Those present from the home office included: Murray Silverstone, chief of world-wide operations; Harry L. Gold, vice-president and Eastern general sales manager; Harry D. Buckley, vice-president in charge of corporate affairs; Paul N. Lazarus, contract manager; J. D. Goldhar, Western district manager; Ben Fish, Far-Western district manager; Lynn Farnol, director of advertising and publicity; Monroe W. Greenthal, director of exploitation; Albert Margolies, publicity manager; Arthur Silverstone, assistant to Gold; Seymour Poe, assistant to Schlaifer; Charles M. Steele and N. A. Thompson, sales controller.

Among the producers' representatives who attended the convention were James A. Mulvey, vice-president and Eastern representative for

(*Continued on following page*)

MEETINGS AND PRODUCT

(*Continued from preceding page*)

Samuel Goldwyn; Emanuel Silverstone, Alexander Korda representative; Lowell V. Calvert, Eastern representative for David O. Selznick; Harry Kosiner, Eastern representative for Walter Wanger; J. J. Milstein, Eastern representative for Edward Small; Thomas Walker, vice-president and Eastern representative for Roach.

Others present included:

Chicago—I. Schlank, manager; Ben Eisenberg, Frank Young, J. E. Armgardt, Will Baker, Nat Nathanson, H. D. James and Oscar Bernstein.
Denver—Earl Collins, manager; Al Hoffman, Alex Singelow and B. E. Mariner.
Detroit—Moe Dudelson, manager; I. Weingarden, Sid Bowman and P. Monsky.
Kansas City—Bill Truog, manager; John Graham, O. O. Flake and G. I. Bradford.
Los Angeles—E. W. MacLean, manager; Guy Gunderson, Fred Gage and Kenneth MacKaig.
Milwaukee—Jimmy Abrose, manager; Noe Provencher and L. Weingarden.
Minneapolis — Ralph Cramblet, manager; Frank Eisenberg, C. J. Chouinard, F. J. Kaiser and E. B. Lund.
Omaha—D. V. McLucas, manager; J. E. Schlank, E. P. Pickler, H. R. Barker and E. Rostermundt.
St. Louis—Ben Robins, manager; James Greig, Eddie Ashkins and Ray Wylie.
Salt Lake City—Tony Hartford, manager; W. K. Millar, Joe Solomon and E. M. Gibson.
San Francisco—D. J. McNerney, manager; Ollie Watson, Paul Bush and Jack O'Loughlin.
Seattle—F. M. Higgins, manager; A. H. Kleepper, Jack O'Bryan, A. J. Sullivan and Alfred Bloom.

RKO Adds New Producer On Eve of Sales Meet

George J. Schaefer, president of RKO Radio Pictures, announced that a contract has been signed with Vogue Pictures, Ltd. for the production of four films for RKO release. Also mentioned was the first production of the Frank Ross-Norman Krasna, Inc., as the company prepared to open its sales convention opening, Monday, in New York.

The first production of Vogue for RKO release will be "Li'l Abner," based on the comic strip which appears in 435 newspapers with a combined circulation of 22,000,000.

In Hollywood Mr. Schaefer concluded the deal under which "The Devil and Mrs. Jones," based on an original story by Norman Krasna and starring Jean Arthur will be released by RKO. The film, to be produced by Frank Ross, is scheduled for September production as one of the features on RKO new season's schedule.

Lewis Milestone, now directing Ronald Colman and Ginger Rogers in "You Can't Be Too Careful" has been signed to direct two more major features for RKO in the coming season.

Clem Beauchamp has been appointed associate producer under Lou Brock's supervision in the RKO short subjects department.

Leo McCarey, the producer and director of "Love Affair" and "My Favorite Wife" has terminated his connection with RKO.

Herbert Wilcox will make at least two pictures starring Anna Neagle in Hollywood for RKO during the coming season. Mr. Wilcox and Anna Neagle were in New York this week to attend the Radio City Music Hall's opening of "Irene" and the RKO sales convention.

J. J. Nolan, vice-president in charge of studio operations for RKO, is scheduled to arrive in New York Friday, May 27th, to attend the convention. Perry Leiber, head of the studio publicity department, also is coming from the Coast to be present at the sales meeting.

Ned E. Depinet Monday announced promotions in the staff of the Canadian District, headed by Leo Devaney. The moves came as a result of the resignation of J. F. Meyers as managers of the Toronto offices.

The following were promoted: Mark Plottel, from manager at Montreal to manager of the Toronto branch; Hatton F. Taylor, from manager at Calgary to Mr. Plottel's old position; Joseph McPherson, a salesman, succeeds Mr. Taylor, and Paul Cardell, booker, becomes a salesman, taking over Mr. McPherson's territory. Robert Radis has been engaged as booker at Winnipeg to fill the vacancy created by the promotion of Hugh Conway from the position of booker in Winnipeg to salesman in Toronto.

Republic To Hold Four Regional Meetings

James R. Grainger, president, has announced that Republic will hold four regional sales meetings, one in San Francisco, Memphis, Chicago and New York. The exact dates will be determined by Mr. Grainger within a few days. Herbert J. Yates, head of Consolidated Film Industries, also went to the Coast.

The regional meetings are expected to be held between May 27th and June 10th.

Robert Webb has been appointed casting director at the Republic studio.

Fairbanks, Jr.-Ben Hecht Form Producing Group

Douglas Fairbanks, Jr., and Ben Hecht have formed a producing team which will co-produce, write, direct and star in "Until I Die," an original story by Mr. Hecht. The picture will be made on the Columbia lot for release by that company. "Until I Die" is described as a comedy romance. It was reported that a top feminine star to play opposite Fairbanks will be selected within a few days.

Warners to Release "Heaven" as One

S. Charles Einfeld, vice-president in charge of advertising and publicity for Warner Brothers, has announced that "All This and Heaven Too" will be released as one film and not in two parts as had been discussed. Rachel Fields, author of the book on which the picture is based, has been recalled to aid in the final cutting of the film. The film will run about two and a half hours in the one edition. If the film was released in two parts to be shown in succeeding weeks, each section would run about two hours.

Warner Brothers will continue to spend more money than ever before on production, despite the reduction in the foreign market, Mr. Einfeld said. The company will produce pictures of national interest which will find a market in this country.

Double features are definitely responsible for "some of the stagnation of the motion picture industry" and, according to Mr. Einfeld, the motion picture-going public is now more interested in news reels and shorts than in double features.

The world premiere of "The Life of Knute Rockne," according to tentative plans, will be held in South Bend where Notre Dame University is located, sometime between September 15th and October 15th.

Altec Deal Set

Altec has been contracted to handle sound service and projection room parts repair and replacements for theatres in the circuit owned by Lewen Pizor and Herman Coane, as well as for Mr. Pizor's individual theatres. E. O. Wilschke negotiated for Altec.

Drawing Exchanges' Plans

Pereira & Pereira, Chicago architects, are completing the plans for three new RKO exchanges—in Chicago, Boston and Buffalo. They also drew the plans for the company's new Milwaukee exchange.

Canadian Pioneers Appoint Officers

The officers of the Canadian Picture Pioneers club, to serve until a general meeting is held in Toronto next August, have been named as follows: president, Clair Hague, Canadian Universal; vice-president, Oscar Hanson, Empire Films; secretary-treasurer, Ray Lewis; directors, L. M. Devaney, RKO Distributing Corporation of Canada; J. P. O'Loghlin, Twentieth Century-Fox; Sam Sternberg, B&F Theatres; Louis Rosenfeld and Herbert Allen, Columbia; E. H. Wells, Canadian Film Boards of Trade; H. M. Masters, United Artists; Charles Stephenson, Ben Conk, Fred Pursel, A. J. Laurie, Sidney Taube and J. Smith.

Jack Cohn, vice-president of Columbia, has been named honorary president. The qualification for membership in the club is 25 years' active service.

Charles Powers Transferred

Charles Powers, Paramount salesman in Cincinnati, has been transferred to the Cleveland branch, where he succeeds Max Greenwald, who enters the exhibition field, having taken over the Capitol, Lincoln, Rialto and Rivoli, at Elyria, Ohio, formerly operated by John Perkas. Robert Clark of the Pittsburgh exchange, son of M. R. "Duke" Clark, Paramount manager in Cleveland, succeeds Mr. Powers in Cincinnati.

Goodman Succeeds Harrison

Carl Goodman, son of Julien Goodman, head of the Goodman-Harrison circuit, Chicago, has been named to succeed Tippy Harrison, resigned. A testimonial dinner was given Mr. Harrison Thursday, May 9, at the Congress hotel. Jack Miller was toastmaster and Jack Kirsch, president of Illinois Allied, the principal speaker.

Set Warner Outing for June 19th

The annual outing of the Warner Club, New York, will be held June 19th. It is described as a "mystery cruise." In charge of arrangements are Ralph Budd, chairman; Nat Fellman, president of the Club; S. Schneider, Harry Mayer, Robert Salomons, Stuart Aarons, I. H. Birnbaum and Ann Martin.

Kilgore to Memphis

Robert Kilgore, who started with Loew's as an usher in Memphis, will return to that city after an absence of 10 years as manager of the Palace. Loew's will take over operation of the theatre late this month. Mr. Kilgore is now managing the Bedford in Brooklyn.

Beier Opens Exchange

Murray F. Beier has opened his own independent exchange in Philadelphia, to be known as Ace Film Exchange. He was formerly manager of the Preferred exchange in Philadelphia, which has merged with Fine Arts Pictures.

New Monogram Exchange Office

Monogram Film Exchange has opened its new office in Albany, N. Y., under branch manager Nate Sodikam, formerly working in Buffalo. Mitch Pantzer will continue in the capacity of office manager and booker.

THE HOLLYWOOD SCENE

Production Up

First job of Hollywood, war or no, is the meeting of release schedules, fulfillment of production pledges long given. This week saw two more pictures started than were completed, "in work" level up from 46 to 48.

Vital statistics:

COMPLETED

COLUMBIA:
"Out West with the Peppers"

PARAMOUNT:
"Northwest Mounted Police"
"A Night at Earl Carroll's"

EDWARD SMALL (UA):
"South of Pago Pago"

UNIVERSAL:
"The Boys from Syracuse"
"Black Diamonds"

RKO-RADIO:
"Dr. Christian's Diet"

STARTED

COLUMBIA:
"Gribouille"
"Military Academy"

MONOGRAM:
"The Last Alarm"

PARAMOUNT:
"Doomed Caravan"

WARNER BROTHERS:
"River's End"
"The Girl from God's Country"

20TH-FOX:
"The Bride Wore Crutches"

REPUBLIC:
"The Fighting Marshal"

Columbia had five features shooting at weekend, in addition to the above named, MGM 7, Paramount 8, RKO-Radio 4, Hal Roach 1, 20th Century-Fox 3, Universal 4, Walter Wanger 2 and Warner Brothers 6. Two short features were completed and 4 started during the period.

Meet Mr. Ostrow

Discovered: in Hollywood, a rare specimen of *homo sapiens* who produces pictures, some of which have been top box office successes, but who will not allow his name to be used in the credits, nor permit publicity about himself.

That, ladies and gentlemen, is Mr. Lou Ostrow, who has given to you the "Hardy Family" series which elevated Mickey Rooney to Number One money making star of the MOTION PICTURE HERALD-FAME'S poll of exhibitors.

Mr. Ostrow, who left MGM several months ago, is now embarked on a new enterprise—Vogue Pictures, Ltd., which will make four pictures for RKO release.

Attempting to interview Mr. Ostrow leads to more revelations than one. Your correspondent entered the Pathe lot bungalow, labelled Vogue Pictures, and asked a young man sitting at a typewriter in an anteroom: "Is Mr. Ostrow in?"

He waved at an open door. Your correspondent went through.

" . . . Will you send that script over to me right away? Sure, address it to me. I read all stories myself—I haven't got any high priced reading department . . . ," a man behind the desk was saying into the telephone, as he waved the reporter to a chair.

After the telephone conversation, self introduction established that this was Mr. Ostrow.

Mr. Ostrow's reticence concerning himself is no myth. For years, he has defied studio publicity departments in their request for his biography. Of the many pictures he has made, he received screen credit as producer only once, and that on a film which passed out of his control to a distributor.

"Why should I tell you anything about myself?" he demanded. "Would that bring people to the box office to see my pictures?"

About his productions for RKO? They will be on varied topics, with high budgets. The first will be based on "Li'l Abner," comic strip by Al Capp distributed by United Features Syndicate to 435 newspapers with 22,000,000 readers. It might have a sequel if it goes over, he said.

Mr. Ostrow is not ready to announce anything else about the others.

About himself? Under persisting questioning, Mr. Ostrow said he started in the film business 29 years ago. Told that there were rumors that he started as a film cutter, he snorted.

"I was that, too. But I started sweeping and mopping floors. I was an assistant director, and about everything else," he declared.

What companies had he been with? He rattled off a string of names—Universal, Tiffany, Mascot, Majestic, Monogram, Republic. "I'm the only producer that's been with M-G-M three separate times," he said.

Why didn't he received production credit on the "Hardy Family" series?

Mr. Ostrow reached into his desk, and pulled out a copy of an inter-office communication on MGM's stationery, the subject of which was: "RE: Producer credits on the 'Hardy Family' pictures."

The memo read in part: " . . . The 'Hardy Family' pictures are produced by Lou Ostrow, attached to the J. J. Cohn unit. . . . Mr. Ostrow has the rating of a producer. . . . Mr. Ostrow will not permit his name to be used on the main title or on other credits as the producer because he believes that would be of absolutely no value at the boxoffice . . . "

Then Mr. Ostrow put the memo back in his desk. "So what's the use? I've produced more pictures than anybody else in the industry, and if I wanted my name mentioned, I could have had it done before."

He turned to attend to other business at hand. "We'll be in production as soon as we get our script all set. Until then, we're not saying much about it. I don't want fancy frills around here, and we'll have a publicity man for the picture when we get set.

"Until then, we're not going to run up any costs. I believe in putting every cent I can into what goes on the screen, not wasting it on what goes on behind the screen."

Rising, he shook hands. "Any time you're around this way, drop in and see the animals."

▽

HOLLYWOOD BALLYHOO

Nils T. Grantlund ("N.T.G.") last week split his 30-minute midnight radio program—daily over local outlet, KMTR, from the Florentine Gardens where his show is stellar attraction—devoting the first 15 minutes to straight commentary on the war, in the Kaltenborn manner and right ably, and signing off as Nils T. Granlund, to come back after station identification as "N.T.G." and deliver his usual chit-chatter about movie stars, etc., in the interests of the night club's gate receipts.

FRED MACMURRAY and OLIVIA DE HAVILLAND are set to star in "Honeymoon for Three" for Warner Brothers.

MORRIS ANKRUM will play a featured role in "Doomed Caravan" for Paramount.

BILLIE BURKE has been signed to a new contract at Metro-Goldwyn-Mayer.

ROBERT USHER received the assignment as art director on "Arise My Love" for Paramount.

HERMAN MANKIEWICZ is working on the screen play of "Comrade X" for Metro-Goldwyn-Mayer.

MARJORIE RAMBEAU is to play the star role in Warner Brothers' "Tugboat Annie Sails Again."

REGINALD OWEN received a new Metro-Goldwyn-Mayer contract.

FRANK CRAVEN, FAY BAINTER and BEULAH BONDI have left for personal appearances in the east in connection with "Our Town."

MARION PARSONETT has been assigned to work on the screen play of "The Adventures of Pierre" for Metro-Goldwyn-Mayer.

JAMES STEWART and ROSALIND RUSSELL are to be starred in Warner Brothers' "No Time for Comedy."

EDWARD CHODOROV is working on the screen play of "The World We Make" for Metro-Goldwyn-Mayer.

MARGARET TALLICHET will head the cast of RKO Radio's "The Stranger on the Third Floor."

PAUL WHITEMAN has been signed by Metro-Goldwyn-Mayer to appear with MICKEY ROONEY and JUDY GARLAND in "Strike Up the Band."

LEWIS MILESTONE has been signed to direct two more films for RKO Radio.

JEFFREY LYNN and BRENDA MARSHALL are to head the cast in Warner Brothers' "The Embezzler."

SONYA LEVIEN is working on the screen play of "Ziegfeld Girl" for Metro-Goldwyn-Mayer.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Edison the Man

(MGM)

Biography

M-G-M herewith presents a further account of the life of Thomas Alva Edison, with Spencer Tracy as "Edison the Man." It depicts the famed inventor between the ages of 22 and 35, except for brief moments at the beginning and the end of the picture which show him at 82 being honored on the 50th anniversary of the invention of the incandescent lamp. The story opens with the inventor being interviewed by two high school journalists at his home, while an audience of famous people are waiting at banquet table to pay him homage. While the toastmaster makes his introductory speech, a flashback reveals Edison as he arrives in New York at 22, determined to become famous.

Following the life story of the inventor himself, except for a few details of dating changed to speed the tempo, the picture takes the youth through his first big invention, the Universal Printer type of stock ticker, for which he received $40,000 from Western Union; through other devices which he created to save his Menlo Park laboratory from attachment. It tells of the invention of the phonograph and leads, dramatically, to the climax—the making of the first incandescent lamp and the lighting by electricity of New York City in 1882. The picture fades out with Edison, back again at the 1929 banquet, addressing the throng and wondering "whether human ingenuity is keeping balance with humanity."

Tracy, two time Academy award winner, dominates the picture in a performance which compares favorably with those which won him the accolades. At many places during the unreeling of the film the preview audience broke into spontaneous applause.

Supporting him were Rita Johnson, as "Mrs. Edison"; Lynn Overman, as a "tramp brass pounder" who supplies comedy relief; Charles Coburn as Edison's benefactor: Gene Lockhart, as a gas company magnate, Felix Bressart as one of Edison's assistants, and a host of capable actors.

Care to preserve authenticity, yet imbue the picture with moving, compelling narrative flow, was exercised.

Previewed at the Grauman's Chinese theatre, Hollywood. The press, studio and paying audience approved the picture, were thrilled at its nuances as etched by Tracy and the other actors.—V. K.

Produced and distributed by M-G-M. A Clarence Brown production. Produced by John W. Considine, Jr. Associate producer, Orville O. Dull. Directed by Clarence Brown. Screen play by Talbot Jennings and Bradbury Foote. Original story by Dore Schary and Hugo Butler. Art director, Cedric Gibbons. Associate, John S. Detlie. Musical score by Herbert Stothart. Photographed by Harold Rosson. Edited by Frederick Y. Smith. Technical advisors: William A. Simonds, the Edison Institute, Dearborn, Mich.; Norman R. Speiden, director of historical research, Thomas A. Edison, Inc., West Orange, N. J. P. C. A. Certificate No. 6216. Running time, when seen in Hollywood, 107 minutes. Release date, May 10, 1940. General audience classification.

CAST

Thomas A. Edison	Spencer Tracy
Mary Stillwell	Rita Johnson
Bunt Cavatt	Lynn Overman
General Powell	Charles Coburn
Mr. Taggart	Gene Lockhart
Ben Els	Henry Travers
Michael Simon	Felix Bressart
Ashton	Peter Godfrey
Lundstrom	Guy D'Ennery
Edwin Hall	Byron Foulger
"Acid" Graham	Milton Parsons
Bigelow	Arthur Aylesworth
Jimmy Price	Gene Reynolds
Mr. Johnson	Addison Richards
Snade	Grant Mitchell
Sheriff	Paul Hurst
Toastmaster	George Lessey
John Schofield	Jay Ward
Nancy Grey	Ann Gillis

Women in War

(Republic)

World War II Melodrama

Offering Elsie Janis, World War I personality, as spearhead of an exploitation assault in behalf of this melodrama of World War II, Republic herewith supplies showmen with a market commodity cut and shaped to the news interests of the day. The picture opens in late '39 in London and runs over into now, including in its content such incidents as the Channel bombing of a boatload of Britsh nurses, an air attack upon a French town near the frontier and the razing of a village by barrage fire. In these episodes the film achieves the immediacy of a newsreel.

Wendy Barrie and Patrick Knowles play out a romantic theme developed by F. Hugh Herbert and Doris Anderson, screen playwrights, with martial influence dominant. Direction by John H. Auer is for melodramatic realism throughout. Production is by Sol C. Siegel.

Miss Barrie plays a British girl charged with murder whose lawyer's plea that she has enlisted as a nurse aids in bringing about acquittal. She enters the service unwillingly, resists discipline, becomes hated by her nurse asociates, but comes around to a service viewpoint under the hard direction of a matron who, as she does not learn until the end, is her mother.

Previewed at studio.—WILLIAM R. WEAVER.

Produced and distributed by Republic Pictures. Associate producer, Sol C. Siegel. Director, John H. Auer. Original screen play, F. Hugh Herbert, Doris Anderson. Production manager, Al Wilson. Photographer, Jack Marta. Supervising editor, Murray Seldeen. Film editor, Edward Mann. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe, Adele Palmer. Special effects, Howard Lydecker. P.C.A. Certificate No. 6159. Release date, June 6, 1940. Running time, 71 minutes. General audience classification.

CAST

O'Neil	Elsie Janis
Pamela	Wendy Barrie
Larry	Patric Knowles
Gail	Mae Clarke
Ginger	Dennie Moore
Frances	Dorothy Peterson
Pierre	Billy Gilbert
Captain Tedford	Colin Tapley
Colonel Starr	Stanley Logan
Millie	Barbara Pepper
Phyllis	Pamela Randall
Gordon	Laurence Grant
King's Counsel	Lester Matthews

Sandy is a Lady

(Universal)

Comedy

Baby Sandy's third picture presents the infant again as smiling through hazardous situations and emerging not only whole but instrumental in furthering the fortunes of her parents and the several other adults concerned in the story. A showman is supplied in this instance more cast names of exploitation rating than in the baby star's previous productions, Billy Gilbert, Mischa Auer, Eugene Pallette, Edgar Kennedy and Fritz Feld appearing as principals in comedy roles. Nan Grey and Tom Brown portray the baby's parents.

Early in the picture Sandy is shown toddling into a street full of traffic and making her way across it unharmed while brakes screech and strong men shudder. Later on the baby is lifted to the 16th floor level of the steel frame of a skyscraper in construction and meanders from girder to girder pursued by would-be rescuers while fire department laddies wait with stretched net below. These and episodes in kind occur during the day the lost baby, whose parents do not know she is gone, roams a large city and participates in the affairs of many persons.

Produced by Burt Kelly, the film was directed by Charles Lamont from a screen play by Charles Grayson.

Previewed at the Hillstreet theatre, Los Angeles, where a predominantly cash-customer audience laughed heartily at the adult comedians, broke into shricks, squeals, screams of expectancy when the baby appeared to be in danger of calamitous accident.—W. R. W.

Produced and distributed by Universal. Associate producer, Burt Kelly. Directed by Charles Lamont. Original screen play by Charles Grayson. Photographed by Milton Krasner. Edited by Philip Cahn. P. C. A. Certificate No. 6223. Release date, June 14, 1940. Running time, when seen in Los Angeles, 64 minutes. General audience classification.

CAST

Baby Sandy	Baby Sandy
The Little Tornadoes	Butch and Buddy
P. J. Barnett	Eugene Pallette
Mary Phillips	Nan Grey
Joe Phillips	Tom Brown
Felix Lobo Smith	Mischa Auer
Billy Pepino	Billy Gilbert
Officer Rafferty	Edgar Kennedy
Henri	Fritz Feld
Millie	Anne Gwynne
Philip Jarvis	Richard Lane
Sergeant	Charles Wilson

Mein Kampf, My Crimes

(Associated British)

Life and Career of German Chancellor

Audiences in wartime Britain are by now accustomed to this brand of film, an impassioned statement of the case against Hitler. Foreign audiences which may not have come to conclusions precisely the same as the British people will not necessarily take a like view of its entertainment merits. This one made at Welwyn, Britain, is different from many predecessors for it strikes a personal note, not only focussing on the life and career of the German Chancellor, but treating in dramatized form of the personal effects of his regime on the German people. Much library material has been used to link the dramatized episodes.

Hitler's career is traced from his birth down to the rape of Norway, the newsreel Nazi linking at times with his studio equivalent. The Reichstag Fire, the Roehm murder, the slaughter of Dollfuss, the pogroms and persecutions, military parades and protective expeditions, are all included. Episodes imaginary but accredited are recreated,—the work of the Gestapo and the destructive force of Nazism

(Continued on page 46)

AMERICAN WEEKLY... WITH ITS 7,000,000 CIRCULATION...COVERING THE ENTIRE COUNTRY FROM 21 KEY CITIES...SELLS YOUR ENGAGEMENT THRU THIS FULL PAGE COLOR AD!

IT'S GOING TO BE A ~~BLESSED~~ MESS-ED EVENT!!

HE was she, and SHE was he... The Stork was amazed to find.
Now, where to leave the bundle of Joy... is driving him out of his mind!



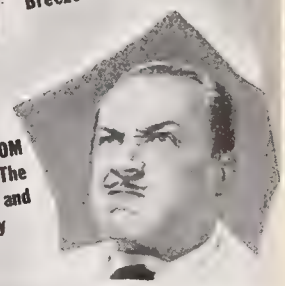
PHIL MANNING—A One Man Symphony in Stomach Ulcers and Boiling Blood Pressure!



MARIAN MANNING—Who Bossed the Boss After Hours



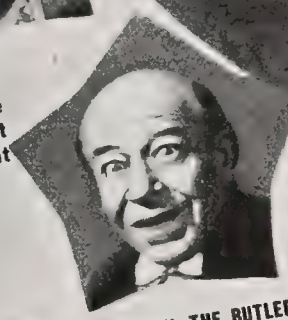
JOEL CLARE—Inventor of the "No-Flap-No-Breeze Underwear"



ALLAN PINGBOOM—Who Made The World "Sheer and Snug" Hosiery Conscious



BANNISTER—Took Dictation At the Office in the Daytime, But Told The Boys Off at Night



HANK, THE BUTLER—Butting Became Terribly Complicated when Mister Turned to Missus!

"I can't understand it,"
Cried the Stork with a shout,
"This amazing young couple
Did a complete TURNABOUT.
"They argued and fussed,
And were bored with their life,
"Until they changed places
As husband and wife.
"Now SHE goes to the office,
HE breakfasts in bed,
"And who's to get Baby?
Makes my face red!"



Hal Roach presents THORNE (Topper) SMITH'S MOST HILARIOUS NOVEL

"TURNABOUT"

Adolphe MENJOU • Carole LANDIS • John HUBBARD
William GARGAN • Verree TEASDALE • Mary ASTOR • Donald MEEK • Franklin PANGBORN • Joyce COMPTON
Directed by HAL ROACH
Released thru United Artists

(Continued from page 44)

in the German family. There is a final passage of marching Tommies and the inevitable strains of "Land of Hope and Glory" but the film has something more than local jingoism.

A trade audience attending London's first wartime night trade show watched the film with absorption registered emotionally at the more poignant passages. The personal flavor of the picture seemed its most saleable quality.—AUBREY FLANAGAN

An Associated British picture. Directed by Norman Lee. Running time, 75 minutes. Adult audience classification.

Riders of Pasco Basin

(Universal)

Western

The action in the latest of the Johnny Mack Brown series is predicated on a dispute between the ranchers in the "Pasco Basin" over an irrigation project, held by Brown to be a promotion enterprise for the financial benefit of a gang of outlaws. Some of the most influential of the ranchers believe in the project and contribute their money. Brown incurs the wrath of both the ranchers and the promoters but with the help of vigilantes rids the "Basin" of the outlaws after first exposing the project.

Fuzzy Knight, who takes care of the comedy, as Bob Baker does the singing for the series, are both very much in evidence here. The girl is Frances Robinson. The heavy element is represented by Arthur Loft. The film was directed by Ray Taylor from an original story and screen play by Ford Beebe.

The action is interspersed throughout the picture and follows the western formula in building up to a swiftly moving climax. There is a lot of shooting, riding and fist fighting and that should meet the favor of the western fans.

Reviewed at the Central theatre, New York. A small afternoon audience viewed the film with interest.—PAUL C. MOONEY, JR.

Produced and distributed by Universal. Directed by Ray Taylor. Original story and screen play by Ford Beebe. P. C. A. Certificate No. 5878. Running time, 56 minutes. Release date, April 5, 1940. General audience classification.

CAST

Lee Jameson.....Johnny Mack Brown
Bruce Moore.....Bob Baker
Luther .....Fuzzy Knight
Jean Madison.....Frances Robinson
Matt Kirby.....Arthur Loft
Joel Madison.....Frank La Rue
Evans.....James Guilfoyle

Abuna Messias

(Rev. F. X. Borano, S.S.P. - R. Bruce Hutchinson)

Italian Missionary Film

Dialogued in the Italian language and concerned chiefly with the missionary efforts of two Capuchins from that country to evangelize Ethiopia around the turn of the century, this foreign importation should find principal popularity from movie audiences conversant with the original language of the production. The English subtitles, however, broaden its appeal to church circles professing the same religious faith as portrayed by the missionaries.

The production was made under the amateur auspices of the religious order of the Society of Saint Paul and carries a professional finish, especially in the matter of photography and mob scene handling, that would seem to belie the inexperienced manufacture. Although location scenes were shot in Ethiopia, action for the plot occurs many years before that country became a crux of political contention. No "ism" ideology is mentioned and the motif is religious rather than racial.

"Cardinal Pilotto" or "Abuna Messias" begins his missionary work in Ethiopia and through such acts of kindness as the ransoming of the slave "Morka" and the medical care of a village stricken with smallpox plague, the cleric wins the affection and admiration of the natives. However, through political and religious intrigue chiefly from a disgruntled native princess and the head of the schismatic Coptic church, a civil war results and the priest's chief supporter is defeated. Before leaving the scene of his mission activity, "Abuna Messias" officiates at the death of his religious helper, "Brother Leo" and ordains the former slave, "Morka" to the priesthood in order to carry on the apostolic work. This closing sequence is particularly effective in religious and emotional tones.

Seen at a private showing in New York City.—JOSEPH F. COUGHLIN.

Produced by the Society of Saint Paul. Distributed by Rev. F. X Borano, S.S.P., and R. Bruce Hutchinson. Director, Goffredo Alessandrini. Chief of production, Luigi Giacosi. Adaptation, V. C. Vanzin and L. Bernardi. Scenario, D. Meccoli and V. Cottafavi. Dialogue, C. V. Lodovici. Sets and costumes, Arch. C. Pouchain. Music, Mario Gaudiosi. Musical director, Edoardo De Risi. Running time, 90 minutes. Release date, undetermined. General audience classification.

CAST

Cardinale Massaja (Abuna Messias)....Camillo Pilotto
Abuna Atanasio.....Mario Ferrari
Re Menelik.....Enrico Glori
Imperatore Johannes.....Ippolito Silvestri
Ghebrà Selassiè.....Amedeo Trilli
Principessa Alem .....Berchè Zaitù Taclè
Frate Leone .....Roberto Pasetti
Conte di Cavour.....Corrado Racca
Padre Reginaldo Giuliani.....Oscar Andriani
Marchese Antinori.....Francesco Sala
Abù Beker.....Abd-el-Uab
Morka .....“Michele”

Gangs of Chicago

(Republic)

Crime Melodrama

Under the directorial guidance of Arthur Lubin this is a venture into the field of criminology. An imposing list of names, including Lloyd Nolan, as the criminal lawyer, Barton MacLane, Lola Lane, Ray Middleton and Astrid Allwyn, offer exploitation possibilities.

Based on an original screen play by Karl Brown the picture is similar in many respects to Republic's other recent production "Wolf of New York" which starred Edmund Lowe also as a criminal lawyer.

"Matty Burns" (Nolan), to avenge the death of his father, a petty thief killed by the police, enters the field of criminal law and through legal loopholes is able to conduct his illegitimate business without interference from the police. His friend "Bill" (Middleton) is approached by the Federal Bureau of Investigation to reveal "Matty's" true business. "Bill" accepts the job only to prove that his friend is innocent. When the racketeers find out "Bill's" real reason for joining the gang "Matty" saves his life and exposes the operations of the gang to the F. B. I.

Reviewed in the Republic projection room in New York.—GEORGE SPIRES.

Produced and distributed by Republic. Robert North, associate producer. Original screen play by Karl Brown. Production manager, Al Wilson. Photography by Elwood Bredell. Supervising editor, Murray Seldeen. Film editor, Lester Orlebeck. John Victor Mackay, art director. Musical director, Cy Feuer. Wardrobe by Adele Palmer. Running time, 66 minutes. Release date, May 19, 1940. P.C.A. No. 6221. General audience classification.

CAST

Matty Burns.....Lloyd Nolan
Ramsey .....Barton MacLane
June .....Lola Lane
Bill .....Ray Middleton
Virginia.....Astrid Allwyn
Cry-Baby.....Horace MacMahon
Judge .....Howard Hickman
Mrs. Whitaker.....Leona Roberts
Bromo.....Charles Halton
Blake.....Addison Richards
Rabbit.....John Harmon
Pinky .....Dwight Frye

Stealin' Ain't Honest

(Paramount)

Popeye Cartoon

This time Popeye is on a treasure hunt, accompanied by Olive Oyl to whom the hidden wealth belongs. Bluto, the perennial sand in Popeye's can of spinach, shows up to offer the searchers some moments of confusion and the audience some sequences of comedy.—Running time, seven minutes.

A Gander at Mother Goose

(Vitaphone)

Debunking Merrie Melody

Excepting the little ones who are supposed to take their nursery rhyme lore seriously, the average audience has an occasion for grand fun in this debunking exhibition of some of the famous portraits from Mother Goose fame. In an animated array of gags and screwball situations, "Humpty Dumpty," "Mistress Mary," "Jack and Jill," "Little Miss Muffet" and "The Old Lady in the Shoe" are taken over for some merry bits of spoofing. Tinting and action are in keeping with the streamlined treatment.—Running time, seven minutes.

Mr. Duck Steps Out

(Disney-RKO)

Donald the Jitterbug

The jitterbug craze has finally caught up with Donald Duck. Here Donald visits Daisy Duck, but his three nephews trail along much to Donald's dismay. He gets rid of them for a while by sending them for ice cream cones, but when Donald feels it the proper moment to kiss Daisy, in come the nephews. Donald starts to dance with Daisy in jitterbug fashion, but even then the nephews cut in on him. The jitterbugging increases in tempo with Donald carrying off the honors. Walt Disney production. Running time, eight minutes.

Tugboat Mickey

(Disney-RKO)

Mickey, Donald and Goofy

Mickey Mouse, Donald Duck and Goofy are the crew of a tugboat in this fast-moving Walt Disney color cartoon. Mickey, the captain, hears an SOS over the radio and calls Donald and Goofy into action. With Donald and Goofy trying to get steam up in their own particular manner, the situation is hilariously comical. Once under way, the tugboat goes its own way completely out of the control of Mickey and then the boiler blows the boat to bits. Landing in the water, the crew hear a radio announcer saying "this concludes the Happy Hour Kiddy Program." Running time, seven minutes.

Billposters

(Disney-RKO)

Donald and Goofy

Donald, Goofy and a goat are the Walt Disney characters in this color cartoon which is located on a farm having a Dutch windmill. Donald and Goofy are billposters pasting up bills in which a soup can is prominently displayed. Along comes a goat to eat the "cans" and consequently the bills, much to Donald's indignation. Donald starts punitive measures against the goat, but when last seen both Donald and Goofy were hanging from the blades of the windmill as the goat butted them to keep the windmill in operation. Running time, eight minutes.

Donald's Dog Laundry

(Disney-RKO)

Donald and Pluto

The cantankerous lamellirostral, Donald Duck, turns inventor to further harass good-natured Pluto, but Donald outsmarts himself and it is he who is harassed. The invention is a dog washing and drying machine and Donald tries to lure Pluto to the machine by devious trickery, but the wily dog manages to avoid the pitfalls. Donald, finally, falling into the machine, gets washed and dried. A Walt Disney production. Running time, eight minutes.

Set Circuit Deal

Twentieth Century-Fox has closed its first circuit deal for 1940-41. The circuit is the Tri-States, covering 26 theatres in the Des Moines-Omaha territories.



WALTER WANGER

is proud to announce to exhibitors everywhere a policy of outstanding attractions exclusively, and that associated with him in the first two productions will be 1940's foremost directors

JOHN FORD

director of the prize-winning "Stagecoach" and "The Grapes of Wrath" who will direct Eugene O'Neill's

THE LONG VOYAGE HOME

for the Argosy Corporation

ALFRED HITCHCOCK

director of "Rebecca" who now has in production

FOREIGN CORRESPONDENT

RELEASED THRU
UNITED ARTISTS

UA, Paramount Open New Films

Paramount moved into Galesburg, Ill., on Tuesday to present the world premiere of "Those Were the Days" at the Orpheum theatre there and two days later United Artists unveiled Sol Lesser's "Our Town" in Boston.

College Tieup Used

Galesburg is the seat of Knox College, the school that George Fitch immortalized as "Old Siwash," and the scene of the turn-of-the-century story of "Those Were the Days." The premiere and the attending publicity served to create a mild furor in the college circles when Phillip Drew, president of the Knox Alumni Asociation of Los Angeles, proposed the establishment of a "real Siwash college."

Carter Davidson, president of Knox, reprimanded the alumni head, calling such a plan disloyal to the college. "It has been established beyond question that George Fitch, author of the 'At Good Old Siwash' stories, now made into a Film called 'Those Were the Days,' meant Knox College and no place else," he said, adding that the nickname for Knox is Siwash and "if we must have a Siwash college, I would go so far as to recommend changing the name of Knox."

The "Our Town" opening in Boston Thursday was attended by Mr. Lesser, the producer; Thornton Wilder, author of the play and also the scenario; Louis Hyman, Fay Bainter, Harry L. Gold, Charles Stern, Lynn Farnol and Monroe Greenthal among others.

The world premiere of Warner Brothers' "All This and Heaven, Too" will be held at the Carthay Circle, Hollywood, June 4th, where it will follow "Gone With the Wind." It will play on a two-a-day basis at $1.10 to $1.65 top price. Seats for the premiere are $5.50.

Company Name Changes

Massce & Company, Inc., foreign film forwarders, New York, has changed its name to Massce-Barnett Company, Inc. The change was made to commemorate the completion of 25 years of service to the company of William Barnett, vice-president.

Kramer Promoted

Stanley Kramer, assistant to David L. Loew and Albert Lewin for the past year, has been appointed their production assistant. His first assignment is the Erich Maria Remarque story "Flotsam." Kramer will handle the story and casting departments and the picture will be released through United Artists.

Plottel in New Post

Leslie Plottel has been appointed branch manager at St. John, N. B., for RKO Radio. He was appointed to the post from Toronto. He has been an RKO Radio salesman for four years.

Kelton Joins Gilbert

Frank Kelton, partner in the Melody Lane Music Company, has severed active connection with the company, while retaining his equity, to become general manager of the L. Wolfe Gilbert Music Publishing Company, Hollywood.

Named Booker's Aide

Virginia Beurman has been named booker's assistant to W. G. McKinney of H. J. Griffith Theatres, Inc., Kansas City.

Educational Films May Be Reorganized

Edmund V. Halley, who is seeking to foreclose a lien of 20,000 shares of stock of Educational Film Corp. of America, may attempt to reorganize that company, Mr. Halley's attorney told Referee John E. Joyce Monday at a hearing of Educational Pictures, Inc.

This statement preceded the issuance of a 30-day injunction by Referee Joyce which restrained Mr. Halley from foreclosing on the stock pending the filing of a suit by James A. Davidson, trustee of Educational Pictures, to cancel a lien.

Meanwhile Memories, Inc., has asked Referee Joyce to set aside a contract under which Educational Films Corp. of America had agreed to distribute six short subjects on the grounds that Educational had not lived up to its agreement. Another hearing on the application will be held June 4.

Cooper in Toronto Post

The Fire Prevention Association, Toronto, Canada, has elected Colonel John A. Cooper, vice-president for the next year because of his work in supervising film exchanges in Canada through the Film Boards of Trade, which have a fire marshal for each of the six distributing centers in Canada. A summary of inspections is sent each month to the Motion Picture Producers and Distributors in New York.

Orr Elected

William Anderson Orr, assistant to J. Robert Rubin, vice-president and general counsel for Metro-Goldwyn-Mayer, has been elected president of the Society of the Silurians, an organization composed of veteran New York City newspaper men. Mr. Orr begain his newspaper career in New York City in 1908. In 1914 he was appointed city editor of the New York Tribune. In 1915 Charles S. Whitman, then Governor of New York, selected Mr. Orr as secretary.

Plan Road Shows

Seven plays are to be produced by the Minnesota Stock Company for presentation in at least 14 cities outside of Minneapolis and St. Paul, Henry Adrian, manager of the company, said last week. The plan calls for the presentation of the shows at Duluth, Albert Lea, Austin, Brainerd, Faribault, Hibbing, Mankato, Rochester, St. Cloud, Virginia, Winono, Fergus Falls and Red Wing.

Adler Promoted

Al Adler, head booker for the Metro-Goldwyn-Mayer exchange in Kansas City, has been appointed a district salesman. Walt Lambader, booker, succeeds Mr. Adler, and Leon Abrams, head shipper, joins the booking staff.

Astor Managers Appointed

Astor Pictures Corporation has named Mike Godshaw manager of its Chicago office and C. B. Koehler manager in Milwaukee. The Chicago branch has been shifted to 1235 South Wabash avenue.

Giles Joins RKO

Robert Giles has been named head shipper at the RKO exchange in Kansas City, succeeding the late Hugh Asmus.

Mohawk Begins Distribution

Mohawk Pictures Corporation, which acquired the Grand National Film assets for liquidation, has announced distribution plans. B. H. Mills is president of the company and Jack Berkson, an associate and partner of Mr. Mills since 1917, is the vice-president in charge of sales. Offices have been established at 723 Seventh Avenue, New York.

Mr. Berkson is to leave shortly on a national tour. The first group of pictures to be offered will comprise 19 features including "Something to Sing About," James Cagney; two Stuart Erwin comedy-dramas; eight action melodramas, three of which are "I Married a Spy," "International Crime" and "High Command," six Tex Ritter and two Ken Maynard westerns.

It was announced by Mr. Berkson that the sales plan and product details would be explained in an advertising campaign in the trade press. The group of features will be sold to independent exchanges.

Einfeld Discusses Product and Conventions

Charles Einfeld, director of advertising and publicity for Warner Brothers, arrived in New York Saturday, May 20, from the company's studio in Burbank, Cal. Mort Blumenstock, in charge of advertising and publicity for the company in the East, met Mr. Einfeld in South Bend, Indiana, to discuss plans on the handling of the company's forthcoming production, "The Life of Knute Rockne," starring Pat O'Brien.

While in New York Mr. Einfeld will confer with home office executives on the launching of six of the company's forthcoming pictures and will also discuss plans for the annual sales conventions to be held in Pittsburgh and Chicago in June.

Shift Branch District

Paramount has moved the Memphis branch from Harold Wilke's district to that of Hugh Braly, increasing Mr. Braly's jurisdiction to include Dallas, Oklahoma City and Memphis. Mr. Wilke's district covers Charlotte, Atlanta, New Orleans and Jacksonville. C. H. Weaver, Dallas salesman, has been appointed assistant to L. W. McClintock, branch manager. Mr. Weaver has been with Paramount for 16 years and is well known in the territory. Harold Pickett has been assigned to Mr. Weaver's territory as salesman.

Patz Named Manager

Louis Patz has been named manager of the new Advertising Accessories, Inc., and National Screen Accessories, Inc., offiice in Milwaukee. New Chicago offies for the company were opened Monday by Morton Van Praag, district manager.

Des Moines Fire Rating

The seven motion picture exchanges in Des Moines, Iowa, had a safety rating in excess of 99 per cent in the last fiscal year, according to a fire safety rating given by the Motion Picture Producers and Distributors of America to Charles Barker, Des Moines Fire marshal.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

EVER know that the 72-year-old, London-born, be-monocled George Arliss is an author? Just published, via Little Brown Co., Boston, "My Ten Years in the Studios," $3.50 the copy. The English actor's memoirs of his ten years of motion picture acting in Hollywood and London, follow his story, "Up the Years from Bloomsbury," of 13 years ago. That one, they say, is still selling.

Mr. Arliss hasn't done any picture work since his "Dr. Syn," of three years ago, for Gaumont-British, in England. He's over there at home now. Under London's blackouts, he still sports all the heavy-gold, across-the-chest, anchor-weight chainware and other heavy-gold ornaments of which he has been so fond so long.

In his new book, Mr. Arliss's pen scratches right from scratch, from the Arliss of 54 years ago, who at a smiling 18, and at the salary of six shillings a week, took to the stage of the Elephant and Castle Theatre on the Surrey side of London. He got to Hollywood 42 years later, in 1928, at 60, and shortly thereafter U. S. screens got "Disraeli," following, all for Warners, with "The Green Goddess," "Old English," "The House of Rothschild," "Voltaire" and "Cardinal Richelieu."

His first scratch on the new-book manuscript, doting on his early experiences at the Elephant and Castle theatre, describes, with full aroma, the gallery patrons who consumed large quantities of hot dried fish between the acts.

Arliss' book says he frequently wondered at the capricious changes of titles of plays and pictures made by his producers. He did "Disraeli" on both stage and screen. When he first appeared, there was talk of changing the name to something more box-officey. Mr. Arliss, jokingly, suggested it be called "Wild Nights With Queen Victoria." Arliss withdrew the suggestion when he found there was some danger of its being accepted.

In his book, Mr. Arliss describes his setting off to Hollywood from London, particularly of the scene in the office of the London solicitor who drew up 25 pages of clauses for the protection of a cherished client against the dangers that might beset an Englishman about to venture forth among the brigands in the wilds of California.

He answers a question we have always wanted answered: Why is the London Gaumont British Studio called Shepherd's Bush?: 'Because there is no bush to be found anywhere in the vicinity or any evidence of a shepherd ever having been there.'

▽

Here's one for the book:

For a heart attack allegedly incurred when he became angered at an advertising film shown in the Alexander Theatre, at Glendale, Cal., and espoused by the National Association of Manufacturers, John E. Miller, a private investigator, has filed a $10,000 damage suit against Fox West Coast Theatres, the Alexander theatre, Audio Studios, Modern Talking Picture Co., Standard Talking Picture Company and the association.

Miller declared he was "lured to the theatre by the promise of entertainment," and had to sit through an advertising short, "Your Town," which he declared "presented an anti-social theme denouncing unionism in favor of big manufacturers." Miller declared in his Los Angles superior court action that he was not a union member nor an employer of labor.

EXHIBITORS, ATTENTION!

Robert Wygant, of the Heights theatre, down in Houston, Texas, believes he has found in his community the world's most honest movie patron. The person, unknown to him, wrote anonymously as follows:

MANAGER,
Heights Theatre,
Houston.

DEAR SIR: I feel I owe this to your Theatre. My children are over 12 years of age, and I understand they have been going to your show and not paying for full tickets. This $5 bill should make up for it. Thanks.

A FRIEND.

Wotta friend.

No respecter of conditions is Bob Huffman, city manager of the J. H. Cooper-Paramount theatres in Lincoln, Nebraska. Mr. Huffman, looking around for a short subject to run with Jack Benny's "Buck Benny Rides Again," finally picked a Metro "Crime Does Not Pay" short entitled "Pound Foolish."

It, appropriately or otherwise, is about the evils which befall those who try to outwit the U. S. customs officers. "Buck" Benny had quite a session with the customs men some time ago. Cost him quite a penny.

▽

Hedy-Blows-Fuse Department

They showed the unexpurgated version of Hedy Lamarr's (hot stuff) "Ecstasy," the other night, to Dartmouth (Hanover, N. H.) college students in the audio-visual department's 1940 film series, and that revealing bit of symbolism created such a cosmic storm that a fuse blew out in the Nugget Theatre and caused a five-minute suspension of all electrical power in Hanover.

The avid students of the course, viewing their ninth and last movie of the series—and calling it work!—blamed the electrical interference upon the glamorous Hedy and the film, from Europe, which caused such an outcry among the country's censors.

The Granite State Electric Company, more down-to-earth, ascribed it to the failure of a transformer in a sub-station nearby, and said Hedy, glamorous though she may be, had nothing whatever to do with it.

Neatest trick of the Dartmouth week were the "reaction" blanks passed out by the ushers after the "Ecstasy" screening, directing the students to "please check your reactions and leave them with the ushers."

▽

Item in MOTION PICTURE DAILY:

SUES ON "STROGROFF"

Los Angeles—The local Superior Court has been asked to determine whether the Irish Free State, Australia and Canada are part of the United Kingdom, by Joseph N. Ermolieff, producer, who made "Michael Strogoff" in Europe and later sold the rights to RKO. The remake contract, he claims, gave RKO the American and "United Kingdom rights."

The answer may be forthcoming any day.

WE asked Bell and Howell's main office in Chicago, the other day, for a list of the "exclusive" 100 persons, of international import, who received a copy of the special, deluxe 16mm prints B & H made of the visit of Britain's King George and Queen Elizabeth to the U. S. A. one year ago. The three reels comprising this 'strictly limited' Bell and Howell release is said to contain all the footage taken by ten 'ace' cameramen at all stages of "the triumphant, history-making journey of England's monarch's, as Bell and Howell described it.

"In keeping with the limited, deluxe nature of this film offering and its royal subjects, the films are mounted on three beautifully gilded reels contained in similarly gilded cans," explained B & H, adding: "These, in turn, are housed in a beautiful library container worthy of a place on the bookshelves (they're not bookshelves, they're film racks)."

Anyway, Bell and Howell refuses to release the list of the 100 of international import who received copies. They say that "the great majority of them have indicated that such a procedure would not be sanctioned by them." Maybe they're waiting to see on whose side the war ends.

▽

Some idea of the extent to which the editors of newspapers and newsreels are subjected to censorship in World War II can be gleaned from the latest United Press disclosure of how careful the censors are getting about revealing secrets. A United Press dispatch received in New York from Paris said:

PARIS, May 20.—End item.

▽

The Richmond, Virginia, telephone rang in the Colonial Theater office of Frank O'Brien, Wilmer and Vincent city manager, and was answered by Muriel Stevenson, Mr. O'Brien's secretary. Party wanted to know if "Rebecca" was there. Not thinking about the picture, which was playing at the National, she said that she was, but she was busy cleaning up the lobby. THAT Rebecca is one of the colored theatre maids.

▽

No non-opportunist is Jerry Gordon, of the Wythe theatre, in Newport News, Virginny. Robbed of several hundred dollars from the theatre safe, he plastered the town with one-sheets, plastered the lost-and-found columns of the neighborhood newspapers with a notice: 'TO THE BURGLAR who robbed the Wythe theatre safe—keep the money but please return the group picture of Eddie Albert, Rosemary Lane, Wayne Morris, Ronald Reagan, Jane Wyman and Ruth Terry in 'An Angel from Texas'—we need it because the picture is playing now!!"

▽

What with "blitzkriegs" and such separating one part from another, one expects to read about almost anything these days. But nothing like the trade paper headline of the other day: RELEASE OF 'HEAVEN' IN 2 PARTS OPPOSED.

Reading on one found that the fanciful headline writer was referring to Warner Brothers' motion picture, "All This and Heaven, Too," and that the company was giving consideration to its release in two parts, to split up length.

At about the same hour, Warners' New York publicity department telephoned to ask that, hereafter, all headline reference to the picture of 'Heaven' be identified by its full initials: 'ATAHT'. Sorta 'GWTW' 'Gone with the Windish'.

Capra to Head Directors' Guild For Third Term

Frank Capra this week was reelected president of the Screen Directors Guild for a third term. Ernst Lubitsch and George Marshall were elected vice-presidents, Garson Kanin, secretary, and Phil Rosen, reelected treasurer. Elected to the board of directors, which includes the officers, were Frank Borzage, John Cromwell, Victor Fleming, Tay Garnett, Henry Hathaway, William A. Seiter, George Stevens, Frank Strayer, Norman Taurog, King Vidor and William Wyler.

AFL Makes Demands

Demands for a closed shop and minimum wages for Central Casting Corporation workers have been presented to producers by the American Federation of Office Employees, Local 20,798. The union is chartered directly by the American Federation of Labor and marks the first move by the Federation for office workers in the film industry.

IATSE Enjoined on Coast

The International Alliance of Theatrical Stage Employees is under a temporary injunction against the picketing of the Admiral theatre, new Hollywood Boulevard house operated by the Southern California Theatres Corporation. The company had sued the IATSE for $2,500 damages charging illegal picketing. The house has a contract for projectionists with the United Radio and Electrical Union of America, Local 1,418, an affiliate of the Congress for Industrial Organization. The temporary injunction is returnable Friday. The Alliance picketed the theatre in protest against the CIO contract.

Air Scranton Dispute

Rival CIO and AFL operators unions in Scranton, Pa., this week aired their dispute before a Labor Relations Board examiner at the Scranton city hall with the Bull's Head theatre, Scranton, and the Thomas theatre, Taylor, Pa., concerned in the controversy.

During the hearing, counsel for Robert A. Lesaius, owner of the Bull's Head, said that the Bull's Head and the Thomas refused to renew contract with the AFL union, Local 329, with the latter complaining that the CIO union, Local 997, is comprised of theatre owners. Harold Lesaius, son of the owner, who operates the projection machine at the theatre, claimed the AFL group, refused to issue him a card, saying it could not accept a theatre owner as a member of the union.

TMAT Suit Filed

A suit for the appointment of a receiver for the Motion Picture Division of the Theatrical Managers and Treasurers Union, Local 18,032, and for an accounting and injunction against Joseph Silverman and Charles P. Carroll, union officials, was filed Monday in New York supreme court by Max G. Felder and Ben Braudie, members of the union.

Union Is Certified

The National Labor Relations Board has announced the certification of the American Federation of Office Employees as the sole collective bargaining agency selected by a majority of the employees of Warner Brothers warehouse in New York. The certification was based on an election held April 26th, resulting in an eight to four vote in favor of the union. Involved are Warner Brothers Pictures, Warner Brothers Circuit Management Corporation, Producers Settlement Corporation, Circuit Settlement Corporation, Globe Export Corporation and Vitagraph.

Variety Clubs To Allocate $400,000 in Charity Funds

Allocation of $400,000 in charity funds will be made about July 1st, according to John H. Harris, national chief barker of the Variety Clubs of America. Last year the clubs raised $60,000 more than it pledged for charitable purposes. Although not scheduled to be formally admitted into Variety until June 3d, a new tent in Oklahoma City has already begun plans to build a hospital wing for children, to cost $25,000.

Variety is to become an international organization as soon as a group of showmen from Sydney, Australia, are assigned a tent. Plans had been contemplated for expansion into Europe and Canada before war began last September.

Indianapolis Tent No. 10 has launched a benevolent program. Marc J. Wolf, chief barker, announces the establishment of a convalescent serum center, purchase of equipment to help train underprivileged school children and the possibility of an experimental blood bank for Indianapolis. The tent will buy the equipment for the school children and will give the money for the serum facility to the Indiana University medical center (school of medicine and hospitals) in Indianapolis.

A new policy of more activities and more members was launched by the Kansas City Variety Club last week with the first of a new series of Monday luncheons, to which, successively, employees of various film row companies are to be invited. With Jay Means, chief barker, in the chair, the luncheons got under way Monday with over 30 employees from Advertising Accessories, Inc., and National Screen Service as guests.

The Baltimore Variety Club, of which J. Louis Rome, is chief barker, will hold its third annual golf tournament June 21st at the Woodhome Country Club in Baltimore.

Form Prismacolor Company

Prismacolor Company has been formed in Chicago by R. J. Anschick, president and treasurer; R. M. Rosenwald, vice-president, and J. J. Yowell, secretary, to distribute cameras and projectors. Mr. Rosenwald is a nephew of the late Julius Rosenwald. F. P. Case is chief engineer. The company has been experimenting with the production of color films from black and white films for seven years and has solved the problem, according to Stuart D. Clayton, assistant to Mr. Anschick.

Irving Franklin Opening Exchange

Irving Franklin, who formerly handled Amkino pictures in Chicago, will open an exchange in Chicago soon and distribute Russian, French and Jewish pictures under the name Continental Pictures.

Arthur Leaves Paramount

George Arthur, for the last four years a Paramount producer, has resigned, effective about May 31st when his two productions, "A Date with Destiny" and "I Want a Divorce," will be completed.

Assign "Nazi" Roles

Joan Bennett and Richard Greene have been assigned the leading roles in the Twentieth Century-Fox film, "I Married a Nazi," from a *Liberty* Magazine story, with George Sanders featured. Irving Pichel will direct.

Schwalb Joins Camera Supply

Ben Schwalb, former producer and director of short subjects for Columbia, has joined Motion Picture Camera Supply, becoming vice-president and general manager.

Theatre Building Booms in Mexico; Labor Demanding

by JAMES LOCKHART
in Mexico City

Though Mexico's economic condition tends to become worse and there is much uncertainty about the future of business and money, this being a double-header presidential year, in Mexico as well as in the United States (the Mexican government closely watches Washington in nearly everything it does), and there is a war on, building theatres is becoming more and more one of the leading activities of the country. Investors are more than ever convinced that cinemas are the best place for their money.

There has been a spurt in this construction of late, particularly in Mexico City, largely as a result of the new uncertainty as to whether or not the government will be able to hold the peso at its present six against the dollar rate.

All this has resulted in pushing the building in Mexico City of four theatres, 4,000 to 5,500-seaters. These houses have a combined cost of some $600,000. They are to open from the early Fall to the end of 1940. Investors have approved plans for putting up 10 other theatres in and about the Mexican capital. These theatres are to have a total cost of about $1,000,000.

William Oscar Jenkins, the wealthy American who with some seasoned Mexican exhibitors recently built a circuit of cinemas in the provinces, is prominent in plans for the new theatres. He is to build two of them.

Construction of a 3,000-seat house is to be a feature of Mexico's biggest model home colony, under way here by the Federal Government and the National Public Servants Union at a cost of $3,333,000.

Wage Demands

An example of wage problems that confront exhibitors in Mexico are the following daily wages demanded by employees of the Cine Eslava, leading film house of Vera Cruz, who closed the house by a strike for several days:

Two projectionists, each $5 for week days and $20 each for Sundays; theatre treasurer, $1.66 and $6.66 for Sunday service; two porters, each $2.33, Sundays, $9.33 each; two charwomen, $2 each, $8 each for Sunday, and a new employee, guardian of order to perform functions usually in charge of policemen stationed in theatres, 85 cents weekdays and $3.33 Sundays.

These wages are declared exorbitant by exhibitors who point out that the average daily wage in Mexico is only about 60 cents. The exhibitors have appealed to the state and Federal labor authorities for relief.

Critic Is Barred

Annoyance by Mexican film men at remarks Jose Bohr, Argentine picture-stage-radio producer, actor and writer, made about the Mexican picture industry in a local magazine article, has developed into a boycott against him in Mexico. He is banned from all picture, stage and radio work in the country. He criticized the Mexican picture industry and its personnel.

FOX EARNS $353,376 IN QUARTER, PARAMOUNT DEBT CUT 17 MILLIONS

Paramount Estimates First Quarter Earnings at $1,606,000; RKO Meeting To Consider By-Laws Changes

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries exclusive of the Roxy Theatre, Inc., for the 13 weeks ended March 30th showed a net profit of $353,376 after amortization of production costs, participation in film rentals, interest, depreciation and provision for federal income taxes, equal after allowing for dividend requirements on $1.50 preferred stocks, to less than one cent a share on 1,741,991 shares of common stock. The report was released Friday, May 17th, at the home office in New York.

The figures compare with a net profit of $1,225,250 or 50 cents a share on the common for the 13 weeks ended April 1, 1939. No dividends were received from National Theatres Corporation in the first quarter of either year.

The gross income from sales and rentals of film and accessories in the period was $12,562,362, dividends, $1,185; proportion of profit of controlled company, $17,811, and miscellaneous, $220,203.

Operating expenses of exchange, head office and administration, $2,847,063; amortization of production and other costs, $8,437,911, and participation in film rentals, $1,027,527. The net operating profit before interest, depreciation and federal taxes on income was $489,059.

Paramount Reduces Debt $17,000,000

Paramount since its reorganization in 1935 has reduced its debt more than $17,000,000, the company announced this week. At the same time the directors voted a dividend of 15 cents a share on the common stock, with earnings of $1,606,000 estimated for the first quarter of 1940.

The dividend is in addition to the regular quarterly dividends on the first and second preferred stock. The company dividend is the second to be paid by Paramount since its emergence from reorganization in 1935. The first, also a 15 cent dividend, was paid only a year ago. The dividend will be paid July 1st to holders of record June 10th. The distribution on 2,465,927 shares of common outstanding will agregate about $370,000.

Quarter Earnings Compared

Paramount's estimated earnings for the quarter compare with a net of $1,300,000 for the corresponding quarter last year. After deducting the regular quarterly dividends of $1.50 per share on 144,672 shares of first preferred outstanding, and 15 cents per share on 555,701 shares of second preferred outstanding, amounting to approximately $300,268, there remains $1,305,732, equivalent to 53 cents per share on the common. The preferred dividends also were voted by the board and they are payable July 1st to holders of record June 14th.

The estimated first quarter earnings are after provision for all interest and charges and include $716,000 representing Paramount's share as a stockholder in the undistributed earnings for the quarter of non-consolidated subsidiaries. Such interest during the corresponding quarter of 1939 amounted to $678,000.

Paramount reported cash on hand as of March 30th, last, of approximately $12,000,000, and cash held by non-consolidated subsidiaries, in which the parent company holds a 50 per cent interest, aggregating approximately $8,500,000.

In addition to the $17,000,000 indebtedness reduction, interest charges on indebtedness have been reduced $1,700,000 in the last five years, and approximately $10,000,000 has been expended on improvements and additions.

"Husbanding Resources"

A company statement issued following the meeting read: "For several years Paramount has been husbanding its resources, reducing its fixed charges, cutting its debt, improving its efficiency, reducing overhead and getting into a strong cash position so that it was well prepared financially to meet the presently restricted European market. Today practically only the English market remains as a source of revenue from Europe for the picture industry. The fortunate fact that Paramount has interests in a large number of theatres throughout the United States which are not directly affected by the European unsettlement is a factor of continuing strength in the company."

To Consider RKO By-Laws Changes

RKO stockholders at their annual meeting June 5th at Dover, Del., will be asked to approve an amendment to the company's by-laws which would permit officers and directors to be indemnified by the corporation against all costs, including legal expenses, incurred as a result of a law suit in which the individual was made a defendant because of his position with the company.

A proxy statement said that: "If the corporation is to continue to secure and retain the services of capable and responsible persons to serve as its directors and officers, the management believes that it is fair and proper that the corporation agree to reimburse its directors and officers for expenses reasonably incurred by or imposed upon them in connection with legal proceedings in which they may be made parties by reason of their positions."

The statement also shows that RKO's 28 foreign subsidiaries, not consolidated, had total net assets of $1,759,579, as of January 1st, of which $813,181 was in England. RKO's equity in undistributed surpluses of these foreign subsidiaries was $708,991, and amounts receivable from the subsidiaries aggregated $983,098. Remittances from the foreign subsidiaries received by RKO in the period between the closing of their books in 1939 and January 1, 1940, amounted to $584,245.

RKO STOCKHOLDERS TO MEET AT DOVER

The RKO stockholders' meeting June 5th at Dover, Del., will be the first since the reorganization of the company. George J. Schaefer, president of RKO; Ned E. Depinet, vice-president, and William Mallard, secretary, have been designated a proxy committee. The meeting is not scheduled to elect directors, since members of the present board were designated for two-year terms with the approval of the court in 1939.

Additional Universal Stock Acquired by J. C. Cowdin

Acquisition in March of 3,500 Universal Corporation common voting trust certificates by J. Cheever Cowdin, New York director, giving him a total of 4,500 held direct and 26,500 held through Standard Capital Company; acquisition of 1,700 certificates by Preston Davie, New York director, representing his entire holdings, and acquisition of 2,000 by Daniel M. Sheaffer, Philadelphia director, giving him a total of 20,500, was reported this week by the Securities and Exchange Commission.

General Theatres Head Granted Stock Option

Earle G. Hines, General Theatres Equipment president, has been granted an option to buy 15,000 shares of the company's stock at prices ranging from $16 to $20. The option is good for five years, it was reported to the Securities and Exchange Commission and announced by the New York Stock Exchange. Company stockholders at the annual meeting April 23d voted to pay directors a $2,400 salary plus fees for attending board meetings.

Technicolor Board Members Reelected

Albert Fritsche, A. W. Hawkes, James H. Hayes and H. K. McCann were reelected Monday to the board of directors of Technicolor, Inc., at the annual stockholders' meeting. The term is for three years.

Dr. Herbert T. Kalmus, president, presided at the stockholders' session. He reported this to be the greatest year in the history of the company. This year, to date, 15 features were produced or are on schedule to be produced in Technicolor, he said. Mr. Kalmus said that Pioneer Pictures had exercised its option to purchase the remainder of 35,000 shares since the first of the year.

Two Dividends

Consolidated Film Industries, Inc., has voted an accumulations payment of 25 cents a share on the $2 preferred stock, payable July 1st to stockholders of record June 15th. On April 1st a similar disbursement was made.

Directors of Eastman Kodak, meeting in Rochester, N. Y., last week, declared the regular quarterly dividend of 1½ per cent on the preferred stock and $1.50 a share on the common stock. Similar dividends have been paid in each quarter since April, 1938.

Tax Revenue High

Federal admission tax collections held to a high level in April, but the total of $2,000,902 reported for the month, while more than $600,000 ahead of the $1,384,722, of April, 1939, was $390,000 under the record breaking figure of $2,390,932 of March, it was reported in Washington Monday by the Internal Revenue Bureau.

For the first four months of the year, however, collections struck a new high of $7,731,132, some $1,670,000 above the $6,058,979 received in the corresponding period last year, it was said, and for the 10 months of the Government's fiscal year the collections of $18,451,217 were $2,077,663 ahead of last year, when $16,373,554 was reported.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Arizona"	Original story, Clarence Budington Kelland. Screen play, Claude Binyon. Producer-director: Wesley Ruggles.	Jean Arthur, William Holden, Warren William, Porter Hall, Paul Harvey, Nina Campano, Regis Toomey, Edgar Buchanan, George Chandler, Byron Foulger, Stanley Brown, Richard Fiske.	Shooting
"The Howards of Virginia"	From the novel, "The Tree of Liberty" by Elizabeth Page. Screen play, Sidney Buchman. Director: Frank Lloyd.	Cary Grant, Martha Scott, Richard Carlson, Sir Cedric Hardwicke, Alan Marshall.	Shooting
"Gribouille"	Director: Charles Vidor.	Brian Aherne, Rita Hayworth.	Shooting
"Military Academy"	Director: D. Ross Lederman.	Tommy Kelly, Bobby Jordan, Jackie Searle, David Holt, Jimmy Butler, Walter Tatley, Warren Ashe.	Shooting
METRO-GOLDWYN-MAYER			
"Strike Up the Band"	Director: Busby Berkeley.	Mickey Rooney, Judy Garland, June Preisser, Douglas McPhail, Betty Jaynes, William Tracy, Mary Early.	Shooting
"I Love You Again"	Director: W. S. Van Dyke.	William Powell, Myrna Loy, Frank McHugh, Donald Douglas, Edmund Lowe.	Shooting
"One Came Home"	Original story, Grace Norton. Director: S. Sylvan Simon.	Robert Young, Lewis Stone, William Gargan, Maureen O'Sullivan, Lynne Carver, Clarence Muse.	Shooting
"I Do"	Story, Dalton Trumbo. Director: Harold S. Bucquet.	Lana Turner, John Shelton, Henry Armetta, Grant Mitchell.	Shooting
"Escape"	From the novel by Ethel Vance. Director: Mervyn LeRoy.	Norma Shearer, Robert Taylor, Nazimova, Felix Bressart, Paul Lukas, Bonita Granville, Edgar Barrier, Albert Basserman, Elsa Basserman.	Shooting
MONOGRAM			
"The Last Alarm"	Original screen play, Al Martin. Director: William West.	Polly Ann Young, Warren Hull, J. Farrell MacDonald.	Shooting
PARAMOUNT			
"Texas Rangers Ride Again"	Director: James Hogan.	John Howard, Ellen Drew, May Robson, Broderick Crawford, Charles Grapewin.	Shooting
"Rangers of Fortune"	Director: Sam Wood.	Fred MacMurray, Albert Dekker, Patricia Morison, Gilbert Roland, Joseph Schildkraut, Betty Brewer, Dick Foran.	Shooting
"Comin' Round the Mountain"	Director: George Archainbaud.	Bob Burns, Una Merkel, Pat Barrett.	Shooting
"Rhythm on the River"	Director: Victor Schertzinger.	Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.	Shooting
"Victory"	From the novel by Joseph Conrad. Director John Cromwell.	Fredric March, Betty Field, Margaret Wycherly, Fritz Feld, Sig Rumann, Rafaelo Ottiano.	Shooting
REPUBLIC			
"The Fighting Marshal"	Original screen play, Bennett Cohen, Jack Natteford. Associate-producer: George Sherman.	Donald Barry, Dub Taylor, Janet Waldo, Carlton Young, George Cleveland, Bob Frazer, Ed Cobb, James MacNumerra, Rex Lease, Charles King, William Kelog.	Shooting
"Girl from God's Country"	Original story, Ray Millholland. Screen play, Elizabeth Meehan, Robert Lee Johnson, Malcolm Stuart Boylan. Director: Sidney Salkow.	Chester Morris, Charles Bickford, Jane Wyatt, Rosina Galli, John Bliefer, Ray Malo, Don Velaya, Ferike Boros, Mamo Clark.	Shooting
"Scatterbrain"	Original screen play, Jack Townley, Olive Cooper. Added diaglogue, Paul Conlan. Director: Gus Meins.	Judy Canova, Alan Mowbray, Eddie Foy, Jr., Isabel Jewel, Joe Cawthorne, Wallace Ford, Emmett Lynn, Luis Alberni, Ruth Donnelly, Jimmy Starr, Johnny Arthur, Billy Gilbert.	Shooting
RKO RADIO			
"You Can't Be Too Careful"	From the comedy drama by Sacha Guitry. Screen play, Allan Scott. Director: Lewis Milestone.	Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington, Billy Gilbert, Leon Belasco, Eddie Conrad.	Shooting
"Dance, Girl, Dance"	Original, Vicki Baum. Adaptation, Tess Slesinger, Frank Davis. Director: Roy Del Ruth.	Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields, Mary Carlisle, Ed Brophy, Carl Esmond, Siegfried Arno, Ernest Truex, Chester Clute, Lola Jensen, Lorraine Kruger.	Shooting
TWENTIETH CENT.-FOX			
"Brigham Young"	Based upon a story by Louis Bromfield. Screen play, Lamar Trotti. Director: Henry Hathaway.	Tyrone Power, Linda Darnell, John Carradine, Brian Donlevy, Jane Darwell, Jean Rogers, Moroni Olsen, Willard Robertson, Mary Astor, Vincent Price.	Shooting
"The Return of Frank James"	Director: Fritz Lang.	Henry Fonda, Andrea Leeds, Jackie Cooper, J. Edward Bromberg, Henry Hull, Donald Meek, Eddie Collins, John Carradine, Charles Tannen, Ernest Whitman.	Shooting
"I Married a Nazi"	Director: Irving Pichel.	Joan Bennett, Richard Greene, Anna Sten, Johnny Russell, George Montgomery, Ludwig Stossel.	Shooting
"The Bride Wore Crutches"	Director: Shepard Traube.	Lynne Roberts, Ted North, Robert Armstrong, Lionel Stander, Ed Knnedy, Richard Lane, Harry Tyler, Edmund MacDonald, Anthony Caruso.	Shooting
UNITED ARTISTS			
"The Long Voyage Home" (Walter Wanger)	Story suggested by plays of Eugene O'Neill. Screen play. Dudley Nichols. Director: John Ford.	John Wayne, Thomas Mitchell, Ian Hunter, Wilfred Lawson, Barry Fitzgerald, Arthur Shields, John Qualen, Jack Pennick, Joe Sawyer, Ward Bond, David Hughes, Lou Washington, Constantine Romanoff, Harry Tendbrook.	Shooting
"Captain Caution" (Hal Roach)	From the novel by Kenneth Roberts. Adaptation, Grover Jones. Director: Richard Wallace.	Victor Mature, Louise Platt, Robert Barrat, Andrew Toombes, Bruce Cabot, Leo Carrillo, Vivienne Osborne, El Brendel, Roscoe Ates, Bud Jamison.	Shooting
UNIVERSAL			
"I'm Nobody's Sweetheart Now"	Original screen play. Scott Darling, Erna Luazarus. Director: Arthur Lubin.	Helen Parrish, Dennis O'Keefe, Constance Moore, Louis Howard.	Shooting
"A Modern Monte Cristo"	Original screen play, Edmund L. Hartman, Stanley Rubin. Director: Harold Schuster.	Victor McLaglen, John Loder, Ann Nagel, Philip Dorn.	Shooting
"Slightly Tempted"	Director: Lew Landers.	Hugh Herbert, Johnny Downs, Peggy Moran, Elizabeth Risdon, George Stone, Gertrude Michael.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Episode"	From the novel by Walter Reisch. Director: Kurt Bernhardt.	Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Jane Wyman, Eddie Albert.	Shooting
"They Drive by Night"	From the novel by A. I. Bezzerdes. Screen play, Jerry Wald, Richard Macaulay. Director: Raoul Walsh.	Ann Sheridan, George Raft, Humphrey Bogart, Ida Lupino.	Shooting
"No Time for Comedy"	From the play by S. N. Behrman. Screen play, Philip J. and Julius G. Epstein. Director: William Keighley.	James Stewart, Rosalind Russell, Louise Beavers, Allyn Joslyn, Clarence Kolb, Charles Ruggles, Genevieve Tobin.	Shooting
"The Man from Fleet Street"	From an original story by Valentine Williams. Screen play, Milton Krims. Director: William Dieterle.	Edward G. Robinson, Edna Best, Eddie Albert, Otto Kruger, Albert Baserman, Donald Crisp, Montague Love, James Stephenson.	Shooting
"River's End"	Director: Ray Enright.	Dennis Morgan, Elizabeth Earl, Victor Jory, Steffi Duna.	Shooting

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IN COURTS

Satisfy "Lynton" Judgment Against Capitol Theatre

The suit of Edward Sheldon and Margaret Ayer Barnes against the Moredall Realty Corporation, owner of the Capitol theatre, New York, for exhibition of the film, "Letty Lynton," ended Friday, May 17th, when satisfaction of a $4,723 judgment was filed in the United States district court in New York. The plaintiffs wrote the play, "Dishonored Lady," which was infringed by the film "Letty Lynton," according to the decision of the court.

Last week a satisfaction of a judgment of $167,528 against Loew's, Metro-Goldwyn-Mayer and Culver Export Corporation was filed in federal court in New York.

Order Gibson Questioning

Peyton Gibson, secretary of Universal, has been ordered to submit to examination before trial by the appellate division of the New York supreme court in connection with the $60,000 damage suit of Wilhelm Karol. The plaintiff claims to have induced Giuseppe Domenico Musso to pay $400,000 to Universal in 1938 for the franchise to distribute Universal films in Italy.

Set "Idiot's" Trial

Notice of trial for Monday of the $250,000 breach of civil rights suit of Gloria Carruther against Loew's was filed in the New York supreme court Friday, May 17th. The plaintiff, an actress, charges the defendant with maligning her in the part of Madame Zulieka, played by Laura Hope Crews in "Idiot's Delight."

Sues on Privacy Rights

Mrs. Gordon Ayres, known in silent films as Baby Peggy Montgomery, has filed a suit in superior court in Los Angeles for $300,000 damages from RKO Radio and Gene Towne, producer, charging violation of her privacy rights. She claims the defendants persuaded her to pose as financially distressed in a newspaper story on a promise she would be given employment in "Tom Brown's School Days," which did not occur.

Mann Suit Resumes

Trial of the Ned Mann Company patent suit against Walt Disney in Los Angeles was resumed Tuesday. The plaintiff charges infringement of his patents in "Snow White and the Seven Dwarfs" and "Pinocchio."

Yorke Signs Palmer

Emerson York, producer of "New Hampshire, the Ninth State," a color short subject released by Columbia, has signed Solita Palmer, composer, to write an original score for the film.

RKO Australian Drive

The RKO Australian sales force is conducting a sales drive, which ends next week, to mark the seventh anniversary of Ralph Doyle's assuming the post of Australian managing director.

W. E. Atkinson Dies in Virginia

William Edmonds Atkinson, 60, former president and ancillary receiver of Fox Theatres Corporation, former vice-president of Metro-Goldwyn-Mayer and former vice-president and general manager of the Roxy Theatres Corporation in New York, died May 18th of a heart attack at his home in Charlottesville, Va.

Came to U. S. in 1901

Mr. Atkinson was born in Sandbach, Cheshire, England, the son of William Henry and Eliza Edmonds Atkinson, and studied at the Royal Institute of Technology from 1894 until 1897. In 1899 and 1900, he served with the British forces in the Boer War. In 1901, he came to the United States, becoming a citizen in 1918.

For a year before entering the army, Mr. Atkinson was employed in England as a mechanical engineer. From 1901 to 1906 he was manager of the Welsbach Company of New England. From 1906 to 1910 he was with the Pittsfield (Mass.) Electric Company.

He entered the film industry in 1910 when he became sales manager of the Kinemacolor Company of America. After four years with that company he became vice-president and general manager of the Metro-Goldwyn Pictures Company, where he remained from 1914 to 1925. In 1924 the company's name had been changed to include the name of Louis B. Mayer.

In 1925 Mr. Atkinson was with the Roxy Theatres Corporation. He retired from that position in 1928 and went to Charlottesville to live. In 1932 he came out of retirement to become president of the Fox Theatres Corporation and in June of that year, when the corporation was thrown into receivership, he and John F. Sherman were named equity receivers of the corporation. He was receiver until he retired again several years ago.

Funeral services were held for Mr. Atkinson in Charlottesville Tuesday with burial in Monticello Memorial Park there.

Two New Theatres For Klamath Falls

Following announcement of the buying-arrangement made between the Poole Theatres of Klamath Falls and the United California theatres, Redwood Theatres Corporation announced plans for the erection of two new theatres in Klamath Falls, to be built at a cost of $200,000. The Redwood Theatres company, headed by George M. Mann, is now operating more than a dozen houses in Southern Oregon.

In the Klamath Theatre chain there are now five theatres: the Pelican, Pine Tree, Rainbow, Vox and Rex. Rose M. Poole is president and general manager. Mrs. Poole announced that following the connection with United California Theatres, important pictures will be presented in Klamath Falls as early as "San Francisco, Portland and other large coast cities."

Fairbanks Fund Transferred

Approximately $195,000 in a trust fund established in Pittsburgh in 1926 by the late Douglas Fairbanks, Sr., has been transferred from the Union Trust Company to the Guaranty Trust Company of New York, executor of the estate. The transfer was authorized by the court so the New York bank could distribute the money to Mrs. Sylvia Fairbanks, widow; Douglas, Jr., and others.

OBITUARIES

Albert M. Beatty Succumbs at 56

Albert M. Beatty, who, until his retirement two years ago headed the Camera Department of the International Projector Corporation, died May 17th in his home in Nutley, New Jersey. Born in Kansas City in 1884, he was connected with large mercantile companies for many years. Later, he became connected with the film industry, handling "Birth of a Nation" in South America for D. W. Griffith.

In the World War Mr. Beatty reorganized the theatrical department of the YMCA in France and was eventually placed in charge of all theatrical entertainment for the AEF. He joined International Projector in 1928 and was with the company until he retired in 1938 due to ill health.

Funeral services were held for Mr. Beatty Saturday in Nutley.

Albert Crier Dies in Albany Theatre Fire

Albert Crier, for 35 years doorman and watchman at the Harmanus Bleecker Hall, Albany, N. Y., was killed by a falling wall May 20th as fire destroyed the famous old theatre. Louis R. Golding, Fabian district manager; George Seed, manager, and Oscar Perrin, assistant manager at the Grand theatre, narrowly escaped injury.

The theatre, once owned by F. F. Proctor and later operated by the Shuberts, is owned by Christopher H. Buckley of Bennington, Vt., and was leased in 1935 to the Fabian Circuit for 21 years at a reported annual rental of $50,000. The loss was estimated unofficially at $150,000.

Philip Semmolroth Dead

Philip Semmolroth, 59, head of the Semmelroth circuit at Dayton, Ohio, operating the Wayne, Sigma, Federation, Riverdale, Peoples and Park, Dayton suburbans, and the Ohio, at nearby Franklin, died at his home in Dayton May 17th following a long illness.

Nicholas Allermand

Nicholas Allermand, 55, manager of John Danz's Palomar theatre, Seattle, was instantly killed when run over by a truck while unloading scenery at the theatre warehouse May 20th.

Alfred E. McGinley

Alfred E. McGinley, 60, motion picture critic and drama editor of The *Tribune,* Winnipeg, died recently at his home in Winnipeg, after a long illness. He was former motion picture censor of the New Brunswick government. Born in St. John, N. B., he had been in newspaper work for 37 years.

Alfred G. Kennedy

Alfred G. Kennedy, 55, an actor known professionally as Bruce Elmore, died of a heart attack May 15th in New York.

William C. Wetherill

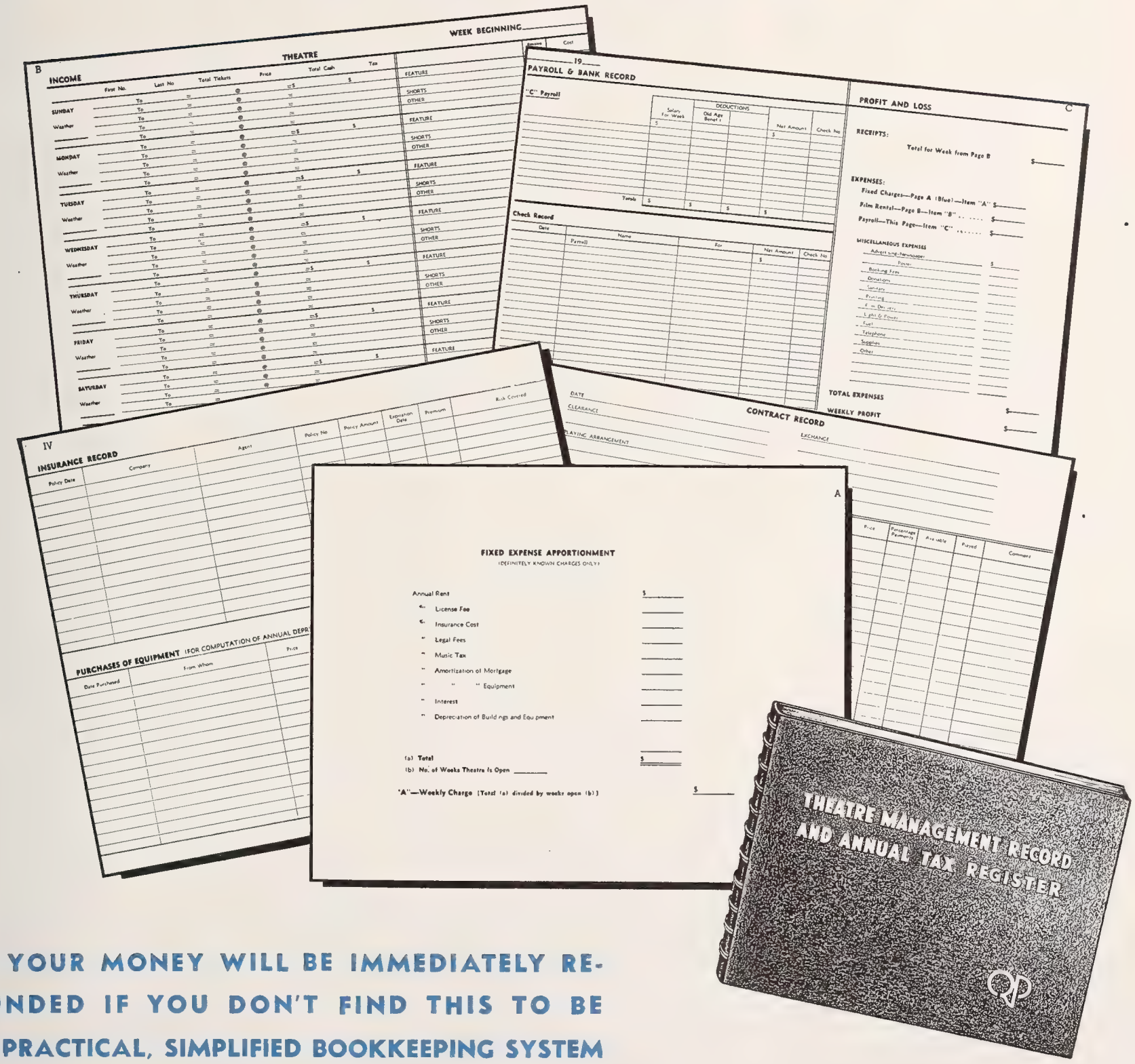
William Coolidge Wetherill, business associate at the late Fred Zimmerman, theatre operator in Philadelphia, died May 11th at Germantown Hospital in Philadelphia after a short illness. He was also proprietor of the Wetherill Printing Company there, publishers of music books and theatre programs.

Bowles on California Fair Board

Arch M. Bowles, manager of the Northern California division of Fox West Coast Theatres, has been named a member of the California Commission for the 1940 Golden Gate International Exposition.

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CANADA RELEASING ONE WAR FILM EACH MONTH

Series of Six One-Reel Subjects Underway; Ottawa to Have "Tom Brown" Premiere

by COLIN R. HAWORTH
in Montreal

Whipped into shape last year by federal legislation which established the National Film Board, the motion picture production and distribution branches of the Canadian Government were, at the outbreak of war, in prime condition to tackle any big job. As a result of that preparedness, those branches today are undertaking one of the largest film production jobs ever taken on by any government, and are showing results.

The project is a series of 10 minute short subjects depicting Canada's part in World War II, entitled "Canada Carries On!" First of the series has already been released and has had a good reception, but that one is just the start. The Government plans the release of one "Canada Carries On!" film each month, with no limit yet set on the number in the series. Prospects are that the series may run "for the duration" providing Government film-makers can find enough suitable subjects for their pictures.

Six Promised for Release

The schedule up to the present time has six films promised for release, one each month until September. From that point on developments are sketchy. The films shown to date are bright and entertaining subjects dealing with the various activities of Canada in "prosecuting the war." The first of the series, "Atlantic Patrol," released last month, depicted life aboard the Canadian destroyers escorting convoys in the North Atlantic. This month's offering, "Privates' Lives," is in the form of a pictorial letter home from a Canadian soldier in training at Aldershot, England.

For June the Government plans "Women in War" and for July "Wartime Workshops." "Wings Over Canada" in August will deal with the Commonwealth air training scheme, the project of training all Empire pilots in the Dominion, and in September the Government will release "Gold as an Ally," showing the mobilization of vast financial resources in time of war.

Columbia Handles Distribution

Distribution of these pictures within the Dominion is being handled by Columbia Pictures of Canada Limited. The initial one-reel subject is now in the hands of exhibitors. The Canadian Government Motion Picture Bureau and the National Film Board are expressing satisfaction, saying that bookings of "Atlantic Patrol" far surpassed expectations. Released at the end of the month it opened in 17 "A" theatres across Canada: Capitol, Halifax; Capitol, Saint John; Capitol, Quebec City; Palace and St. Denis, Montreal; Capitol and Elgin, Ottawa; Imperial, Toronto; Capitol, Kingston; Capitol and Vanity, Windsor; Capitol, London; Metropolitan, Winnipeg; Capitol, Regina; Capitol, Edmonton; Capitol, Calgary; Capitol, Vancouver; and Capitol, Victoria. In Montreal, Ottawa and Windsor it played two theatres simultaneously. Present expectations are that "Atlantic Patrol" will play about 500 theatres in Canada.

Famous Players, Canada, has booked the series solid for its theatres while Nat Taylor's independents, the Allen circuit and others also are booking heavily on the series.

From Australia word has been received that Fox has taken over distribution rights of the series. Negotiations are under way with several large U. S. and British distributors for rights in their respective territories. Distribution in the United States will be settled shortly, it is believed.

The films are turned out by the Canadian Government Motion Picture Bureau under the direction of Captain Frank C. Badgley, working in cooperation with the new National Film Board, which coordinates production and distribution.

Premiere for Ottawa

Canada's capital, Ottawa, soon will have one of its first world premiers when RKO's "Tom Brown's School Days" opens there for its first showing.

Selection of Ottawa for the premiere is in tribute to Hughie Green, who plays "Tom Brown." Hughie's father, Hugh A. Green, member of the Canadian Wartime Fishery Advisory Board, is stationed in the capital. Normally Montreal is the Greens' home town.

Hughie Green is making his American film debut in "Tom Brown's School Days." Previously he did English film and stage work.

Montreal film circles too are evincing interest in the possibility that another youngster from the Canadian metropolis may break into the Hollywood ranks. A west-coast studio is said to be contemplating a contract for Mary Dawson, Canadian Colonial Airways stewardess. Miss Dawson was selected as the CCA's most beautiful hostess for an airways pageant.

Grierson Returning

John Grierson, who heads the National Film Board which he designed for the Canadian Government, is due back in Ottawa from Australia. Secrecy of ship movements because of the war makes the date uncertain. Mr. Grierson has been in Australia and New Zealand last few months, on invitation of those governments, looking over the film making and distribution setup, as he did for Canada a year and a half ago.

Branching out in an entirely new policy for neighborhood theatres in Montreal, United Amusement Corporation, Ltd., has changed one of its suburban houses to a first-run English-preferred run. The theatre, the Snowdon, formerly ran twice a week shows, taking them 16th run, following all the other United Amusement houses.

The policy of the Snowdon will not be exclusively English pictures, although many will be used. Of the English films all will be first run. Of the American films first booking goes to one of five downtown houses, four owned by Consolidated Theatres, Ltd., and second choice to the Imperial, another central theatre. Once away from the main stem, however, the Snowdon will have priority on U. S. films instead of 16th run.

E. A. Counsins, president of United Amusement, reports a slight increase in revenue from paid theatre attendance for the first quarter of 1940 over the corresponding period in 1939. All directors recently were reelected.

1,291 Cuts Ordered

A total of 1,291 cuts were made in 129 out of the 654 features examined by the Ontario censor board in the year ending March 31st. No features were rejected. Seventeen deletions were made in 576 trailers, and 128 cuts in 10 of 284 newsreels. Only one of 199 short subjects was revised. There were 85 revisions in 565 miscellaneous films.

Out of 2,278 films submitted to the board during the year, 1,915 were produced in the United States; 54 were from the United Kingdom; five were made in Canada and 304 were foreign in origin. Of the latter, 276 were imported from France, five from Italy, 13 were Jewish, and the remaining few were from Poland, China, Czechoslovakia and Russia. Films from the Continent, with the exception of French, have been under a total ban since the outbreak of war.

Films for Soldiers

N. L. Nathanson has accepted the chairmanship of a national committee to provide films for Canadian soldiers' camps and garrisons in the Summer training period. Represented on the committee are the Canadian Legion, YMCA, Salvation Army and Knights of Columbus.

Vancouver and Gasoline

Theatres in British Columbia are feeling the pinch of a gasoline "war" between the Provincial Government and major refiners and distributors. Attendance is down materially as private auto owners are unable to secure supplies of gas.

Vancouver first runs are finding a noticeable falling off in business. The largest downtown house, Famous Players' Orpheum, was off about 15 per cent, Ivan Ackery, manager, reported.

BEST SELLERS AND RENTERS

The Richard Llewellyn novel, "How Green Was My Valley", leads the listing of both the best sellers and the best renters, according to the May issue of The Retail Bookseller, *house organ of The Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from March 11th to April 15th)

1. How Green Was My Valley, by Richard Llewellyn.
2. Native Son, by Richard Wright.
3. Bethel Merriday, by Sinclair Lewis.
4. Chad Hanna, by Walter D. Edmonds.
5. Their Own Country, by Alice T. Hobart.
6. This Side of Glory, by Gwen Bristow.
7. Mr. Skeffington, by Elizabeth.
8. The Morning Is Near Us, by Susan Glaspell.
9. Kitty Foyle, by Christopher Morley.
10. King's Row, by Henry Bellamann.

Ten Best Renters

(Based on nationwide reports)

1. How Green Was My Valley, by Richard Llewellyn.
2. Kitty Foyle, by Christopher Morley.
3. Native Son, by Richard Wright.
4. The Nazarene, by Sholem Asch.
5. The Grapes of Wrath, by John Steinbeck.
6. A Smattering of Ignorance, by Oscar Levant.
7. Portrait of Jennie, by Robert Nathan.
8. Moment in Peking, by Lin Yutang.
9. Bethel Merriday, by Sinclair Lewis.
10. The Great Tradition, by Frances Parkinson Keyes.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms—They get a kick out of the "Blondies" here so I play them all. The dog and "Baby Dumpling" are the draws here. This series continues to improve. I hope it can keep it up. I played it with "The Light That Failed" to average business. Running time, 73 minutes. Played May 4.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GOOD GIRLS GO TO PARIS: Joan Blondell, Melvyn Douglas, Walter Connolly—Joan Blondell never did business for us. We had a tieup on this one so got by all right but would advise double billing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

U-BOAT 29: Conrad Veidt, Sebastian Shaw, Valerie Hobson—My guess is that this one was made three or four years ago and that it has been kept on ice since then. Also that it would have been a good idea to have let it remain in the cooler. It is not entertaining and the story, such as it is, is very difficult to understand. Running time, 79 minutes. Played April 20-21.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

First National

CASTLE ON THE HUDSON: John Garfield, Pat O'Brien, Ann Sheridan, Burgess Meredith—As each season marches on, if you will check what you have from the different producers, you will find that fully forty per cent are either gangster pictures or pictures based on crime. If that is not an overdose, then I don't know what is and the answer I will give you, no business and that went for "Castle on the Hudson." It has gotten to the point that even the panned screwball comedy is a welcome relief.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger—A wonderful picture that drew a blank for us. Just not the type for small towns. Too highbrow. Our people want entertainment and not education. Certainly not worth the allocation under which it was set. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger—For an Edward G. Robinson picture my patrons expected more action. This picture is OK for the beginning of the week. Running time, 96 minutes. Played April 19-20.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. General patronage.

'TIL WE MEET AGAIN: George Brent, Merle Oberon, Pat O'Brien, Geraldine Fitzgerald—Good old sobby drama, and how they love it. Business good. Running time, 97 minutes. Played May 9-10.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan, Flora Robson, Una O'Connor—Praise to no end was the reaction to this one. Muni proved to us again his complete mastery of portraying character with distinction and clarity. This picture is not too heavy for small towns. Should please anywhere. Excellent. Running time, 112 minutes. Played May 10-11.—Simond Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

Metro-Goldwyn-Mayer

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger—Metro depending too much on Rooney. Should give him a rest. Not as good as Rooney's past pictures. Running time, 97 minutes. Played March 21-23.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. General patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger—Mickey Rooney takes good here any time. Full capacity houses. Running time, 97 minutes. Played April 27-28.—Warren D. Smith, Lee Roy Theatre, Wallace, Ark. General patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—A title which people can not spell nor pronounce and which would not mean anything to them if they could, can't do a picture any good. Maybe it was that and maybe something else but this is one that we could not sell to our patrons. It definitely "laid an egg" the second night.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

BROADWAY MELODY OF 1940: Fred Astaire, Eleanor Powell, George Murphy—Good picture. Fair business. It's hard to tell which dancer is the best but they are both tops. Played May 4-6.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—Time was when a "Broadway Melody" meant something at the box office. Local business conditions are slow but even so not so slow as to merit the low take on this one. It's a good picture but, in all honesty, it's not up to previous releases of this series and it appears patrons sensed that. Better than usual entertainment but for some reason no draw here. Running time, 100 minutes. Played April 7-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BROADWAY MELODY OF 1940: Fred Astaire, Eleanor Powell, George Murphy—Good musical film, plenty of entertainment and can't see why it was rated so poor by many. However, musicals don't draw here and business was very ordinary. Played May 12-13.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—The best of the Maisie pictures. A good comedy with enough of something else to make it interesting. Pleased everyone. Running time, 70 minutes. Played April 27-28.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Rooney scores again. Some thought it was the best of the series to date. I believe producing this series is one of the cleverest and most profitable stunts pulled in many a moon by this company. Hats off to Metro. Running time, 96 minutes. Played May 12-14.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—Fair picture that did average business. The majority of our patrons like action pictures. Wallace Beery is fairly popular here. Running time, 75 minutes. Played May 1-2.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Very good comedy. Pleased all who saw it and with good weather I might have packed the house for three days. Running time, 110 minutes. Played March 14-16.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. General patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—A picture that was well received, although some thought it was somewhat conventionalized. Garbo turns in a grand performance as usual. Douglas played his role well, but fans are used to seeing him in serious parts. Running time, 110 minutes. Played May 5-7.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Another Metro winner that accounted for itself at the box office with grosses above normal. Our patrons were most enthusiastic in their praises, even the ladies, and they in spite of the fact that certain sequences are gruesome. The production is so superb in every department that the women forgot those scenes or lines that would ordinarily be unappealing. It's one grand show. Running time, 126 minutes. Played March 31-April 2.—M. R. Harrington, Avalon Thatre, Clatskanie, Ore. Small town and rural patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Just the type of picture the people like. Very beautiful color, well photographed and presented. Just another reason Spencer Tracy was an academy award winner. Give him more such pictures. Running time, 119 minutes. Played April 28-29.—Floyd J. Jacobs, New Theatre, Sardinia, Ohio. Small town and rural patronage.

SAN FRANCISCO (reissue): Clark Gable, Jeanette MacDonald, Spencer Tracy—A reissue that was greatly enjoyed by my patrons. Many glowing reports on this production at an earlier date. This is exceptionally good and will draw extra business. Running time, 104 minutes. Played May 4.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SAN FRANCISCO (reissue): Clark Gable, Jeanette MacDonald, Spencer Tracy—Still a good picture that did good business on a Friday night. Many came who had seen it before. These stars are popular here. Running time, 115 minutes.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

SECRET OF DR. KILDARE: Lew Ayres, Lionel Barrymore, Laraine Day, Helen Gilbert—They must have liked it. At any rate this gave us our highest gross in several months. That must make it a good picture. Running time, 85 minutes. Played April 27-28.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—Very nice picture; if you can get them in they will enjoy it. Did just average business, probably due to first warm spring days. Played May 7-9.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—On the whole this pleased our patrons. Business better than usual. Comments varied and the picture proved puzzling to many. Too bad the advertising on this feature stresses the old sex angle, when the picture itself, with the exception of a very few scenes and lines of dialogue, is developed along much different lines. Ian Hunter is outstanding, with Gable and Crawford turning in stellar performances. Running time, 112 minutes. Played April 14-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Plenty of action. A swell picture for that time. Running time, 95 minutes. Played April 13-14.—Warren D. Smith, Lee Roy Theatre, Wallace, Neb. General patronage.

20 MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—Swell picture made to order for the small town. Everyone pleased. Wallace Beery is at his best in this one. Book "20 Mule Team" as soon as you can get it. Played May 7-9.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

WIZARD OF OZ: Judy Garland, Frank Morgan, Jack Haley, Bert Lahr, Ray Bolger, Billie Burke, Margaret Hamilton—Picture played on a rainy night. Good patronage on children. Other Judy Garland shows draw better. Running time, 100 minutes. Played April 6-7.—Warren D. Smith, Lee Roy Theatre, Wallace, Neb. General patronage.

WOMEN, THE: Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Joan Fontaine, Virginia Weidler—Did not take well with the audience. Attendance very poor. Running time, 135 minutes.—Warren D. Smith, Lee Roy Theatre, Wallace, Neb. General patronage.

Monogram

COVERED WAGON TRAILS: Jack Randall—Played it on a double feature with "Tomboy." Business fair.—Don C. Ware, Joy Theatre, Belzoni, Miss. General patronage.

GENTLEMAN FROM ARIZONA: J. Farrell MacDonald, Craig Reynolds, John King—No marquee

(*Continued on following page*)

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names in the cast, so we put this on as a suprise prevue. Fair story, photography in color is beautiful for the most part, but the sound is terrible. Just like the good old days when talkies first hit the screen. Spoiled the entire picture for most of the patrons. Go easy on this one. Running time, 70 minutes. Played April 26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MUTINY IN THE BIG HOUSE: Charles Bickford, Barton MacLane—Well liked, but seemed to be somewhat sordid for here. Contained a considerable amount of fine quality theme material that was entirely reasonable. Will please. Running time, 84 minutes. Played May 12-14.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

SKY BANDITS: James Newill, Louise Stanley—I played this one with "Sidewalks of London" and, although it fares as just another Mountie yarn, it saved the day for my customers. Running time, 55 minutes. Played May 5.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

TOMBOY: Marcia Mae Jones, Jackie Moran—This is a very surprisingly fine picture. Monogram's best since "Gangster's Boy." Played it on a double feature with "Covered Wagon Trails." Business fair. Running time, 70 minutes. Played May 10-11.—Don C. Ware, Joy Theatre, Belzoni, Miss. General patronage.

Paramount

ALL WOMEN HAVE SECRETS: Joseph Allen, Jean Cagney, Virginia Dale—Fair programmer. OK on duel with a better one. Played April 30-May 1.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

EMERGENCY SQUAD: William Henry, Louise Campbell, Robert Paige—Didn't jell here as a single. Might be OK on a double. Played May 3-4.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

GERONIMO: Preston Foster, Andy Devine, Ellen Drew—Good picture which failed at the box office. Don't understand why. Gave it a Friday and Saturday date and advertised it. Played May 3-4.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

HERITAGE OF THE DESERT: Evelyn Venable, Donald Woods—Zane Grey story. Good to good Saturday crowd. Running time, 72 minutes. Played May 11.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Allan Jones, Helen Broderick—Paramount is improving with every picture they make. This is one that will please any audience. Running time, 96 minutes. Played April 24-25.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. General patronage.

KNIGHTS OF THE RANGE: Russell Hayden, Jean Parker—Good enough western coupled with Zane Grey's name made it do above average on these days. Played May 10-11.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Walter Huston, Ida Lupino, Muriel Angelus—This classic story is well done but inclined to be too slow near the middle. Liven up the rest of your program in some way. Comments were generally good on it. I played it with "Blondie on a Budget" with average receipts. Running time, 99 minutes. Played May 4.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NIGHT OF NIGHTS: Pat O'Brien, Olympe Bradna, Roland Young—Terrible. This picture didn't have anything. Plenty of walkouts. These actors might be alright in the right picture. However, O'Brien isn't what he used to be. Running time, 86 minutes. Played April 20-21.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson—One of the best comedy dramas in a long time. We failed to do business with it but through no fault of the picture. Competition was too strong. Those who saw it had plenty of nice things to say about it. Running time, 94 minutes. Played April 26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson—By spending a little extra for advertising, I did average Sunday business, satisfied the patrons, which is something nowadays. Fred MacMurray is very popular with my patrons. The exchange heralds helped me on this one. Running time, 86 minutes. Played April 21-22.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson—Poorest Sunday business of the year. Worse than in blizzard in January. Weather must have been too good as the picture was better than a programmer. Title, however, hurt it here. Played May 5-6.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—Scenario is no great shakes but has the laughs and plenty of them and it has a couple of brawls that helped it out. When the patrons leave the theatre with a smile on their faces, there is no apology needed. You know that they have enjoyed themselves and relaxed as they should every once in a while.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Good picture to good business. Running time, 87 minutes. Played May 2-3.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—This is a well done film on the first steamship to cross the Atlantic. It just misses being great. We'll be glad to see more of Will Fyffe, as he was well liked. Box office was above average. Running time, 97 minutes. Played April 18-19.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SEVENTEEN: Jackie Cooper, Betty Field—I ran this as a Boy Scout Benefit and they far surpassed their goal. This story is so well known that everyone wanted to see the movie version of it. It is modernized a little but hasn't been changed too much. The audience reacted favorably after the show. The combination of Benefit and a good picture really did a good job for me. Running time, 78 minutes. Played May 7.—W Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SIDEWALKS OF LONDON: Charles Laughton, Vivien Leigh—Give your patrons a break and don't play this one. Vivien Leigh and Charles Laughton will not help it and if the truth were known the stars would thank you for shelving it. Running time, 85 minutes. Played May 5.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

UNION PACIFIC: Joel McCrea, Barbara Stanwyck, Akim Tamiroff, Robert Preston—Real good picture we picked up with no regrets, although old.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHAT A LIFE: Jackie Cooper, Betty Field—A good little picture. Especially appealed to high school crowd. However, adults enjoyed it, too. Running time, 75 minutes.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

Republic

ARIZONA KID, THE: Roy Rogers, George Hayes—Played it single bill weekend. Did only fair. Would advise double billing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COVERED TRAILER, THE: James, Lucile and Russell Gleason—The best of this family series by far. Our patrons got lots of laughs and, coupled with "Barricade," this one more than made up for what was so sadly lacking in the other feature. Running time, 66 minutes. Played April 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COVERED WAGON DAYS: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Rinaldo)—The Three Mesquiteers are always welcomed by my patrons, and this one pleased them in the usual manner. Running time, 55 minutes. Played May 3-4.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

DARK COMMAND: Walter Pidgeon, Claire Trevor, John Wayne—Probably the best picture Republic ever made. Good cast, good plot and plenty of action. However, it failed to draw as good as I expected but those who came were well pleased. Running time, 95 minutes. Played May 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HI-YO SILVER: Lew Powell, Silver Chief, Chief Thunder Cloud, Lynn Roberts—The kids went for this in a big way but the adults passed it up. It is a condensation of "The Lone Ranger" serial. Running time, 70 minutes. Played May 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—Good picture; good business. Very good offering for small town. Running time, 67 minutes. Played May 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard—A superb production with all due credit to Massey for his portrayal of Lincoln. No draw at box office for unknown reasons. Lowest Sunday and Monday business in many a moon. Historicals don't go here any too well, so that must have been reason. Running time, 109 minutes. Played May 12-13.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

FIXER DUGAN: Lee Tracy, Virginia Weidler—An entertaining film with the story of life under the big top told in an interesting manner. We used this as a co-feature with "Drums Along the Mohawk." It is in the double bill class. Running time, 68 minutes. Played April 28-30.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Basil Rathbone, Thomas Mitchell, Walter Hampden—An excellent piece of work that didn't draw as well as it should have but still there are no kicks on my part. Plenty of money has been spent on this one and Laughton does as good a job of the Hunchback as Lon Chaney did. It is a different characterization but just as good in its own way. It is quite hard on the nerves in places and that is what kept some of my patrons away. Running time, 117 minutes. Played April 26-27.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARINES FLY HIGH: Richard Dix, Lucille Ball, Chester Morris—A good little picture that pleased. Played on a Friday night on a double feature program. Our Friday night patrons like double features. Running time, 68 minutes.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

MARINES FLY HIGH: Richard Dix, Lucille Ball, Chester Morris—The "low" half of a double. Played April 30-May 1.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

PINOCCHIO: Disney Feature Cartoon—A very beautiful piece of art presented only as Walt Disney can bring such stories to the screen. However, regardless of all the work Disney spent on this feature, it was almost a flop. It will never equal half of "Snow White." Running time, 84 minutes. Played May 2-4.—Floyd J. Jacobs, New Theatre, Sardinia, Ohio. Small town and rural patronage.

PINOCCHIO: Disney Feature Cartoon—I did my best business ever with "Snow White." This one gave me my second best by a very small margin. Keep it up, Disney. I can use all of them. There must be something wrong with people who do not like Disney's work. If it doesn't entertain you, you can sit and marvel at it. It isn't quite as lilting and humorous as "Snow White" but technically it is far superior. It certainly is not lacking in action. I had a grand crowd the first night, exactly the same number the second night and just a few less on the third night. That means something, doesn't it? In other words, it was a big success here. Running time, 85 minutes. Played May 1-3.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—Just what the doctor ordered for ailing box office. Darned good entertainment for adults only and they come out complimenting you on a swell show. Grand performances by all the cast. Business for midweek above average. Running time, 93 minutes. Played April 23-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea, Queenie Vassar—I was a little afraid of what might be said about this film. I was also afraid that the students would act up too much at certain parts. I was completely wrong. While it was showing you could have heard a pin drop and no one in town complained about it. The box office was very, very good. It certainly is different and excellently done. However, it must have taken courage to make it. The grandmother a big hit. Running time, 93 minutes. Played May 9.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt—This is a good picture with excellent wreck scenes and one of the most realistic thunder storms I have ever run. It drew a very large crowd which seemed pleased. It both surprised and pleased me. I could use classics like this more often. Running time, 93 minutes. Played April 23.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne, Anne Shirley—Another grand picture not for small town patronage. We had a stage attraction to help the gross but without that it is doubtful if this would have made film rental on a Sunday run. Sound on this was poor, some dialogue being almost impossible to understand. Entire lack of comedy relief is felt by patrons, who these days want to laugh at least occasionally. Running time, 94 minutes. Played April 21-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

VIGIL IN THE NIGHT: Carole Lombard, Brian Aherne, Anne Shirley—A fine picture that drew the more serious-minded patrons. Better business the second night. Lombard is good in this type of role. Running time, 96 minutes. Played April 28-29.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

Twentieth Century-Fox

BARRICADE: Alice Faye, Warner Baxter, Charles Winninger—A weak sister if there ever was one. Faye miscast and Baxter acted as though he wondered what it was all about. Winninger came through with a swell performance, with little to work with. This certainly does not warrant 20th Century-Fox trademark. Forget it if you can and do your patrons a favor. Business? Don't be funny. Running time, 71 minutes. Played April 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BARRICADE: Alice Faye, Warner Baxter—This picture lacked something. Don't like Alice Faye in this type of picture. Did fair business because our patrons like Faye, but she let them down in this one. Running time, 71 minutes.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

BLUE BIRD: Shirley Temple, Spring Byington, Eddie Collins—About all that can be said, "It was beautiful, no story and no rural patronage." They walked out on it. Running time, 83 minutes. Played May 5-6.—Floyd J. Jacobs, New Theatre, Sardinia, Ohio. Small town and rural patronage.

CISCO KID AND THE LADY, THE: Cesar Romero, Virginia Field, Marjorie Weaver—This one is for the slaughter house. If it was in a Western price class, it would still be no bargain. The people who didn't see this feature on opening night kept a long way from the theatre on my second night run. Running time, 74 minutes.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—This picture has everything that one can hope to expect from a current film. The story will be gratefully received regardless of where it is shown. It became a picture of much favorable comment here. Running time, 103 minutes. Played April 28-30.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Although this is not Sonja's best, it still has a very amusing and thrilling story, beautiful snow scenery and excellent ice skating. I doubled it with "Brother Rat and a Baby" with good box office results. Running time, 77 minutes. Played April 20.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—This is a fair picture, would pass even on a weekend date. I would state, however, that Sonja is my favorite actress and I might be stretching it just a little. Running time, 77 minutes. Played April 22-23.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—Pleased all, I think, because of these two journalists always attempting to get at each other. Sonja again revealed her exceptional ability on ice. People seem to be tiring of her skating a bit, not because it is not good, rather because so many of her other pictures have been like this one. Running time, 77 minutes. Played May 10-11.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Dorris Bowdon, John Carradine, Charley Grapewin—Good picture but very depressing. Business good. Running time, 110 minutes. Played May 5-6.—M. D. Stewart, Texas Thetre, De Leon, Texas. Small town patronage.

IN OLD CHICAGO: Alice Faye, Don Ameche, Tyrone Power, Alice Brady—Played this back for a family night. Any exhibitor who has not shown this should make a place for it. It is one of the greatest films of its kind ever made. Excellent production. Running time, 110 minutes. Played May 8-9.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce, Andy Devine—Good picture, although it could have done double the business with a little smarter direction. I'm satisfied with the production but why did they have to make Alice Faye look so sloppy (that's the word for it), when a brighter, peppier role would have done so much for the box office. I believe the supporting cast were better than the featured stars. Andy Devine and the negro were both very good; their performances helped the picture a lot. Running time, 101 minutes. Played May 5-6.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

MAN WHO WOULDN'T TALK, THE: Lloyd Nolan, Jean Rogers—Doubled with "Shooting High," this proved a good contrast to that feature. Credits stated that this was from the famous stage play "The Valiant." It's a good thing they told us; we'd never have guessed it. Even so, it's passable film fare that, played alone, would mean nothing at the box office. Running time, 72 minutes. Played April 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHOOTING HIGH: Gene Autry, Jane Withers, Marjorie Weaver—This proved a box office winning attraction. A typical Autry vehicle with Jane doing her stuff as the patrons expect. Certainly not a big picture but it pleased. Running time, 65 minutes. Played April 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—If there is such a thing as a perfect picture for a small town it's "Swanee River." I don't believe anyone could play this picture, properly exploited, and not do better than average business. Grand acting, beautiful color, romance, action, wonderful music. You probably gather by this time that I am sold on the picture. Pleased my patrons better than any picture I ever ran. Running time, 86 minutes. Played April 7-8.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

VIVA CISCO KID: Cesar Romero, Chris-Pin Martin, Jean Rogers—The second in this series featuring Romero as the "Cisco Kid." These click nicely in this situation, because their treatment lifts them out of the class of the usual cut and dried westerns. If Fox keeps up to the standard of the first two, future releases should build nicely. Running time, 65 minutes. Played April 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

United Artists

RAFFLES: David Niven, Olivia de Havilland—OK. Did average Sunday business on our first warm Sunday. Nothing big, but entertaining. Played April 28-29.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Ruth Terry, Edward Arnold, Broderick Crawford—Another one of those O'Brien pictures that just don't click. However, this one was a little better than the last one we played because there was a little more plot, not because O'Brien was better. Ruth Terry OK for her part. Running time, 85 minutes.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

Universal

HOUSE OF SEVEN GABLES, THE: George Sanders, Margaret Lindsay, Vincent Price—Not a bad picture. If properly sold and get them past the box office they will like it. Running time, 87 minutes. Played May 3-4.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean, Charles Winninger, El Brendel, Claire Dodd, Allyn Joslyn—Bing Crosby is already a star and Gloria Jean can be one if she wants to. She plays her part very cleverly and sings like a nightingale. The support is

(*Continued on following page*)

KING OF CRIME . . . HE RULED BY *TERROR!* He made crime his career in a gang-land empire without parallel.



(*Continued from preceding page*)

all excellent and each one very, very good. An excellent two hour entertainment, and old timers, Eddie Leonard, Julian Eltinge, Blanche Ring and Trixie Friganza, bring back very pleasant recollections of the has-beens that are not so has-been.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

INVISIBLE MAN RETURNS: Vincent Price, Sir Cedric Hardwicke, Nan Grey—A picture without anything to it that drew unusually well Saturday preview. Fell down some Sunday matinee but still did average business. The public still likes a certain amount of the impossible. Running time, 81 minutes.—Mrs. John Lee Woods, Crossett Theatre, Crossett, Ark. Small town and rural patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—People come to hear Deanna sing and she does not sing, not much in this one at least. Story very draggy and all in all by far not Deanna's best. Pleased most of those that came in though. Business off due to concert in school auditorium. Running time, 100 minutes. Played May 9-10.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Peggy Moran, Tom Brown—A picture with a popular song title that fell with a dud. Not what it is cracked up to be. Draw was disappointing. Better use it on a double as it certainly was not strong enough to stand alone. Running time, 63 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MY LITTLE CHICKADEE: W. C. Fields, Mae West, Joseph Calleia, Dick Foran—We were a little skeptical on this picture but were wrong as it did alright for itself at the box office. Just the kind of a comedy our people wanted and they certainly had their share of laughs. We feel it will be worth your best playing time if you have the average small town audience. A swell comedy that drew more than its share of laughs. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Brothers

BROTHER RAT AND A BABY: Wayne Morris, Priscilla Lane, Eddie Albert, Jane Bryan, Ronald Reagan, Jane Wyman—This is not as good as "Brother Rat," but it is lots of fun and very fast moving. The audience reaction was good because one cannot help but get interested in the complications of the plot. I doubled it with "Everything Happens at Night" with good receipts. Running time, 87 minutes. Played April 20.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—Played this to better than average mid-week business with the second night equal to the first. Was surprised to find such an entertaining picture, considering the subject matter. Quite a little comedy and a nice story. Running time, 79 minutes. Played May 1-2.—Everett Clapp, American Theatre, Sidell, Ill. Rural and small town patronage.

KING OF THE LUMBERJACKS: John Payne, Gloria Dickson—Good action picture; very reminiscent of 'Valley of the Giants.' Running time, 60 minutes. Played May 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—Very fine picture in lower price bracket. No stars to make this a top grosser. Running time, 65 minutes. Played April 1-2.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. General patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Humphrey Bogart, Guinn (Big Boy) Williams—Do not think this up to "Dodge City" but nevertheless very good. Flynn, Hale, Williams (Big Boy), what a threesome. Boy, when those three start pitching, there is plenty of sock-o to any picture. Bogart as villain outlaw very good also. Flynn popular here. Business good. Running time, 115 minutes. Played May 4-5.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Humphrey Bogart—This is a natural. Beautiful scenery in sepia, action from beginning to end, extremely interesting story, fine performances and fine audience comments, all add up to "just what the doctor ordered." The above statements are all true, too true in fact. Everyone must have rushed to see it elsewhere because our receipts were just fair. I was greatly disappointed in that phase of the matter. Running time, 115 minutes. Played May 10-11.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Short Features

Columbia

BERTH OF A QUEEN: Very interesting, showing the building of the Queen Elizabeth.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HECKLER, THE: Charley Chase—More like this is our cry. Book this and advertise it. Just the tonic for a gloomy, long faced audience. Running time, 16 minutes.—Floyd J. Jacobs, New Theatre, Sardinia, Ohio. Small town and rural patronage.

HECKLER, THE: Charley Chase—This nearly brought the house down. It certainly has plenty of laughs in it and, if you ever have gone to a sports event, you'll appreciate this riot. Columbia has some very good comedies lately. Try this one. You won't be sorry. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NOTHING BUT PLEASURE: Buster Keaton—The old time comedians still have something the new ones don't seem to have. This comedy is as good as anyone could hope for. The part where Buster was trying to pick up the girl was especially good. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

OH, YOU NAZTY SPY: Three Stooges—A satirical comedy on Hitler that was a knockout. The best Stooge comedy made to date. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OH, YOU NAZTY SPY: Three Stooges—Here is a very clever satire on dictators which would be good in itself. Add to that the Three Stooges and you have plenty of slapstick and action. It went over very well. I still get a point I didn't get before, every once in a while when I start thinking about it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

OILY TO BED, OILY TO RISE: Three Stooges—A riot. Play it. You'll enjoy it. Columbia knows how to make comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 5—This shows hobbies of the Hollywod stars and is good if your crowd likes this type of gossip material. Running time, 10 minutes. —W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

U. S. TREASURY (Washington Parade, No. 2): Starring Bill, Sr., and Bill, Jr.—Interesting and educational reel on how money is made. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

ASH CAN FLEET: MGM Miniatures—A poor short for the feature I had, "Thunder Afloat."—Warren D. Smith, Lee Roy Theatre, Wallace, Neb. General patronage.

BIG PREMIERE, THE: Our Gang—Kids liked it. Running time, 10 minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

BOOKWORM, THE: MGM Cartoons—Very clever cartoon and well drawn. These boys, Harmon and Ising, can really draw. Running time, eight minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

CAPTAIN SPANKY'S SHOWBOAT: Our Gang—Good comedies certainly are not what they used to be. This one fair. Kids still like them nevertheless. Running time, 10 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

DAY OF REST, THE: Robert Benchley—You will rest better if you pass it. Running time, nine minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

SIX EXHIBITORS JOIN DEPARTMENT

Contributions from six theatre operators new to the What the Picture Did for Me department appear this week. They are:

FLOYD J. JACOBS, New Theatre, Sardinia, O.

MIKE KIERYLUK, Vimy Theatre, Vegreville, Alberta, Can.

C. W. RITENOUR, Milford Theatre, Milford, Ill.

WARREN D. SMITH, Lee Roy Theatre, Wallace, Neb.

DON C. WARE, Joy Theatre, Belzoni, Miss.

MRS. JOHN LEE WOODS, Crossett Theatre, Crossett, Ark.

Read the reports of these and other exhibitors in these columns.

DAY ON TREASURE ISLAND, A: FitzPatrick Traveltalks—Very good. Color and interest. Running time, 10 minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

DOMINEERING MALE: Pete Smith Specialties—One of Smith's satirical accounts of how the male of the species proposes to his future wife. Of course, she has planned it all in advance. The college students here thought it was very funny. For the rest, maybe it was too true to life to be quite so comical. For people in general it might be considered an expose. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DOMINEERING MALE, THE: Pete Smith Specialties—A very clever short as are most of the Pete Smiths. Lots of laughs from the audience. Running time, 10 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

DRUNK DRIVING: Crime Doesn't Pay Series—Hats off to MGM for this superb short. Very impressive and should make a lot of careless drivers stop and think. Running time, 20 minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

HOME MOVIES: Robert Benchley—Amusing. Too subtle for small town. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME MOVIES: Robert Benchley—There are a lot of amateur movie makers in town and I told them about this. They turned out for it quite well. They thought it was very funny. Others enjoyed it, but not quite so much. Tieup with camera stores. It will help. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

JACK POT: Crime Doesn't Pay Series—There cannot be any comment on such outstanding shorts as this series is. Play it only when you need something to build up a program. It is outstanding. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAINTAIN THE RIGHT: Pete Smith Specialties—Another Pete Smith Specialty, depicting the severe entrance requirements to be met by applicants joining the roster of the Canadian Mounties. Very effectively told story emphasizes the slogan "Maintain the Right." Well received by our patrons. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NATURAL WONDERS OF WASHINGTON STATE: FitzPatrick Traveltalks—Swell short, and color always wonderful. Running time, nine minutes. —Warren D. Smith, Lee Roy Theatre, Wallace, Neb. General patronage.

PEACE ON EARTH: MGM Cartoons—Was especially liked. Running time, nine minutes.—Warren D. Smith, Lee Roy Theatre, Wallace, Neb. General patronage.

PUSS GETS THE BOOT: MGM Cartoons—As good a cartoon as you will play this season. Very funny. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SEATTLE, GATEWAY TO THE NORTHWEST: FitzPatrick Traveltalks—Average travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STUFFIE: Pete Smith Specialties—A thrilling and cute story about two dogs. Kids in the audience were really quite scared by it. It is different from Smith's regular line-up but quite acceptable. Running time, 10 minutes.—W. Varick Nevens, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialties.—With quiz programs cluttering the air lanes, this short provides more of the same type of thing and does it entertain! Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialties—This was something different, letting the audience keep its own score. However, I think it could be improved upon. It was liked but not particularly. I am interested in seeing the next one one to come out. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

XXX MEDICO: Passing Parade, No. 12—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

XXX MEDICO: Passing Parade, No. 12—Intensely interesting and thrilling is this story of doctoring from ship to ship by radio. It will cause plenty of comment. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Paramount

AQUA-RHYTHM: Grantland Rice Sportlights—Excellent formations in the water done beautifully by a bevy of beauties. This one caused good comment. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ARTIE SHAW'S CLASS IN SWING: Headliners—A complete waste of film and a bad break for a good orchestra like Artie Shaw's. Running time, 10 minutes.—Floyd J. Jacobs, New Theatre, Sardinia, Ohio. Small town and rural patronage.

BUSY LITTLE BEARS: Paragraphics—This is not a cartoon, therefore it would be good to play with a cartoon feature. It shows the antics of three little bears in the woods and in a kitchen. It is certainly cute and it picked up a good many laughs. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HYDRO MANIACS: Grantland Rice Sportlights—Been filmed so many times our patrons know what is going to happen before it is shown. Running time, 10 minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Headliners—Average musical band act. Nothing to rave about. Running time, 10 minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

NOT SO DUMB: Paragraphics—Interesting and amusing reel about a raven, a penguin, a lion and other intelligent animals. It is worth playing anytime. Running time, 10 minutes. W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

STEALIN' AIN'T HONEST: Popeye the Sailor—Not worth money Paramount gets. Sure have slipped on these cartoons.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

WAY BACK WHEN A NAG WAS ONLY A HORSE: Stone Age Cartoons—Not bad. Got a lot of laughs. Running time, seven minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

RKO Radio

COAT TAILS: Jed Prouty—Just another filler. Two, maybe three, laughs. Running time, 18 minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

DONALD'S DOG LAUNDRY: Walt Disney Cartoons—About average. Have seen better Disneys. Running time, seven minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

DONALD'S DOG LAUNDRY: Walt Disney Cartoons—I thought "The Riveter" was good but this is even better. The whistling bone that annoyed Pluto was very clever. Plenty of laughter from an appreciative audience should make Disney feel good if he could hear it. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DONALD'S PENGUIN: Walt Disney Cartoons—Excellent short as are all of Disney's cartoons. Running time, eight minutes.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

FLY CASTING: RKO Pathe Sportscopes—Superelegant for trout enthusiasts. The rest could watch the pretty scenery. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FLY CASTING: RKO Pathe Sportscopes—Good sport reel of its kind. Worth playing. Running time, 10 minutes.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

HOME BONER: Leon Errol Comedies—Fair comedy in the typical Errol manner. Good for a few laughs. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

INFORMATION PLEASE: No. 3—Met with a fine reception in this situation. Have not seen others of this series so cannot compare this to previous releases. If they are as entertaining as No. 3, they will prove a welcome addition to our programs. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

INFORMATION PLEASE: No. 5—This series is holding up well. People are asking when the next one is to be. That's a healthy sign. Running time, 10 minutes.—W. Varick Nevins, III, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE: No. 8—This one has Ruth Gordon as guest expert and it just happens that we are playing both of her pictures shortly, so it should be quite a buildup for her. As you know, she is in "Abe Lincoln in Illinois" and "Dr. Ehrlich's Magic Bullet." This issue isn't quite up to par but Miss Gordon's personality shows up to very good advantage. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE: No. 9—I am playing this series as fast as I can book them. They never fail to please. This one is above average and timely due to maps of Europe in it. Running time, 10 minutes.—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, NO. 8: Canada at War—Timely and interesting, this issue brings the war close at home. Theatres along the northern edge of the United States should really advertise this one particularly. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, NO. 9: America's Youth-1940—Entitled "Youth of Today," this is one of the finest releases of the entire series. Too bad every parent as well as young folks of high school and college age cannot see it. There's a message of real hope for the future economic welfare of the U. S. in this one. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MARCH OF TIME, NO. 9: America's Youth-1940—This is the issue on the "Youth of Today" and went over very well with the college here. The students took it quite seriously. As usual, March of Time is always good. If you are near a college, be sure to let them know about it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RIVETER, THE: Walt Disney Cartoons—Disney is back in the running and, as far as I am concerned, he still has the edge on all the others. This is one of his very funniest cartoons and he certainly hasn't lost any of his originality during the long intermission since the last one. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SIEGE: Reelisms—Here is an outstanding short that merits exploitation. The subject—the fall of Warsaw—is a pictorial classic and a stinging indictment of modern warfare. Not pleasant to look upon but the camera records the horrible truth. Running time, 11 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SIEGE: Reelisms—The siege of Warsaw shown in uncensored manner is certainly a somber reel. It makes everyone realize what war means. Every theatre should know it as a duty to the community. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TRUTH ACHES: Leon Errol Comedies—The number of RKO shorts I have played lately is the result of a booking drive. Aren't those things a nuisance?

(*Continued on following page*)

SALUTE THE SNAPPY, HAPPY COMEDY HIT!

The fun is fast and howlarious . . . as a girl, a gob and a kid take the navy for a boat-ride!



JEAN PARKER JAMES DUNN

"SON OF THE NAVY"

with MARTIN SPELLMAN

Directed by WILLIAM NIGH • Associate Producer GRANT WITHERS

Original story by Grover Jones and True Boardman

Screenplay by Marion Orth and Joseph West

AS CRITICS CHEER!

"Clean, brisk, stimulating entertainment in the best traditions of the American movie." M. P. HERALD

"A bang-up navy picture that moves along at a merry clip from start to finish." HOLLYWOOD REPORTER

"Noteworthy and diverting comedy-drama with a salty navy background." BOX OFFICE

"Monogram can take a well deserved bow . . . a pleasant surprise, plenty of delightful entertainment." SHOWMEN'S TRADE REVIEW

"Amusing and well paced, good entertainment for family trade." FILM DAILY

A MONOGRAM PICTURE

(*Continued from preceding page*)

If your folks like Leon Errol, they'll like this. Running time, 20 minutes.—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TUGBOAT MICKEY: Walt Disney Cartoons—Although not quite up to other Disneys in cleverness, this one certainly has fast action. It is certainly a good cartoon, but other Disneys are better. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TWINCUPLETS: Stroud Twins—The Stroud Twins were good on the radio but I run a movie. This one really hurt. The only thing you could say for it was that you could amuse yourself by trying to tell which was which. That opinion was unanimous from the audience, too, so stay away from it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

MONKEYS IS THE CWAZIEST PEOPLE: Lew Lehr—Although these are clips from newsreels, this nearly brought the house down. They laughed so much you couldn't hear the commentator, but with this one it didn't matter. Play it by all means. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MUCH ADO ABOUT NOTHING: A more appropriate title would have been "Much Nothing About Ado." It is only a fair color cartoon. Running time, seven minutes.—W. Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

VALLEY OF 10,000 SMOKES: Father Hubbard's Alaskan Adventures—This is above average in interest. If you can use travel reels, use this one. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

United Artists

ROME SYMPHONY: World Windows—Beautiful color and that was all. My employees threatened to quit if I run any more such shorts. Running time, 10 minutes.—Floyd J. Jacobs, New Theatre, Sardinia, Ohio. Small town and rural patronage.

Universal

GOING PLACES: No. 68—Birds of America and it is excellent. Very interesting short. This series has been good all season. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE BLUE BLACKBIRD: Lantz Cartunes—Here is a good black and white cartoon. Use it any place. Just good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BUSY BAKERS: Merrie Melodies—This color cartoon can be easily skipped. Schlesinger keeps up a good pace but he has to miss once in a while. He always has the surprise element. The surprise in this one was its poor quality. Running time, eight minutes.—W. Varick Nevins, III. Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

CROSSCOUNTRY DETOURS: Merrie Melodies—Here is a nice full reel of real fun in the Schlesinger manner. It is similar to "Detouring America" if you can remember that one. This should be given your best spot because it will be a long time before you get another one from any producer. Gags fly thick and fast. The most hilarious item is a lizard doing a strip tease as he discards his skin. You'll agree when you see it. Summer is coming and so is the red ink, ho-hum. How would you like it if two-thirds of your population left for three months. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ELMER'S CANDID CAMERA: Merrie Melodies—Good cartoon in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD RUSH DAZE: Merrie Melodies—O. K. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MEN WANTED: Color Parade—Average travel talk of Alaska. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dowey, Okla. Small town patronage.

ONE DAY STAND: Vitaphone Varieties—A short for weekend, showing how the circus operates.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PILGRIM PORKY: Looney Tunes—One of those clever satirical pun creations of Schlesinger. This is in black and white and merited lots of laughs. The pilgrims come over and find a baby Statue of Liberty in New York Harbor, etc. Running time, eight minutes.—Varick Nevins, Ill, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SEEING RED: Red Skelton—Play this. It is a scream, especially the imitations. It is good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SINGING DUDE, THE: Dennis Morgan—Very good two-reel wester in color with singing and riding. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUNDAE SERENADE: Broadway Brevities—Real good musical to our way of thinking.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Famous Players Canadian Sets Two Regional Meetings

Arrangements have been made by Famous Players Canadian Corporation for two conventions of its theatre managers this year, in place of the one national conference, which was held last July in Ontario. The first of the regional conventions will be held at Jasper in Western Canada for the three days commencing July 30th, the organizers of which will be the western district managers, L. I. Bearg and E. A. Zorn.

The conference of eastern managers will be held in the Toronto district for three days, starting, tentatively, August 12th. Home office officials, headed by N. L. Nathanson, president, and J. J. Fitzgibbons, vice-president, will address both conferences. Eastern district managers who will supervise arrangements include Jack Arthur and M. Stein of Toronto and R. S. Roddick and L. Graburn for the Maritimes.

Women Raise $52,000 In Jewish Campaign

The Amusement Group of the Women's Division in the United Jewish Appeal has raised a total of $52,000 for the 1940 Campaign. Mrs. Leo Spitz and Mrs. Hal Horne are co-chairmen of the group, which comprises women prominent in the motion picture and theatrical field.

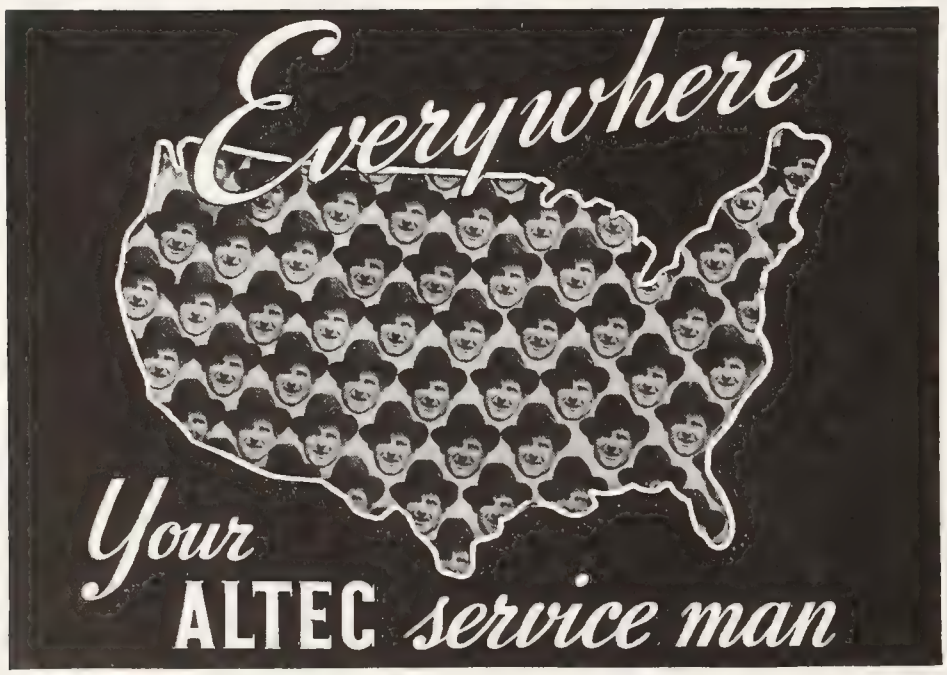
The funds will be used to extend aid to refugee and resettlement progams of the Joint Distribution Committee, United Palestine Appeal and National Refugee Service.

Delegate to AFL Convention

J. O. Morgan, business representative of Local 507 (Macon, Ga.) of the International Alliance of Theatrical Stagehand Employees, has been elected a delegate of the Georgia Federation of Labor to the American Federation convention June 3rd at New Orleans. This is the first time a member of Local 507 has been so honored. Mr. Morgan has been business representative of the local more than 20 years and president of the Macon Federation of Trades.

Green Honored

A testimonial dinner to William Green, president of the American Federation of Labor, will be held at the Hotel Commodore in New York on Saturday. The proceeds will be turned over to the Leon Bloom ground project in Palestine.



Al. Tec *says:*



AL. TEC

Scientists are constantly finding new improvements in sound, and are putting those improvements on the sound tracks, at the studios. *Do you know* when these improvements are made? Are you getting these improvements *off* the sound track in your own theatre? Are your patrons getting the benefit? There is *one sure way* for you to find out. Let the Altec inspector in your locality tell you.

ALTEC SERVICE CORPORATION

250 West 57th Street, New York City

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Awards Furor in Argentine Capital

by NATALIO BRUSKI

in Buenos Aires

The awards recently given for the best Argentine-made pictures for 1939 by the municipality of Buenos Aires have created a controversy in local film circles, not over the films themselves but in the division of the prize money. The first award is 20,000 pesos (approximately $4,600. The current rate of exchange of the peso is 23 cents), which is divided as follows: owner of the film, 7,500 pesos; author, 3,000; director, 3,000; composer, 1,500; sound technician, 1,500; photographer, 1,500, and the two best performers in the film, 1,000 each.

Owner's Share Protested

It is contested by those who oppose this distribution that the legal owner of the film stands to make more money because the value of the film is enhanced by being singled out as the best of the year and that it seems hardly reasonable that he should also get the lion's share of the award.

In support of their contention they point to the additional bookings in all parts of Argentina for the two pictures selected as the best of the year, "Asi es la Vida" (Such Is Life), which was first, and "Prisioneros de la Tierra" (Prisoners of the Soil), while the author, director and other award winners "don't get a cent more than the original award." It has been suggested by *Cine Prensa,* Buenos Aires film trade journal, that the awards be made as they are in the United States, by the Academy of Motion Picture Arts and Sciences.

The members of this year's judging committee said they had acted strictly in accordance with the municipal regulations but they recommended that the regulations be changed in the future.

Lawsuits On Increase

Lawsuits brought about by local musicians, lyric writers, etc., against North American companies are becoming a fad in Argentina and two of them are very much in the limelight.

Last year John Calabry brought a suit against the Fox Film de la Argentina seeking $25,000 pesos. He claimed his composition, "Senorita," a rhumba, had been changed into a fox-trot, "Good Night, My Love," sung by Shirley Temple in "Stowaway."

The case received much publicity because the judge held court one day in one of the main cinemas of Buenos Aires, with the representatives of the plaintiff and defendants taking turns at proving their case with the music, a couple of pianos having been placed on the stage for this purpose. Among the judges was Erich Kleiber, noted conductor of the Buenos Aires Opera House. The company lost the case and was ordered to pay 8,000 pesos to Mr. Calabry. The case has been appealed.

Luis Roldan is now suing Universal Pictures for 30,000 pesos. He charges that Deanna Durbin sang the lyrics he had written for "Amaploa" in "First Love." He claims to have registered the lyrics with the National Library in 1921. Mr. Roldan also seeks an injunction to prevent the showing of "First Love" in Argentina.

The best hits of the month of April in Buenos Aires were Warners' "The Old Maid," which ran for two weeks in the Opera theatre, breaking all records of the house; Warners' "The Fighting 69th," and Metro-Goldwyn-Mayer's "Ninotchka," which ran three weeks at the fashionable Ideal theatre. "La Charrette Fantome," a French production with Pierre Fresnay and Marie Bell, distributed by Columbia Pictures, remained at the Suipacha for 11 days with considerable success.

National Decency Legion Classifies 12 Pictures

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were listed as unobjectionable for general patronage, six were found unobjectionable for adults and three were cited as objectionable in part. The films and their classification follows.

Class A-1, Unobjectionable for General Patronage: "Edison, The Man," "Gaucho Serenade," "La Conga Nights." Class A-2, Unobjectionable for Adults: "Crooked Road," "Down Went McGinty," "Flight Angels," "Girl in Room 313," "I Can't Give You Anything But Love, Baby," "21 Days Together." Class B, Objectionable in Part; "Torrid Zone," "Waterloo Bridge," "You Can't Fool Your Wife."

Jewish Appeal Luncheon Held

The Annual luncheon of the Amusement Division of United Jewish Appeal was held Thursday at the Hotel Astor in New York with more than 500 persons in attendance. Rabbi Abba Hillel Silver, national chairman of the United Jewish Appeal, was guest of honor and principal speaker.

David Bernstein and Major Albert Warner are co-chairmen of the Amusement Division of the drive. In charge of the luncheon were the following committees: Vice-chairmen: Barney Balaban, Nate J. Blumberg, Jack Cohn, Joseph M. Schenck, Nicholas M. Schenck, Lee Shubert and Murray Silverstone.

Producers: Abe Schneider, Nathan D. Spingold, Howard Dietz, Oscar Doob, Leopold Friedman, Arthur M. Loew, Charles C. Moskowitz, Eugene Picker, Joseph R. Vogel, Edward A. Golden, Herman Robbins, Arthur Israel, Jr., Leon Goldberg, Malcolm Kingsberg, Phil Reisman, Herman B. Gluckman, Joseph H. Moskowitz, Aubrey Schenck, William Sussman, Samuel Machnovitch, Joseph Seidelman, Max Blackman, Jules Levey, Sam E. Morris, Harold Rodner, Harry Gold, Paul N. Lazarus, Budd Rogers, Max A. Schlesinger, Joseph D. Basson, Isroy M. Norr.

Publications: Sam Shain, Maurice Kann, Sid Silverman, Louis Sobol.

Broadcasting: Donald Flamm, chairman; Attorneys: William Klein, chairman; Costumes and Uniforms: James E. Stroock; Independent Theatre Owners: Harry Brandt, chairman; Laboratories: Alan E. Freedman, chairman; Legitimate Theatre: Marcus Heiman, chairman; Motion Picture Accessories: B. S. Moss, chairman; Motion Picture Exchanges: Harry Buxbaum, chairman; Music Publishers and Composers; Louis Bernstein, chairman; Orchestras: Willard Alexander, chairman; Night Clubs: Ted Friend, Lou Brecher, Billy Rose, Hy Gardner.

Loew's, Inc., has donated $10,000 in the 1940 appeal for the Greater New York Fund.

Ed. Silverman's View

Edwin Silverman, president of the independent Essaness Theatres Corporation in Chicago, believes that only legislation can control double features, he wrote this week from Chicago, in clarifying his position which, in misunderstanding, was said in the May 11th issue to be that only federal control would eliminate multiple feature shows.

Whiteman Out of Cast

National Pictures Corporation, headed by Boris Morros and Paul Whiteman, have dissolved their contract, by mutual consent. Whiteman and his orchestra were to appear in "Second Chorus." Artie Shaw and his band will substitute for the Whiteman band which has been signed by Metro-Goldwyn-Mayer for "Strike Up the Band," starring Mickey Rooney and Judy Garland.



Censor Fees Up In Pennsylvania; Others Proposed

Censorship aggravations continue: Pennsylvania this week raised its print fees, and a curtailment of prints is expected to follow, with exhibitors playing day-and-date probably suffering from the shortage. In Maryland, the state censors are proposing a levy increase.

Milwaukee Censor Proposed

In Milwaukee, Mayor Carl F. Zeidler has announced he will request the common council to pass an ordinance providing for the establishment of a city motion picture commission with power to censor undesirable films. The announcement followed the present commission's refusal to label objectionable the film, "Primrose Path." The present nine-member commission is merely an advisory board and has no enforcement power, which rests with the mayor, according to a ruling by an assistant city attorney.

Mayor Zeidler said he believed the public should have more protection from indecent films, but that he did not want to have the power of censorship vested in the mayor's office.

The Pennsylvania State Board of Motion Picture Censors has notified all the distributors that the issuance of emergency seals, commonly called "X" seals, has been discontinued, effective immediately, and instead of the previous rate of 25 cents per print the full fee of $2 per reel for each print used will be exacted. Payment on the new basis, as prescribed by law, will increase the censorship costs for each major distributor from $10,000 annually to a figure in excess of double that amount.

Until now, distributors paid $2 a reel on original prints with five to 12 prints on each subject, the Board allowing "X" seals at the 25-cent rate, good for 30 days, where additional prints were needed. One "X" seal was available for every four original prints. However, a ruling last week from the Auditor General's office in Harrisburg pointed out that the "X" seal was not legal, though it has been in common practice since censorship first started in Pennsylvania 16 years ago.

It is expected that the distributors will not spend the extra money for prints, nor will prints be borrowed from other exchanges excepting for big accounts, with the result that it will work a hardship on theatres in the Pennsylvania, Delaware and New Jersey area, especially on day-and-date bookings.

Consider Maryland Increase

Increases in the fees for the examination of motion picture film in Maryland have been asked by the Board of Motion Picture Censors. The subject has been placed before the Legislative Council, composed of members of the General Assembly, and which is holding sessions to receive requests and suggestions from state agencies with the view of giving them study in advance of the January session of the Assembly.

George W. Mitchell, chairman of the censor board, has asked the Council to recommend that the present fee of $2 per 1,000 feet of film examined be increased to $3 and that the charge for duplicate film be increased from $1 to $2 per 1,000 feet.

Further recommendations made by Mr. Mitchell were that 16mm. film be licensed by the board and that the law be amended to give the board supervision over film shown by means of coin machines.

Julian Named RKO Manager in Japan

Charles Julian has been appointed RKO managing director for Japan with headquarters in Tokio, succeeding Richard D. Spierman, who has been transferred to India to become managing director with headquarters at Calcutta. Mr. Spierman replaces Norman Durant, resigned.

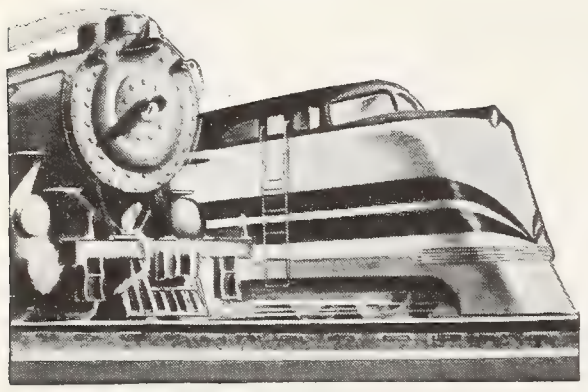
A. McIver, formerly with RCA Photophone in the Orient, has been placed in charge of RKO's Singapore office, which was recently opened.

Form Benearl Company

The Benearl Publishing Company has been organized in Syracuse, N. Y. The president is Earl I. Freshman, for 23 years associate counsel of the American Society of Composers, Authors and Publishers in Syracuse. Milt Davidson, song writer whose professional name is Jay Milton, is general manager. The company will be active in the music field. Others associated are Benjamin Kline, vice-president; Richard Aronson, treasurer, and Nathan I. Share, secretary.

Additional Salaries Listed

Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, received a salary of $255,000 in 1939, according to a report of the company filed with the Securities and Exchange Commission and made public at the New York Stock Exchange. Sonja Henie, actress, received $249,166 from the company, while John Ford, director, received $235,000.



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BY RAILWAY EXPRESS!

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For fastest service—AIR EXPRESS
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RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

IN NEWSREELS

MOVIETONE NEWS—No. 72, Vol. 22.—The evacuation and burning of Namsos, Norway....Troop transports convoyed home in safety....In England soldiers are greeted by General Ironsides....Secretary Hull warns against menace of aggressor nations....South America military and naval officers visit Annapolis ....Ballet at World's Fair....French bombers take to skies on western front....Lew Lehr....Belmont Park racing season opens.

MOVIETONE NEWS—No. 73, Vol. 22.—President asks billion dollars for U. S. defense....Scenes of the struggle on Belgian soil....Naval battle in the North Sea....Royal family of Holland arrives in England ....Landon supports defense policy....Luxury liner, S.S. America, gets finishing touches....Submarine Squalus is recommissioned as Sailfish....Ben Hogan wins in Golf....Cornell defeats Yale in rowing.... Seabiscuit poses.

NEWS OF THE DAY—No. 270, Vol. 11.—Air prophecy of late General Billy Mitchell recalled....General Pershing warns on unpreparedness....Senators pledge action to strengthen national defense....Pirogues race in Louisiana Bayous over course followed by pirate Jean Lafitte....Paul Runyan instructs Columbia students in golf.

NEWS OF THE DAY—No. 271. Vol. 11.—Belgium invaded by the Nazis....Holland's royal refugees in England....Actual air-sea battle filmed in North Sea....Ben Hogan wins round robin golf.

PARAMOUNT NEWS—No. 75.—Belmont opens racing season....General Pershing makes plea for adequate preparedness measures....New Jersey quadruplets have birthday....Norwegian refugees arrive here....Sam Jones inaugurated Governor of Louisiana....Scenes of the Low Countries and France on eve of Nazi invasion....Scenes of the invasion of Oslo and the bombing of Namsos....Secretary Hull.

PARAMOUNT NEWS—No. 76.—News war bulletin ....Europe aflame....War planes....Belgium.... North Sea battle....Reaction in America....Arthur Menken's eye witness story.

RKO PATHE NEWS—No. 87, Vol. 11.—U. S. Army tests automatic rifles....Bullet proof gas tank for warplanes....Nazis bomb and burn port of Namsos ....''Liberty and Independence'' demonstration held in Sweden....Belgians in Paris rush to war zone.... World's largest lens nearly ready....Fashion world at opening of Belmont racing season....Governor Sam Jones takes office in Louisiana.

RKO PATHE NEWS—No. 88, Vol. 11.—Refugees arrive in France from battle areas....North Sea battle ....Earthquake rocks California valley....U. S. aircraft builders map speed-up.

UNIVERSAL NEWSREEL—No. 876, Vol. 12.—German occupation of Oslo....Nazi bombing planes make shambles of Namsos....Belgians in Paris return to own country....Secretary Hull says U. S. is not secure....New U. S. Army plane tested....Congressional committee sees test of rifles....Demonstrate safety tank for planes....Sam Jones inaugurated Governor of Louisiana....Pan American military and naval attaches at Annapolis....Old pirogues race in Louisiana Bayous again....Society out for Belmont track opening.

UNIVERSAL NEWSREEL—No. 877, Vol. 12.—Allied convoy routs Nazi planes....Belgian refugees arrive in France....President asks for 50,000 planes....Eight dead in coast earthquake....Squalus back in service as Sailfish....15,000 new citizens inducted in New York ceremony....Ben Hogan wins golf tourney.

Ardrey Wins Award

The first annual Sidney Howard Memorial Award of $1,500, established by the Playwrights Company, has been won by Robert Ardrey, RKO scenarist. Maxwell Anderson, Robert E. Sherwood, S. N. Behrman and Elmer Rice, of the Company, adjudged Mr. Ardrey "the young American playwright whose work shows the greatest promise."

Corwin to RKO

Norman Corwin, Columbia Broadcasting System producer in New York, will report to RKO Radio shortly to begin a contract as writer and director. Mr. Corwin's latest job at C.B.S. was "The Pursuit of Happiness" program.

Film Transit Company Formed

The Kentucky Film Transit Company, 332 North Illinois Street, Indianapolis, which will have overnight service to Kentucky with two trucks in operation, has been incorporated by Chester King, Robert F. Loser and Lawrence E. Smith.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

THEY SELL "THEATRE"

The ticket-selling values of coupling the high quality of screen programs with excellence of theatre equipment is indicated in recent combination newspaper layouts turned out by W-Clyde Smith, Malco city manager, in Hot Springs, Ark. Topping the picture copy with sizeable space spotlighting the functioning of the ventilating system, one of the eye-catching headlines reads:

"Your Health. Your Comfort. Your Entertainment. Go Hand-In-Hand With Us.

* * *

Institutional advertising attains further importance in the reception accorded a "do-you-know" folder gotten out by George Laby and praised here in these pages some issues back. Laby tells it this way:

"Right on the heels of your editorial, came a slew of requests which I have endeavored to satisfy. Unfortunately, additional requests arrived which I cannot fill. Had I known the folder would have proved so popular, I would have arranged for several hundred extra."

* * *

That the public is very interested in what makes it "tick" is illustrated in the numerous lectures on sound projection at churches and clubs of Trail, British Columbia, by Round Tabler Will Harper. Starting modestly before the high school science class, Harper soon found he had a steady job on his hands in responding to the widespread demand of organizations in that sector. In addition to the pleasure he finds in spreading the word, Will also reports a lot of new personal contacts and accompanying newspaper publicity that is making the theatre more favorably known over a wider area.

* * *

Striking in three different directions, the instances set down here show somewhat of the wide diversity of boxoffice targets available to the theatreman in calling attention to extra "selling merchandise". They are to be listed among the "reasons-why" that brings the customers to one ticket-window and not to another.

Two opposition theatres in one community, of equal status and offering comparable programs, may show a definite difference in grosses over a period of time. Where that difference exists, it is safe to say that it will be in favor of the house that consistently sells "theatre" as an important part of the entertainment.

How much should age count in determining a showman's effectiveness? Should an able manager in his 50's who has spent a lifetime in exhibition be penalized because of his years?

Decidedly, no.

An outstanding Round Tabler, who resigned a long-time connection only because of his health, upon recovery sought a job in a more equable climate. Despite his fine personality, his known abilities and experience, plus a glowing letter of endorsement by his previous employers, the applicant was turned down. The reason reported: "They are not taking on men over 50."

The cry now heard over the land is for more hard-hitting boxoffice showmanship. The industry has come to the inevitable conclusion that the final answer rests heavily upon the resources of the talented showman. If any such conclusion is to be supported, then the man who has spent his years in learning a sure way through the complexities of theatre management should be more in demand than ever before.

SHORTS SELL IN TEXAS

The policy of Interstate Theatres allows extensive exploitation of shorts. There are other factors bearing upon the success of these subjects in attracting trade, for instance, the unflagging vigilance of Besa Short and her department in smoking out their possibilities at the boxoffice.

They have long learned a distinctive short well exploited is strong enough to carry a campaign on its own. Experience has also taught the Texans that a concrete job of work behind a short with a punch can be expected to bring in business even when the feature attraction lacks draw.

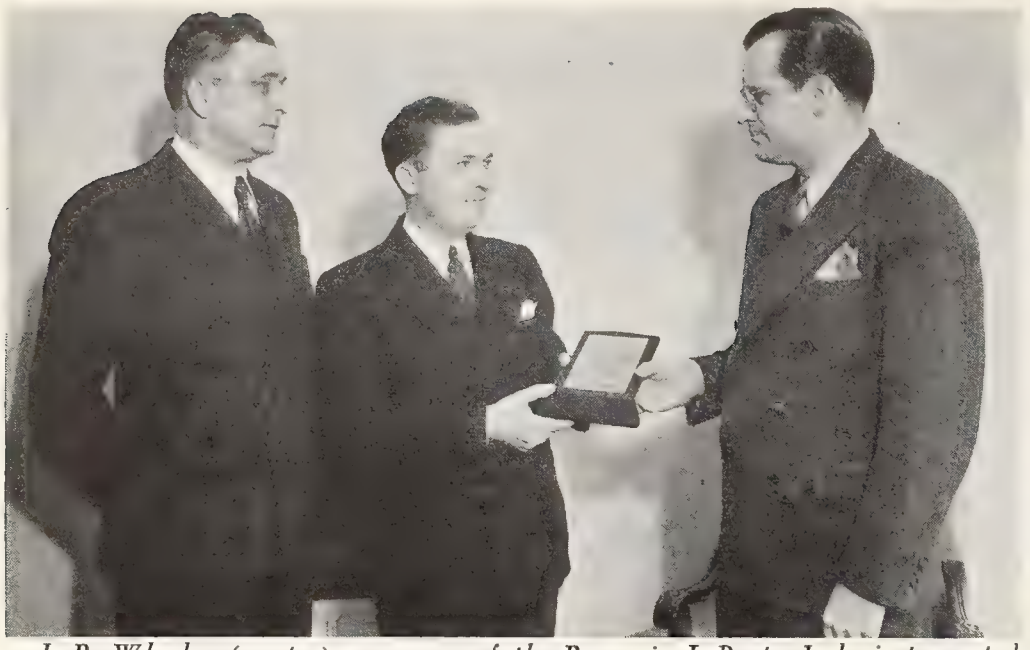
▽ ▽ ▽

From George Shafer, who does publicity for Pete Egan, at the FPC Palace, Calgary, Alberta, the following:

"For quite a while I have been wanting to write and express my appreciation for the encouragement the Round Table gives a young man in the theatre business."

A-Mike Vogel

Round Table In Pictures



J. R. Wheeler (center), manager of the Roxy, in LaPorte, Ind., is presented with his Quigley Silver Plaque for the first quarter of 1940 by Congressman Robert A. Grant (right). Looking on is John Burhorn, 1938 Silver Grand Awards winner and field supervisor for the Indiana-Illinois Theatres.



Effective was the lobby display use to which Manager W. C. Ricord, Jr., put a 24-sheet on "Road to Singapore" for date at Grauman's Egyptian in Hollywood. Picture title, Lamour's sandals, guitar, etc., were flittered. Promoted were the tropical props featured in the foreground.



Natives of Nagpur, India, were greeted one morning recently by the sight of camels, elephants, oxen, etc., parading through the city as part of N. J. Najudu's ballyhoo for "Tarzan Finds a Son" at the Regent Cinema. Heading the assemblage were Indians in costume beating tomtoms to attract.



Sure-fire attractor was the street slant prepared by District Manager Gus Lampe and Manager Harry Unterfort in form of venetian blind easel set up for date on "Johnny Apollo" at Keith's Syracuse. Pedestrians were invited to pull cord which changed picture copy to photo of Tyrone Power.

An adaptation of the morning room at Manderley was recreated by local studios for lobby display on "Rebecca" arranged by Saul Renick at the Michigan, in Detroit. Planted two weeks ahead, display attracted attention of home page editors who devoted much space to the stunt.



Recipe Tiein Runs for 12-year Period

Pride of the average housewife in her ability to cook is being capitalized upon successfully by Manager Harry M. Palmer, Majestic, Seymour, Ind., with a weekly recipe contest tied to the local newspaper and leading grocers. Each week a different type of recipe is selected and entrants invited to send along their favorite formula for that dish. Top prize is a generous market basket filled with standard brand groceries, promoted from the stores. Consolation prizes are five kitchen gadgets and to the next 10, passes to the theatre.

Names are removed from the entries and numbers substituted before submitted to the judges who are local women known for their culinary qualifications. Palmer uses a different grocery each week and reports a long waiting list willing to cooperate. Stores receive mention in the regular newspaper stories on the weekly winners and the following contest. All this publicity is carried in the woman's page and includes theatre copy. Newspaper gives Palmer a generous two-column free ad on each change, devoted mainly to the coming attraction with cooperating store also plugged.

Palmer has been conducting this contest for the past 12 years in the five operations with which he has been associated during that period. He deems it a definite goodwill and business builder where it is given conscientious and intelligent direction.

"LET'S HEAR FROM YOU"

Ties Cute Baby Contest To "Forty Mothers" Campaign

That contest-minded Ev Callow gave Philadelphia babies a break in his recent tie-in with the *Record* to discover the town's cutest tots as a buildup for "Forty Little Mothers" at Warners Earle. Ten day tiein brought over 2,000 photos to the paper of children between six months and one year. With photos, parents were asked to give children's height, weight, color of eyes and hair, age, place of birth, names and addresses of babes and parents. Publicity was profuse, running up to almost an entire page layout of the cuter entries.

Five well-known bachelors acted as judges to select, first, the 10 cutest and the final winner, awarded an inscribed cup donated by Eddie Cantor. The judging was held at a high-chair luncheon at the Ritz-Carlton and sufficient prizes were promoted by Callow to award the other nine finalists.

"LET'S HEAR FROM YOU"

Barcroft's Crosby Night

Musical angle was stressed heavily for "If I Had My Way" by Johnny Barcroft for that date at the RKO Palace, in Columbus, Ohio, with bandleaders supplied with orchestrations of all the hit tunes well in advance, and leaders plugging a "Bing Crosby Night" over their p. a. systems. Stories about the special were run in dailies and cards with stills from the picture telling of the night were planted in lobbies of downtown hotels and supper clubs. Teaser cards were distributed, one side of which read "If I Had My Way" and reverse carrying copy "I'd see Bing Crosby in," etc., etc.

ABOUT "FATHER'S DAY"

The possibilities of Mother's Day having been fully explored, the Warnermen in Nat Wolf's division, among others, are turning to the next family event—Father's Day, on June 16th. In "Ohio Mouthpiece", divisional house organ, are suggested ways and means for tieins, especially the newspaper contest as put on last year at Warners' Hipp, Cleveland, with the *Plain Dealer*. Here, the city's young fathers were honored, with cash prize for the youngest and boxes of cigars for the next four. The five winners and their wives were also guests at the theatre. Paper ran coupon asking entrants to fill in age, birth date, 'phone number and number of children. Winners were requested to furnish birth certificates and also those of children.

Variations of the idea can honor fathers of largest families, oldest grandfathers, families of four living generations, etc. Letter contests suggested include entries from children written to their fathers, letters from fathers on their fondest memories. Co-op pages is another slant in keeping.

Original Costumes Borrowed For Staff on "Command" Date

The Northwest Texas premiere of "Dark Command" at the Wichita, Wichita, Texas, was deemed sufficiently important to rate a front-page story, a "first-time" for theatre publicity, according to Manager A. D. Deason. Top news angle of the break had to do with invitations to the opening extended to the mayors of six biggest towns in the area. Other outstanding publicity included the pressbook full page feature story. Another break was secured with photo of Deason, Lew Bray, city manager, and Governor O'Donnell, at the state capitol, where the theatremen had gone to invite the chief executive to the opening. Fulsome reviews and mentions in popular columns were other items.

Lapel ribbons were worn by the personnel in all the circuit's local houses, by soda clerks in leading drug stores. At the theatre, original costumes from the picture, promoted from Republic, were worn by the cashiers and doormen. Papers carried this in a four column layout. Through arrangements with county superintendent of schools, top students in history classes were brought to town as guests of the theatre in a bannered bus carrying theatre copy. For street attention, a 24-sheet mounted on rolling trailer made the business section and neighborhoods.

"LET'S HEAR FROM YOU"

High School Students Learn Pressagentry on "Lincoln"

Impressive publicity for "Abe Lincoln" at Keith's, Providence, R. I., was obtained by Manager George French and Bill Morton, publicist, on a high school tiein which allowed 12 selected students to act as press agents for the date. After listening to a lecture on exploitation by Morton, the students were given complete advertising kit on picture to try their wings. Stunt rated a two-column Sunday break, and other top publicity included a full-page Sunday fashion layout on Ruth Gordon, visiting in town and interviewed by fashion editor.

Chain telephone calls to all members were made by Federation of Women's Clubs and theatremen promoted showing of stills from picture in exhibit of Lincolniana at Brown University. All locals named Lincoln were invited to the show and playdate herald with Lincoln penny pasted in center was mailed to radio stations, Junior League, newspapers and hotels.

Pressbook "Edison" Idea Sells Lots of Apple Pies

In the pressbook story that Tom Edison's favorite eating was apple pie and milk, Duke Prince found inspiration for a tieup with local restaurant to feature this in the daily menus and in all co-op advertising for the date at the Ohio and Strand, Marietta Ohio. According to Duke, the restaurant sold much more pie than usual in addition to the benefits received by the theatre. Other novelties from the pressbook used by Prince and his assistant, Lew Friend, included the Morse code telegraph blanks.

For street attention, the theatreman dug up and bannered an old bicycle over 80 years old. Window displays were topped with an exhibit in power company's downtown location, of old and new Edison electrical equipment and cameras. Same idea was carried out by Western Union.

"LET'S HEAR FROM YOU"

Public Recording Features "Rancho Grande" Premiere

Since it was the first showing in Kansas, the date on "Rancho Grande" at the Star, Lyons, was turned into a state premiere by Manager Ted Irwin, making it more important by tieing in with an important centennial celebration. Featured was a public recording of numbers played by a Mexican orchestra engaged for the date, including a special platter of the hit song for Gene Autry, the record containing an invitation for the star to attend the centennial.

After the premiere, Irwin had patrons record their comments on the picture, microphone of which was concealed so they could speak more freely. Record was played out front for the rest of the date and then forwarded to the Republic studios.

"LET'S HEAR FROM YOU"

Mott's "Singapore" Co-op

Coasting along on the "Confucius Say" craze, Manager Ed Mott of Schine's Wooster, Wooster, Ohio, for his date on "Road to Singapore" promoted a full co-op ad page, each store's ad carrying one of the Chinese sayings tied directly to their merchandise. Guest tickets went to those submitting list containing what they considered the best sayings on the page, together with merchant's name and an original Confucius gag from entrant.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

RATHER A BIZARRE DOUBLE FEATURE, NO?

Taylor Ties "My Son, My Son" To Perfect Son Contest

For "My Son, My Son" at Shea's, Buffalo, Charlie Taylor tied the *Courier-Express* to a "perfect-son" contest for main prize of round trip to New York and cash. Paper gave the hookup a raft of publicity and in return, to quote Taylor, "the contest obtained an avalanche of entries." Additional cash and passes were also given.

Contest was open to boys between 13 and 18 residing in the seven counties in the drawing area. Entrants were required to submit photos plus statement setting forth why they voted themselves the perfect son. Winner chosen by judging committee of high school principals was given opportunity of competing for the national perfect son award.

"LET'S HEAR FROM YOU"

"If You Can't Beat 'Em, Join 'Em," Says Leand

Faced with the competition of a newspaper cooking school and a church minstrel on "Northwest Passage," at the Revere, Revere, Mass. Manager Harold Leand tied into the daily's advance publicity on the school with an offer of two copies of the book as prizes. For street attention, Leand built a giant reproduction of the book upon the theatre's delivery truck used extensively around the city.

The Round Tabler notes a "first-time" for direct cooperation from the schools on the date wherein the superintendent of schools agreed to allow the children to leave classes in time for the matinee, providing the rest of the program was satisfactory. Harold made the contact sufficiently in advance so that his booking office could select a number of worthy shorts.

"LET'S HEAR FROM YOU"

Clubs and Stores Tied To Dates on "Bluebird"

For "Bluebird" at the Eckel, Syracuse, N. Y., Manager Bill Burke arranged with the local Campfire Girls, known as the "Bluebirds," to have a personally autographed photo of Shirley Temple, a member of the organization, presented to the troops at a dinner celebration. In conjunction with this, Burke promoted a theatre party of 500 members on the afternoon of the dinner.

Blue color scheme in theatre display predominated at the Bonham, Fairbury, Neb., on the date. All doors were covered with blue metal for backing of stills, special bluebird cutouts used for lobby hangers. Stores plugged Bluebird styles and decorated windows in the same color scheme. Streets were stencilled with bluebirds against which theatre credits were lettered.

Bell Lands 64 Breaks On Stage Attractions

For the date on Ed Sullivan's "Stardust Cavalcade" at Loew's Capitol, Washington, Ray Bell sends along a campaign of some 64 newspaper breaks, headed by a full-page department store ad showing members of the cast viewing some sale merchandise. Bell arranged for Sullivan to present a valuable player award at the Washington ball park, to have Marjorie Weaver inducted into one of the sororities at local university. In company with Kentucky's Senator Chandler, the star also appeared on the radio the night before, singing a duet with the State's ex-governor.

Breaks on the sport pages were included, Ray fixing it to have members of the cast posing with golfers, boxers, etc. Since Sullivan was a former sports writer, Bell promoted sports columnist to devote full column to the star's progress as as writer and actor. This was followed by a guest column written by the headliner; and built up further with a contest inviting students who wished to meet the cast to write a column imitating Sullivan's style. Winner was photographed with the stars.

For Horace Heidt and band, Bell concentrated on radio, promoting a popular morning program of recordings to devote two hours to the Heidt records. He also had the bandsman in guest interviews over four leading stations. Having a dance patented was another idea dug up by the Round Tablers for Vilma and Buddy Ebsen. Dancers performing before group of government officials and newspaper folk, were awarded honorary patent, which was carried on the wires and over all local stations.

"LET'S HEAR FROM YOU"

Georgians Count Diamonds for "Adventure" Prizes

Leading Athens, Ga., bank and city's largest jewelry store were tied in by Moon Corker, for a campaign on "Adventure in Diamonds," at the L. & J. Palace, the store coming in on a diamond guessing contest wherein the public was invited to guess the number of mounted and loose stones displayed in a window. Winner was awarded a diamond ring, presented from the stage by the university football coach which was duly pictured in the local press. Co-op ads, news stores, radio plugs and counter displays in the store were used extensively to encourage competition.

At the bank, a tray of expensive diamonds was on display guarded by special police detail. The showing here was featured by an animation on a revolving belt showing figures of bride and groom entering marriage license bureau and then leaving church as man and wife followed by showers of rice. Extra insurance on the diamonds was stressed in the publicity.

"LET'S HEAR FROM YOU"

Wally's "Edison" Kid Party

Preview of "Edison" at Loew's Valentine, Toledo, for 1,500 members of the local Boys Club was arranged by Wally Caldwell on Saturday ahead, the house purchased outright by local business men for the benefit of the juveniles. Word-of-mouth was splendid, writes Caldwell.

Gag Street Ballys Used By Lampe for "Virginia"

Seated at a large table in street near theatre, was a cowboy with several guns and large sign advising patrons to check their weapons before entering the Keith Theatre, Syracuse, to see Gus Lampe's showing of "Virginia City." Also in front of five and ten was lad in cap and gown poring over giant dictionary planted on a table, sign read: "I'm looking for a word big enough to describe," etc., etc. Newspaper contest was planted, with prizes for those sending complete list of films in which Errol Flynn appeared since first appearing in pictures.

For "Pinocchio" a coloring contest was held week ahead, using a different cut daily which was to be kept until the complete set was intact and colored and then sent to the management. Lads wearing "Pinocchio" masks paraded streets, original Disney prints were on display in lobby and through tieup with leading dairy, a mystery song contest was held over their radio program. Harry Unterfort aided on both campaigns.

"LET'S HEAR FROM YOU"

Grott Details "Baby" Story With Elaborate Lobby Display

Since the lobby of the Met, Baltimore, is sufficiently expansive to feature large displays, Manager Harold Grott makes much of this art work, and recently to tell about "Brother Rat and a Baby." At top, left of a long white board, eight feet by 12, was lettered "Brother Rat before married" above figures of the "rat" in military costume, squiring the girl. Next came a large painted ring under which was lettered, "then came the fatal day." Then alongside was cutout of the baby, with caption, "followed by a blessed event, and next to baby, "whose name was Peter B. Good, but he wasn't a good baby because—"

Below and running across the board were placed five panels, each with a reason why the baby wasn't behaving. The reasons were the ring he swallowed, the lighter which burned down the house, the violin he wrecked, the coin he swallowed, and finally, the pawn ticket. All these, having to do with the story, were explained by captions and illustrated by actual articles so explained.

"LET'S HEAR FROM YOU"

THREE MORE TO GO

Little letup in the competitive pace for the next Quarter honors is apparent in the current Fortnight selections as 47 entrants bow in for the 46 appointments. Who they are and from where as usual are accordingly set down.

H. M. ADDISON
Olympia, Watertown, N. Y.

STAN ANDREWS
Capitol, Guelph, Ontario, Can.

JOHN BARCROFT
RKO Palace, Columbus, Ohio

RAY BELL
Loew's, Washington, D. C.

M. R. BLAIR
Regent, Cedar Falls, Iowa

E. C. CALLOW
Warners, Philadelphia, Pa.

CHRIS CHAMALES
Roxy, Delphi, Ind.

MOON CORKER
Palace, Athens, Ga.

GENE CURTIS
Paramount, Syracuse, N. Y.

A. D. DEASON
Wichita, Wichita Falls, Tex.

FRANCIS DEERING
Loew's, Houston, Tex.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

LEO HANEY
Bucklen, Elkhart, Ind.

TED IRWIN
Star, Lyons, Tex.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE LABY
Victory, Holyoke, Mass.

HAROLD LEAND
Revere, Revere, Mass.

MILTON LEVY
Commercial, Chicago, Ill.

P. E. McCOY
Georgia, Athens, Ga.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

JACK LYKES
Loew's Stillman, Cleveland

JO MARQUIS
Egyptian, Brighton, Mass.

ED MAY
Paris, Paris, Ky.

DAN NEAGLEY
Stanley, Bridgeton, N. J.

GLENN NELSON
Harris, Findlay, Ohio

RAY NILES
Chateau, Rochester, Minn.

FRANK NOLAN
Schine's Athens, Athens, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

HARRY PALMER
Majestic, Seymour, Ind.

BARNES PERDUE
Ritz, Chillicothe, Mo.

LES PRESTON
Capitol, St. Thomas, Ont., Can.

JIMMY REDMOND
Bonham, Fairbury, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

HAROLD SACHSE
Kiva, Slater, Mo.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

TOM SORIERO
United Artists, Los Angeles, Cal.

LOUIS STEIN
Roosevelt, Newark, N. J.

ARNOLD STOLTZ
Avon, Utica, N. Y.

GEORGE SULLIVAN
Clifton, Huntingdon, Pa

JIM UNGER
Arcadia, Temple, Tex.

MILTON WAINSTOCK
Plaza, Northampton, Mass

J. R. WHEELER
Roxy, LaPorte, Ind.

In addition to the current period, two Fortnights remain before the next Quarter-Master judging. It is again stressed that entrants represented most often in the Fortnight periods will be given greater consideration in the judging.

Window Contest Arranged By Pollock for "My Son"

Contest angle was arranged by Les Pollock at Loew's, Rochester, in advance of "My Son, My Son," by planting a 40 by 50 in prominent store window on which were mounted 63 photos of mothers' heads. Much smaller and scattered among the mothers' photos were 27 heads of sons. Copy read: "These mothers are searching for their sons. How many sons do you find in this display?" To the first 25 persons guessing the correct answer, guest tickets were awarded.

Song record was used over WHEC and WSAY in advance, and orchestrations were planted with local bands. Numerous book stores devoted window space to the book with appropriate tiein copy and baby carriage shop turned window over to display of perambulators with copy "When I get a baby carriage 'My Son,' of course I will get it at," etc., etc.

Coach Presents Boxing Gloves On "Dempsey-Willard" Picture

On the Dempsey-Willard fight picture, H. L. Friedman at the Harris, in Aetna, Pa., enlisted the support of boxing coach of local boys club in connection with the giveaway of a pair of boxing gloves on a lucky number arrangement. Coach presented the prize from stage and told of his past experiences in the ring. Lobby stunt which created plenty of comment for two weeks ahead was the use of life-size cutout of Jack Dempsey with hand extended in greeting. Patrons, young and old alike, stopped to shake hands with the champ.

While for "Four Wives," Friedman arranged a parade of new cars through cooperation of local agency. Autos appropriately bannered carried four girls dressed in bridal attire to the theatre opening night, where they attracted considerable attention en route.

Senior High School Class Handles "Edison" Opening

Much was made locally over the school tiein arranged by E. L. Carter at the Playhouse, Statesville, N. C., for "Tom Edison" with the local senior high school class taking over and arranging for advance advertising, publicity, etc. Through votes taken in class, associate manager, cashier, doormen, ushers, etc., were selected and trained for duty by the theatreman.

Poster committee was formed, with students in the art department preparing displays and handling all outdoor advertising. Publicity committee made up newspaper copy for readers in three local papers, editors gladly taking the stories in view of the local enthusiasm and interest over the stunt. Senior class was guested at the theatre opening night and business was sprightly throughout run, since friends and parents of the youngsters were on hand to pay tribute.

Round Tablers Tie Civic Projects to Theatre Activities

Institutional and other campaigns directed at other points than the screen entertainment are reported by members on tieins that take in social, civic and commercial projects. In most every instance, the Round Tablers lent their personal efforts to the success of the event, serving in various executive capacities.

In Athens, Ga., for instance, Moon Corker at the Palace assumed the post of publicity director for the annual "Follies" staged at the theatre and sponsored by the local Junior Assembly. On the campaign, Corker started his newspaper publicity a month ahead, made radio tieins, followed through on a year book, sponsored by merchants. Window and counter cards were promoted, banners hung across the main street. On opening day, Moon staged a parade for the members with city officials, fire and police department trucks, local bands, etc.

Legion Cooperates with Wheeler

Americanism programs for the city's high and grade schools sponsored by J. R. Wheeler, Roxy, Laporte, Ind., in conjunction with various groups brought the theatre a lot of valued publicity and the praises of the community as represented by the American Legion, schools administration body, lunch clubs and the civic organization which cooperated.

Free morning shows were given before the regular opening, the program being of special patriotic short subjects contributed by the film exchanges. Show ran about an hour and a quarter, preceded by singing of national anthem, pledge of allegiance, short addresses by local prominents. The papers carried photos and stories of the showings, with extra attention called to the event by parades of students to the theatre, preceded by the 75-piece high school band.

Arranged with one of the dailies and local dealers in electric cooking ranges, was the exhibition of new models in the lobby of Warners, Erie, Pa. For a two-week period ahead, Manager Ken Grimes received over 150 inches of free display advertising, the paper also cooperating with multi-column cuts and stories in which the theatre and attraction were credited. The merchants concerned also plugged the exhibition in advertising and windows with proper spotlighting for the house and screen program. In addition, reports Grimes, his generous cooperation has placed the house in a good spot with paper and merchants.

Pappas Holds School Benefit

Another benefit tiein, a cooperation with the junior class of his high school, proved successful for Manager George Pappas, at the Point, Powhatan Point, Ohio. Operation of the theatre was turned over to the students for one day, the boys and girls also aiding in the promotion for the picture. Students were allowed a percentage of all tickets sold by the school away from the theatre, the event helped along by the wide word-of-mouth and the extra newspaper and school publicity.

HOOKS SQUARE DANCE TO "ABE LINCOLN"

Exhibition of square dancing popular in the days of the picture was planted at city park ballroom by Ed Fitzpatrick for "Abe Lincoln" at Loew's Poli, Waterbury, Conn. Local dancers who knew the old-time steps were secured through cooperation of leading dance studios. Posters and scene stills with theatre credits were posted around the ballroom. Record crowd attended the exhibition publicized over park's p.a. system and in papers 10 days ahead.

April Fool Midnite Show Clicks for Campbell

The highly enjoyable April Fool midnight show arranged by Manager Leslie V. Campbell, at the Empress, Kelowna, B. C., was indicated in the advance campaign, featuring a colored herald with a large cut of Boris Karloff, in character. Copy read, "April Fool. I'm not going to be there but Charlie McCarthy is in," etc., etc. Front displays plugged the show with Mortimer Snerd and Charlie selling the event in balloon copy.

Campbell advertised that free cocktails would be on the house, and as patrons entered they were given large feathers. In support of the feature, an old Audioscopic reel and Keystone comedy were run and found ideal for that kind of a show, Campbell writes.

"LET'S HEAR FROM YOU"

"Front Page" Special Edition Plug's Shaw's "Friday" Date

Since "His Girl Friday" was taken from the stage play, "The Front Page," R. C. Shaw, newly arrived in Wallace, Idaho, in charge of the Grand and Liberty theatres, put out a special four-page paper to plug the picture, naming the sheet after the title of the play. Complete coverage of the town and surrounding territory was accomplished, with enough outside advertising to pay the printing costs. To insure thorough reading, Shaw used the number gag in the merchants' ads to good results.

"Cost of the advertising to the theatre would have been prohibitive in our regular newspaper, and the novelty of the opus was worth as much as the display space," writes the Round Tabler, in crediting the idea as an effective business getter.

"LET'S HEAR FROM YOU"

Sharp's "Geronimo" Tiein

Reported by Eddie Sharp, manager of the Rialto, in Missoula, Mont., was the "Geronimo" campaign, in which the entire staff had a hand. Tying in with the local Chamber of Commerce Easter unveiling, Indian Chief with his maidens were sent to the ceremonies to distribute handbills among the assembled throngs. Rigging up a tent in a commanding spot in the downtown area, Sharp stationed same chief out front beating a drum to attract. Tent itself was decorated with sign cloth carrying appropriate tiein copy.

Classified Ideas Bring Extra Space For Picture Dates

The virtues of hooking motion picture art to classified ad promotion are evidenced by the cooperation between papers and theatres around the country, particularly in Cleveland, where much along this line is being done. Reported by Manny Pearlstein, Warner zone ad head, are illustrations of these tieins put across with David Bachner.

Procedure follows selection of some outstanding scene still with heading, the copy tieing in with the head and the picture. On "Grapes of Wrath," at the Hipp, Cleveland, the paper ran a three column, 10-inch layout, headed "Grim Determination" and illustrated by an appropriate scene cut from the attraction. The copy stressed the determination of the folks in the picture in fighting for their homes and the fact that Clevelanders were not confronted with the problem in their choice of residences. Theatre and title were included, with the same general procedure followed on other dates, the Warnermen obtaining in exchange layouts as large as six column, 15 inches on "Bluebird." Similar tieups are reported by Milt Harris, for the Loew Cleveland houses, recently on "Rebecca" at the State.

Cooperate for Ad Week

During National Want Ad Week, especial efforts were made by papers for outside tieins, such as effected with Bob Fulton, for the Paramount, in Waterloo, Iowa. Local paper was tied in to furnish six gratis ads in advance of "Dr. Cyclops," running to a total approximating $200. In exchange, the theatreman contributed passes to be given as prizes to readers using the paper's classified service during the Week.

Similar tiein was made by Morris Rosenthal, for the classified Week on the Week, with one of the Bridgeport papers during the same period. Newspaper ads, running to a full page plugging the event, also plugged the attraction at Loew's Poli, the theatre and attraction being spotlighted through the entire campaign.

Paper Runs Jaffee Plug

In Kansas City, a letter from Barney Jaffee, at the Tower, was used by the *Star* to emphasize the paper's classified effectiveness. Jaffee had advertised for a couple to be married on the stage and in a communication to the paper, credited the want ad for finding the boy-and-girl. The daily reproduced the ad with Jaffee's letter, tieing the two to copy in keeping.

"LET'S HEAR FROM YOU"

Chamales Theatre Plugs

Distributed at regular intervals to the rural trade in the drawing area by Manager Chris Chamales, Roxy, Delphi, Ind., are small cards containing institutional information on the theatre's highlights. No pictures are mentioned, the copy devoted to the consistently high standard of entertainment, comforts and furnishings, low admission prices, etc.

Kid Ideas Plugged to Aid Campaigns For "Pinocchio"

Numerous exploitation angles found profitable by Great States city manager E. E. Crabtree and publicist Don Knapp for "Pinocchio" at the Fischer, in Danville, Ill., include arrangements with leading daily to invite underprivileged children to the show. Publicity items included photos and stories on the picture in addition to picture of the kids meeting theatre "Pinocchio." Parade of children marching to theatre was featured, plus tieup with chain drugstore whereby all attending the show were later taken to the store for sundaes served in "Pinocchio" glasses which the children were permitted to keep.

On opening day everyone entering the downtown area was greeted by sidewalk stencils of the character pointing to the theatre with copy that he was appearing there. Principal of each school in the neighborhood was contacted by letter in an effort to arrange special theatre parties. Two weeks ahead, hit tunes from the picture were featured on non-sync equipment during intermission and hotel dining rooms offered a "Pinocchio" dinner, menus spotted with figures of the various characters in the picture.

Contests and Street Stunts Click

In Erie, Penna., Round Tabler Ken Grimes at the Erie, promoted merchants for a full co-op page in connection with which guest tickets were awarded eight persons identifying their names taken from telephone directory which were scattered throughout ads. Second contest directed at children ran for a couple of days and offered tickets to those best coloring scene stills run in paper. Numerous window displays were promoted, fountains featured special drinks and stickers were used profusely.

Street stopper in Philadelphia proved to be Ev Callow's bannered mule ridden about town by "Pinocchio" to advertise the date at the Stanley Theatre. At intervals, ballyman dismounted and distributed cards with picture copy to assembled crowds. Tieup with Uncle WIP of that broadcasting station brought a contest for kids with guest tickets going to those writing best four line limericks about one of the characters in the picture.

Lobby easel in front of theatre contained blowup rave reviews of newspaper critics, cooperating news agency bannered its trucks and newsstands with appropriate copy, drug chain displayed windows of "Pinocchio" books and all libraries in the neighborhood cooperated.

"LET'S HEAR FROM YOU"

Haney's Spook Show

Spook copy highlighted campaign put over for "The Invisible Man" by Leo Haney at the Bucklen Theatre in Elkhart, Ind., with such lines as "If you feel breath on the back of your neck, it's The Invisible Man," etc. Teaser strips were planted in numerous windows and teaser copy used conspicuously throughout the theatre.

COMMERCE CHAMBER FOR "OUR TOWN"

Unusual eye-catcher to engage the attention of motion picture editors in Loew's Theatres situations, on behalf of "Our Town", is a membership certificate issued by the "Chamber of Commerce of Our Town", with the editor's name inscribed and the appointment signed by Oscar A. Doob, "Mayor Pro Tem".

Appointed as "Special Members of the Editorial Board of Boosters", the newspaper folk are expected to "encourage, entice, inveigle and otherwise induce as many of our citizens, as possible" to see the picture.

Radio Station Plugs Fitz's War Newsreels

Tying his newsreel news shots to bulletins over Station WATR, Round Tabler Ed Fitzpatrick at Loew's Poli, in Waterbury, Conn., has arranged for the station after each news broadcast daily, to plug the fact that the latest war scenes are being shown at his theatre.

For the benefit of others who want to keep informed of the latest war developments, Fitzpatrick has a bulletin board out front posted with newspaper headlines, pictures, reading matter, etc., right from the front pages of local dailies with the caption that his newsreel contains picturization of the conflict. Permission has also been granted from editors of papers to have copies of the dailies that are two or three days old, imprinted with theatre plug and theatre attendants circulate among crowds distributing them.

Niles Uses Radio Flashes

Tiein with Station KROC, in Rochester, Minn., has been arranged by Ray Niles for war news at the Chateau, whereby the theatre receives the teletype tape bulletins from the station immediately after they are read over the air. The tape is pasted on a large board out front which attracts quick attention, according to Niles, and stirs up plenty of attention, since the tapes are changed constantly through the day.

"LET'S HEAR FROM YOU"

Members Report On Mother's Day

Running for a week in cooperating newspaper was Round Tabler Francis Deering's Mother's Day contest at Loew's, in Houston, Texas. The mother of the person who, in the opinion of the judges, wrote the best letter on "What my mother means to me," was invited to take her whole family out to dinner on Mother's Day at a cooperating restaurant and then attend a theatre party in their honor at Loew's.

While Walter Davis, at the Randolph, in Randolph, N. Y., introduced a "Mother's Day Gift Ticket" with envelope to match. Sales on these were plugged and tickets were honored at any time.

Dominick Lucente at the Alhambra, Philadelphia, had author of a poem dedicated to Mothers, stationed in lobby autographing copies of it for patrons. Expense was met by cooperating newspaper.

Tri-Staters Find Added Profits In "Benefit" Sales

Among the more definite methods of underwriting grosses on worthy attractions that need building up, recommended in "Broadcaster," Tri-States' circuit organ, and found profitable by various of the managers, is a tieup with a livewire organization for benefit ticket sales on a percentage arrangement for all tickets they actually sell.

Recently, Jimmy Schlatter, Capitol, Sioux City, conducted a successful ticket drive with the Junior Hadassah. In Davenport, Iowa, Dale McFarland, at the Capitol, and in Cedar Rapids, Hal Sheridan, at the Paramount, put on drives for "Young Tom Edison," McFarland working with the YMCA Mothers Club to sell tickets two weeks ahead for 25 percent of all sales made by the organization. The tieup allowed the manager to place window cards in all classrooms and to distribute heralds in the schools. Tieup also made it possible to set up ticket booths in department stores and banks.

Hal Sheridan's tiein was made with the local Young Men's Club for the benefit of the organization's charity funds. Here, too, a 25 percent deal was made, the drive starting with a dinner of the club to give the project an enthusiastic sendoff which included generous mentions in the local press.

Other of the Tri-States theatres are reported as putting on successful drives with YMCA members. The plan is guided so that each boy selling a certain number of tickets wins a trip to the summer camp conducted by that organization.

Sportsmen Praise Preview

Shown to a selected list of local amateur and professional trainers of hunting dogs, a recent preview of "Biscuit Eater" is announced by *Broadcaster* as having produced a lot of boxoffice enthusiasm in this direction. Through the aid of popular newspaper hunting and fishing editor, many new boosters for the attraction were found which will be capitalized upon for future attractions at the local Tri-States houses in any feature, short or newsreel insert where hunting dogs are conspicuous.

Secure High School Cooperation

To get across the grown-up quality of "It's a Date" and the absence of any juvenile note previously established in other Deanna Durbin roles, the Des Moines Tri-Staters contacted the teacher-advisors of five local high-school publications asking them to attend an advance preview accompanied by one boy and one girl from the editorial staff of each paper. The idea then was to have the representatives of the schools write straight critical reviews for their publications, published simultaneously with the picture's opening.

The purpose of the promotion was carried out, thusly, to dismiss any resentment among patrons of high school age against the so-called "juvenile pictures." In the Tri-States' advertising, the adult slant was sold generally with the line "She's Grown Up Now."

EXPLOITATION BRIEFS FROM A-FIELD

Before leaving the Mission Theatre, in Mission, Texas, for a post as city manager in Raymondville, Texas, J. S. Thomason for "Destry Rides Again" converted entire front of his theatre into western scene. Entire staff was dressed in cowboy attire with ten gallon hats, etc. Saddles, chaps, lariats, cedar logs and other paraphernalia were planted out front.

▽

Reported as going along successfully is W. A. Popham's "Lone Ranger" club at the Roxy theatre, in Saskatoon, Saskatchewan. Each week the management posts 10 numbers on a card in front of boxoffice and to those kids holding membership cards with corresponding numbers, free admissions were given. In addition promoted soft drinks are given to the kids each week.

▽

Riding along on the publicity given to the annual selection of "Miss Jackson" and her maids, Manager J. R. MacEachron of the Paramount Theatre in Jackson, Tenn., arranged for the finals to be held at his theatre. Much is made over this beauty contest each year, since the winner is selected to represent the city in the various West Tennessee events held during the year, including the Cotton Carnival, Strawberry Festival, etc.

▽

Since Gene Autry is very popular with his patrons, Sidney Hecht, at the Palace, in Passaic, N. J., for a lobby stunt on "South of the Border" planted a large cowboy doll next to giant record which concealed portable victrola. As machine played hit tunes from the picture, doll's mouth was made to move as though the music was issuing from him.

▽

Reported by Gay Hower at the State and Grand Theatres, in Worthington, Minn., was the popularity contest held recently for "Seventeen." Coupons for 50 votes each were run in daily and to be deposited in ballot boxes provided in both theatres. Cooperating merchants came through with prizes which were awarded on stage by local prominent, night winner was declared.

▽

Neat tieup was arranged with local jeweler on "Adventure in Diamonds" by Bill Burke at the Brant Theatre in Brantford, Ont. Store took 16 spot announcements in advance and during run, plugging the picture, theatre and playdates plus running a four column ad in newspaper using special mat furnished by Burke. Jeweler also furnished special six-sheet window display in store adjacent to theatre. Tieup which was entirely costless brought excellent advance advertising.

▽

Local branch of the Western Union cooperated with Francis Gillon, manager of the Garden Theatre, in Davenport, Ia., by permitting the placing of bicycle banners on all vehicles used by their boys, to sell opening of "Call a Messenger." These were used a week in advance, boys being admitted to see the picture on the cuff in exchange for courtesy.

BUT SHE DID LEAVE HER CALLING CARD

For a giggle on "Road to Singapore," Marlowe Conner planted a peep-hole box in the lobby of Warner Avalon, Chicago. Copy read: "Look here and see gorgeous Dorothy Lamour in person." Inside box on back wall, Conner tacked a bit of cloth, labeled Dorothy's Sarong, and copy: "Well, darn it, she was here but got away. But you can see her," etc., etc.

As an advance teaser for "Brother Rat and a Baby," Henry Sutton of the Regent, in Pittsburgh sent one of his staff out on streets pushing a perambulator which was appropriately bannered with title, cast and playdates. While, for "The Light That Failed," Sutton had large candles burning in various parts of his lobby, guest tickets going to those guessing correctly time candle would extinguish itself.

▽

Effective was the trailer street bally devised by Tom Thompson of the Martin and Thompson Theatres in Hawkinsville, Georgia for advance on "Child Is Born." Circulating throughout towns where the circuit has units, truck was appropriately bannered on sides with cutouts of the stars. Mounted atop the bally was a compo board stork.

▽

To acquaint "foreigners" and natives alike that the Chinese New Year's holiday fare at the Nanking Theatre, in Shanghai, China would be "Hunchback of Notre Dame," Jacob Vidumsky planted on side of theatre a 15 foot cutout of the grotesque figure holding a girl. Electric title letters below illuminated the display at night.

▽

Perambulating book bally proved effective for Seymour Morris' date on "Grapes of Wrath" at Schine's Palace, in Lockport, N. Y. For his lobby 12 foot display outlined the trek of the Joad family across country, special mailing list was circularized, bookmarks were distributed in school libraries and book stores featured window displays of the novel. Blowup of critics' review was used in empty store window, as was display of the Joad family.

THEATRE AD USED FOR PROMOTION

For "Dr. Cyclops" at Loew's Stillman, Cleveland, Jack Lykes ran a classified ad seeking a five-foot girl, from 18 to 22, to be reduced to 14 inches in size. Title was mentioned. Paper blew it up for a house ad, running it in a two-column spread headed by "What Next?"—with follow-up copy calling attention to the daily's classified page effectiveness.

Since Dr. Parker, authority on Indian lore and director of the Rochester Museum of Arts and Science, figured in the research work necessary for "Northwest Passage," Les Pollock at Loew's, Rochester, when playing that picture, secured the cooperation of the director, who loaned material which was featured in a lobby display ahead and during run.

▽

Merchants in Springfield, Ohio, cooperated with George Sutermaster at the Majestic Theatre on his "Child Is Born" date, by taking a full co-op ad page and offering merchandise gifts to the first baby born after opening. Streamer across top and bottom of page plugged the stunt. In addition each store got behind the contest, devoting window and counter displays to the tiein.

▽

Entirely costless was the full page of co-op ads promoted by Don Johnson at the Gayety in Chicago for date on "Raffles." Contest angle was brought in through offer of guest tickets to those submitting correct list of misspelled words appearing in merchant's ads.

▽

In a thickly populated Polish neighborhood, abundant publicity was garnered by Don Johnson at the Gayety, in Chicago, through the personal appearance at his house of Jadwiga Smorsarska, noted Polish film actress and star of his current attraction. Stories and art were run in all Polish papers, theatremen further appearing at leading civic functions with the star.

▽

Circularizing his patrons, Dale White at the Morin Theatre, in Brookville, Ind., mailed postcards recommending "Road to Singapore." Window cards were planted all over the county and through tieup with local grocery, truck was bannered with title, playdates and cast as it covered surrounding area.

▽

Much was made locally over the parade to theatre of the Junior Legion drum corps carrying banners heralding opening of Nat Silver's date on "Fighting 69th" at the M&P Strand in Lowell, Mass. Additional publicity was received through the publishing in paper of laudatory letters received from patrons who had seen the film. Local veterans organizations with guests were invited to opening which also rated mention in papers.

▽

Gaining permission from local police to park a wrecked car on street in front of his house, Douglas Mellott of the Blair Theatre, in Hollidaysburg, Pa., bannered it appropriately with "Drunk Driving" copy. Car was also shown throughout surrounding territory where it created plenty of attention.

▽

Another showman to go in for giant cutouts is W. O. James, manager of the Paramount Theatre, in Fremont, Ohio, who for his date on "Gulliver's Travels" planted a 19 foot Gulliver ply-wood cutout in front of his house, ahead and during run.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alias the Deacon, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes In Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, West.....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beau Geste, 3902, Mel.....Para
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, 3935, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, Mel. .....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blackmail, 5, Mel.....MGM
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Boom Town, Mel.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Carson City Kid, West.....Rep.
Captain Is a Lady, Com.....MGM
Captain Moonlight, Mel.....Foreign
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
Citadel of Silence, Mel.....Foreign
City of Chance, 023, Mel.....20th-Fox
City in Darkness, 021, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Come On, George, Com.....Foreign
Comin' Round The Mountain, Com.....Para
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing Co-ed, 3, Com.....MGM
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheel, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 902, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.- 413, Mel.....WB
Death of a Champion, 3901, Mel.....Para
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doctors Don't Tell, Mel.....Rep
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Durango Kid, West.....Col
Dust Be My Destiny, Mel.....FN

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel..... 20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Episode, Mel.....WB
Entente Cordiale, Mel.....Foreign
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Life, Mel.....Col
Fight for Peace, The, 3831, Mel.....Mono
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting Marshal, The, Mel.....Rep
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....St. Rts
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Boy, Mel.....Col
Golden Gloves, Mel.....Para
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Plane Robbery, Mel.....Col
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gribouille, Mel. .....Col
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Hell's Harbor, Mel.....St. Rts
Henry Aldrich, No. 2, Com.....Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
Hidden Power, Mel.....Col
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon in Bali, 3904, Com.....Para
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
I Do, Mel.....MGM
If I Had My Way, Mus.....Univ
I Love You Again, Mel.....MGM
I Married a Nazi, Mel.....20th-Fox
I'm Nobody's Sweetheart Now, Mus.-Com. Univ.
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....St. Rts
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was An Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel. .....Foreign
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Knights of the Range, 3923, West.....Para

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Alarm, The, Mel.....Mono
Last Desire, Mel.....Foreign
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus .....Foreign
Love, Honor and Oh, Baby, Mel.....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Main Street Lawyer, 905, Mel.....Rep
Mal He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Marriage in Transit, 046, Com.....20th-Fox
Married and in Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Mein Kampf, My Crimes, Documentary Foreign
Melody Ranch, West.....Rep
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, 3921, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com.....Col
Mr. Washington Goes to Town, Mel....St Rts
Modern Monte Cristo, Mel.....Univ
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder in the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery in Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
Northwest Mounted Police, Mel. (C)....Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel..... .....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Old Maid, The, 452, Mel.....FN
On Your Toes, 463, Mus.....FN
One Came Home, Mel.....MGM
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
$1,000 a Touchdown, 3903, Com.....Para
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, Mel.....Mono
Opened By Mistake, Com.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outpost of the Mounties.....Col
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (G).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Pier 13, Mel..... .....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel .....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Range War, 3954, West.....Para
Rangers of Fortune, Mel.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel. (C)....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ridin' The Trail, West.....Mono
Rio, 4014, Mel.....Univ
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers, 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel..... .....Rep
Safari, Mel .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West..Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com. .....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Sentence, The, Mel.....WB
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel.....Col
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Sky Patrol, 3815, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Son of the Navy, 3902, Mel.....Mono
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Drive by Night, Mel.....WB
Thief of Bagdad, Mel. (C).....UA
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thousand Dollar Marriage, 034, Com.....RKO
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thunder Afloat, 4, Mel.....MGM
'Til We Meet Again, 456, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel.....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, Mel.....Rep
Wall Street Cowboy, 857, West.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
Wild Horse Range, West.....Mono
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women, The, 1, Com.-Mel.....MGM
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Be Too Careful, 038, Com.-Mel. RKO
You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ.

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Jean Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64.	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson-June Lang-F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	88.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65.	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Golden Boy (A)	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia	Sept. 5,'39†	101.	Aug. 19,'39
(Exploitation: Oct. 21,'39, pp. 66; Nov. 4,'39, p. 66.)				
Hidden Power (G)	Jack Holt-Gertrude Michael	Sept. 7,'39†	60.	May 27,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Island of Doomed Men	Peter Lorre-Rochelle Hudson	May 20,'40†		
(See "In the Cutting Room," May 4,'40.)				
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man from Tumbleweeds, The	Bill Elliott-Iris Meredith	May 2,'40†		
(See "In the Cutting Room," May 4,'40.)				
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold-Claude Rains-Guy Kibbee-Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74; May 11,'40, p. 68.)				
Music in My Heart (G)	Tony Martin-Rita Hayworth-Edith Fellows-Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outpost of the Mounties	Charles Starrett-Iris Meredith-Sons of the Pioneers	Sept. 14,'39†	63	
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett-Lorna Gray-Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78.)				
Two Fisted Rangers	Charles Starrett-Lorna Gray-Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona — Jean Arthur-Wm. Holden
Blondie Has Servant Trouble — P. Singleton-A. Lake-L. Simms
Durango Kid — Chas. Starrett-Luana Walters-Sons of the Pioneers
Fight for Life (A) — Myron McCormick — 69. — Mar. 16,'40
Fugitive from a Prison Camp — Jack Holt-Marian Marsh
Girls of the Road — A. Dvorak-H. Mack-L. Lane
Great Plane Robbery, The — Jack Holt-Vicki Lester
Gribouille* — Brian Aherne-Rita Hayworth
He Stayed for Breakfast — Loretta Young-Melvyn Douglas
Howards of Virginia, The — Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke
Lone Wolf Meets a Lady, The — Warren William-Jean Muir — May 30,'40†
(See "In the Cutting Room," Apr. 27,'40.)
Military Academy* — Tommy Kelly-Bobby Jordan
Out West with the Peppers — Edith Fellows-Tommy Bond — June 30,'40†
Passport to Alcatraz — Jack Holt-Noah Beery, Jr. — June 6,'40† — 59
(See "In the Cutting Room," Jan. 27,'40.)
Return of Wild Bill — Bill Elliott-Iris Meredith
(See "In the Cutting Room," May 18,'40.)
Singapore — Melvyn Douglas-Miriam Hopkins
21 Days Together — Vivien Leigh-Laurence Olivier
West of Abilene — Chas. Starrett-Marjorie Cooley-Sons of the Pioneers

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32.	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy-William Powell-Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Blackmail (G) 5	Edw. G. Robinson-Ruth Hussey	Sept. 8,'39†	81.	Sept. 9,'39
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern-John Carroll-Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dancing Co-ed (G) 3	Lana Turner-Richard Carlson	Sept. 29,'39†	84.	Sept. 23,'39
(Exploitation: Dec. 16,'39, p. 69; Jan. 6,'40, p. 72; Feb. 3,'40, p. 73.)				
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery-Reginald Owen-Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man (G) 36	Spencer Tracy-Rita Johnson-Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Forty Little Mothers (A) 34	Eddie Cantor-Rita Johnson-Bonita Granville	Apr. 26,'40†	90.	Apr. 20,'40
Ghost Comes Home, The (G) 27	Frank Morgan-Billie Burke-Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	79	Dec. 9,'39
Judge Hardy and Son (G) 15	Lewis Stone-Mickey Rooney-Cecilia Parker-Fay Holden	Dec. 22,'39†	*90.	Dec. 16,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76.)				
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
Thunder Afloat (G) 4	W. Beery-C. Morris-V. Grey	Sept. 15,'39†	95.	Sept. 23,'39
(Exploitation: Sept. 30,'39, pp. 56, 58; Nov. 4,'39, p. 64; Dec. 2,'39, p. 74.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	*103.	May 18,'40
Women, The (A) 1	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland	Sept. 1,'39†	134.	Sept. 2,'39
(Exploitation: Sept. 30,'39, p. 57; Oct. 7,'39, pp. 62, 63, 67; Oct. 14,'39, pp. 60, 61; Oct. 21,'39, p. 66; Oct. 23,'39, p. 72; Nov. 4,'39, p. 65; Nov. 11,'39, p. 68; Dec. 2,'39, p. 76; Dec. 9,'39, p. 97; Dec. 30,'39, p. 65; Jan. 20,'40, p. 72.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76.)				

Coming Attractions

Andy Hardy Meets Debutante.	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford			
(See "In the Cutting Room," Apr. 6,'40.)				
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Captain Is a Lady, The	C. Coburn-B. Bondi-B. Burke	June 21,'40†		
Escape	N. Shearer-R. Taylor-Nazimova			
Gold Rush Masie	Ann Sothern - Lee Bowman - Virginia Weidler			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Do	Lana Turner-John Shelton			
I Love You Again	William Powell-Myrna Loy			
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†		
(See "In the Cutting Room," May 11,'40.)				
New Moon 31	Jeannette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
One Came Home*	Robert Young - Lewis Stone - Maureen O'Sullivan	May 31,'40†	70.	
Phantom Raiders	Walter Pidgeon-Florence Rice	June 7,'40†		
Pride and Prejudice	Greer Garson-Lawrence Olivier-Mary Boland-Maureen O'Sullivan			
(See "In the Cutting Room," Apr. 27,'40.)				
Stars Look Down, The (A) 38.	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			
Susan and God 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	June 7,'40†	117.	
(See "In the Cutting Room," May 4,'40.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G)	Tex Ritter	May 9,'40†	58.	May 11,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fight for Peace, The (A) 3831	Documentary	Sept. 30,'39	63.	Apr. 30,'38
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The	Jack Randall	May 23,'40†		
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Pals of the Silver Sage (G) 954.	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56	
Sky Patrol (G) 3815	J. Trent-M. Reynolds-M. Stone	Sept. 12,'39	61.	Sept. 23,'39
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†		
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Last Alarm, The*	Polly Ann Young-Warren Hull			
On the Spot	Frankie Darro-Mary Kornman	June 11,'40†		
Queen of the Yukon		June 18,'40†		
Riders from Nowhere	Jack Randall-Margaret Roach	May 30,'40†		
(See "In the Cutting Room," May 11,'40.)				
Ridin' the Trail	Fred Scott	June 27,'40†		
Wild Horse Range	Jack Randall-Phyllis Ruth			
(See "In the Cutting Room," May 18,'40.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Beau Geste (G) 3902	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor	Sept. 15,'39†	114.	July 22,'39
(Exploitation: Oct. 14,'39, p. 62; Oct. 21,'39, p. 64; Nov. 4,'39, pp. 64, 66, 67.)				
Biscuit Eater, The (G) 3935	Billy Lee- Helene Millard	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Death of a Champion (G) 3901	Lynne Overman-Susan Paley	Sept. 1,'39†	67.	Sept. 2,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Honeymoon in Bali (G) 3904	Fred MacMurray-Madeleine Carroll-H. Broderick-A. Jones	Sept. 29,'39†	95.	Sept. 16,'39
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,539
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
$1,000 a Touchdown (G) 3903	Joe E. Brown-Martha Raye	Sept. 22,'39†	73.	Sept. 20,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Opened by Mistake (G)	C. Ruggles-R. Paige-J. Logan	May 10,'40†	*68.	May 11,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40, p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Range War (G) 3954	William Boyd-Russel Hayden	Sept. 8,'39†	66.	Aug. 5,'39
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
Typhoon (A)	Dorothy Lamour-Robert Preston	May 17,'40†	*70.	May 4,'40
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Comin' Round the Mountain	Bob Burns-Una Merkel	Aug. 16,'40		
Dancing on a Dime	Grace MacDonald-Robt. Paige			
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson	June 21,'40†		
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich, No. 2	Jackie Cooper-Leila Ernest			
(See "In the Cutting Room," Apr. 20,'40.)				
Hidden Gold (G)	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
I Want a Divorce	Joan Blondell-Dick Powell	Aug. 9,'40†		
(See "In the Cutting Room," May 18,'40.)				
Mystery Sea Raider	Henry Wilcoxon-Carole Landis			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Aug. 2,'40		
Northwest Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison			
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant			
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Texas	J. Howard-E. Drew-M. Robson			
Those Were the Days (G)	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	*75.	May 18,'40
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde			
(See "In the Cutting Room," May 18,'40.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Victory	Fredric March-Betty Field			
Way of All Flesh	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	July 5,'40†		
(See "In the Cutting Room," Jan. 6,'40.)				

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Grandpa Goes to Town (G) 922	James, Lucille, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder - Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40†	67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	58.	Mar. 30,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40

Coming Attractions

Carson City Kid	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele			
Doctors Don't Tell	J. Wayne-C. Coburn-S. Gurie			
(See "In the Cutting Room," May 4,'40.)				
Fighting Marshal, The*	Donald Barry-Janet Waldo			
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford			
Grand Ole Opry	Weaver Bros. & Elviry			
Melody Ranch	Gene Autry-Smiley Burnette			
Rocky Mountain Rangers 966	Three Mesquiteers-R. Towne	May 24,'40†		
(See "In the Cutting Room," May 18,'40.)				
Scatterbrain	J. Canova-W. Ford-A. Mowbray			
Wagons Westward	Chester Morris-Anita Louise-O. Munson-B. Jones-G. Hayes			
(See "In the Cutting Room," May 18,'40.)				
Women in War 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71.	May 25,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84.	Mar. 30,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63.	Apr. 13,'40
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4, 39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88.	May 4,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73.)				
Primrose Path (A) 023	Gingers Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Anne of Windy Poplars 035	Anne Shirley-James Ellison	June 28,'40†		
(See "In the Cutting Room," May 18,'40.)				
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74.	Mar. 16,'40
Cross Country Romance 039	Gene Raymond-Wendy Barrie	July 19,'40†		
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward L. Ball-V. Fields-M. Carlisle	Aug. 23,'40†		
Dr. Christian Meets the Women 036	Jean Hersholt-Dorothy Lovett	July 5,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Millionaires in Prison 037	Lee Tracy-Linda Hayes	July 12,'40†		
Prairie Law 084	George O'Brien-Virginia Vale	June 14,'40†		
(See "In the Cutting Room," May 4,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 16,'40†	95.	Oct. 29,'39
(Reviewed under the title, "Sixty Glorious Years.")				
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†		
Thousand Dollar Marriage 034	L. Errol D. O'Keefe-A. Pearce	June 21,'40†		
(See "In the Cutting Room," May 18,'40.)				
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson			
(See "In the Cutting Room," May 4,'40.)				
Triple Justice* 085	George O'Brien	Sept. 27,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				
You Can't Be Too Careful 038	Ronald Colman-Ginger Rogers	Aug. 2,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 20,'39†	83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77.)				
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	62.	Aug. 12,'39
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127.	May 18,'40
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Stop, Look and Love (G) 008	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The*	Lynne Roberts-Ted North			
Brigham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40		
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Earthbound 034	Warner Baxter-Andrea Leeds	June 7,'40†		
(See "In the Cutting Room," Mar. 16,'40.)				
Elsa Maxwell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40		
Four Sons 047	D. Ameche-Mary Beth Hughes	June 14,'40†		
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40		
Girl in Room 313, 051	Kent Taylor-Florence Rice	May 31,'40†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
I Married a Nazi	J. Bennett - R. Greene - G. Saunders	Aug. 30,'40		
Lucky Cisco Kid 049	Cesar Romero-Evelyn Venable	June 28,'40†		
Marriage in Transit	Virginia Gilmore-Robt. Sterling	July 19,'40†		
(See "Rain or Shine," "In the Cutting Room," Apr. 27,'40.)				
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 12,'40†		
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40		
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper	Sept. 13,'40		
Sailor's Lady 052	Jon Hall-Nancy Kelly	July 5,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Street of Memories	Lynn Roberts-John McGuire	Aug. 9,'40		
(See "In the Cutting Room," May 18,'40.)				
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			
(See "In the Cutting Room," May 11,'40.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p 87.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Housekeeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24, '40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	*85.	May 4,'40

Coming Attractions

Captain Caution	Victor Mature-Louise Platt
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan

(See "In the Cutting Room," Feb. 10,'40.)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G)	B. Burns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61.	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66.	
Hot Steel 4056	Richard Arlen-Andy Devine	May 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
If I Had My Way (G)	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60.	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Littel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Ski Patrol (G)	Luli Deste-Philip Dorn	May 10,'40†	*64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Bad Man from Red Butte	Johnny Mack Brown-Bob Baker-Fuzzy Knight
(See "In the Cutting Room," May 11,'40.)	
Black Diamonds	Richard Arlen-And Devine
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth
I Can't Give You Anything But Love, Baby (G)	Johnny Downs - Peggy Moran - Broderick Crawford
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore
La Conga Nights (G)	Hugh Herbert-Dennis O'Keefe-Constance Moore
Love, Honor and Oh, Baby	W. Ford-K. Adams-D. Woods
(See "In the Cutting Room," May 11,'40.)	
Modern Monte Cristo, A	V. McLaglen-J. Loder-A. Nagel
Private Affairs	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings
Sandy Is a Lady (G)	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown
Slightly Tempted	H. Herbert-J. Downs- P. Moran
South to Karanga	C. Bickford-D. Foran-L. Deste
(See "In the Cutting Room," May 11,'40.)	
You're Not So Tough	"Dead End Kids"-Nan Grey
(See "In the Cutting Room," May 18,'40.)	

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Dust Be My Destiny (G) 461	John Garfield-Priscilla Lane	Sept. 16,'39†	88.	Aug. 19,'39
(Exploitation: Nov. 11,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	90.Jan. 13,'40	Jan. 27,'40†	
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'10, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G)	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	*75.May 11,'40	
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.Nov. 25,'39	
(Exploitation: Jan. 20,'40, p. 66.)				
Old Maid (A) 452	Bette Davis - Miriam Hopkins - Geo. Brent-Jane Bryan	Sept. 1,'39†	95.Aug. 5,'39	
(Exploitation: Oct. 1,'39, p. 62; Nov. 11,'39, p. 68; Dec. 16,'39, p. 68.)				
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.Oct. 28,'39	
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.Dec. 9,'39	
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.Dec. 2,'39	
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.Nov. 25,'39	
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.Mar. 16,'40	
(Exploitation: Apr. 20,'40, p. 58: May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.Apr. 13,'40	
(Exploitation: Apr. 27,'40, p. 77.)				
Torrid Zone (A)	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	*90.May 11,'40	
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.Nov. 11,'39	

Coming Attractions

All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†		
(See "In the Cutting Room," May 11,'40.)				
Fugitive From Justice	Roger Pryor-Lucille Fairbanks	June 15,'40†	53	
Murder in the Air	R. Reagan-J. Litel-L. Lys	June 1,'40†	55	

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.Feb. 17,'40	
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.Jan. 13,'40	
(Exploitation: Apr. 6,'40, p. 57.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.Feb. 17,'40	
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.Jan. 6,'40	
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.Nov. 4,'39	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.Jan. 6,'40	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.Apr. 6,'40	
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.Sept. 23,'39	
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.Apr. 27,'40	
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.Apr. 22,'39	
(Reviewed under the title, "Jaurez and Maxmilian.")				
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.Nov. 11,'39	
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.Sept. 30,'39	
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.Oct. 21,'39	
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.Apr. 13,'40	
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55	
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A.Hale-H. Bogart	Mar. 23,'40†	121 Mar. 23,'40	
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70.)				

Coming Attractions

Brother Orchid	Ann Sothern-Humphrey Bogart-Ralph Bellamy	June 8,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Episode	O. de Havilland - J. Lynn - C. Winninger - J. Wyman - E. Albert			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†	56	
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Man from Fleet Street, The*	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End*	Dennis Morgan-Elizabeth Earl			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
(See "In the Cutting Room," May 11,'40.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sentence, The	G. Brent-V. Bruce-B. Marshall			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.Mar. 30,'40	
George Washington Carver (G)	S. W. Carver	Bryant	Apr. 16, 40	69.Apr. 20,'40	
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39†	80	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.Feb. 17,'40	
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.Apr. 13,'40	
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.May 4,'40	
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65.Dec. 9,'39	
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.Apr. 27,'40	

Coming Attractions

Broken Strings (G)	Clarence Muse	International		*60.Mar. 23,'40	
Double Deal (G)	Monte Hawley	International		*55.Dec. 16,'39	
Frontier Crusader	Tim McCoy	Sig Neufeld			
(See "In the Cutting Room," May 4,'40.)					
I Take This Oath	Gordon Jones	Sig Neufeld			
(See "In the Cutting Room," May 4,'40.)					
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.Apr. 20,'40	
Mystery in Swing (G)	Monte Hawley	International		*75.Mar. 7,'40	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias* (G)	Camillo Pilotto	Borano-Hutchison		90.May 25,'40	
All at Sea (G)	Sandy Powell	British Lion		74.Dec. 9,'39	
Baker's Wife, The (La Femme du Boulanger (A)	Raimu	"Baker's Wife" Inc.	Feb. 26,'40	98.Mar. 2,'40	
Band Wagon (G)	Arthur Askey	Central		85.Feb. 24,'40	
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.Apr. 13,'40	
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.May 11,'40	
Citadel of Silence, The (A)	Annabella	Film Alliance	Dec. 23,'39	90.Dec. 30,'39	
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.Apr. 6,'40	
Come On, George (G)	George Formby	ABFD		88.Dec. 2,'39	
Contraband (G)	Conrad Veidt	Anglo-American		91.Apr. 13,'40	
Curse of the Swastika, The	Documentary	Pathe		46.Apr. 27,'40	
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.Dec. 9,'39	
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.Mar. 2,'40	
Entente Cordial (G)	Victor Francen	Concord	Dec. 25,'39	110.Jan. 6,'40	
Face Behind the Sear, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.Mar. 9,'40	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.May 11,'40	
For Freedom (G)	Will Fyffe	General		85.May 11,'40	
George and Margaret (G)	Marie Lohr	Warner Bros.		77.Apr. 6,'40	
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.Apr. 13,'40	
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.Dec. 23,39	
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.Dec. 2,'39	
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.Jan. 6,'40	
Let George Do It (G)	George Formby	ABFD		82.Mar. 30,'40	
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.Apr. 6,'40	
Lights Out in Europe (A)	Documentary	Mayer Burstyn	Apr. 13,'40	66.Apr. 6,'40	
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.Jan. 20,'40	
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.Feb. 10,'40	
Mayor's Dilemma, The (A) (Reviewed under the title, 'Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.Apr. 22,'40	
Mein Kampf, My Crimes* (A)	Documentary	Assoc. British		75.May 25,'40	
Midas Touch, The (A)	Barry K. Barnes	Warner		68.Dec. 30,'39	
Middle Watch, The	Jack Buchanan	Pathe		75.Dec. 30,'39	
Mill on the Floss, The (G) (Exploitation: Dec. 23,'39, p. 58.)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90.Feb. 13,'37	
Monkey Into Man (A)		World	May. 1,'40	65.Mar. 30,'40	
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night In Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.Jan. 6,'40	
Proud Valley, The (A)	Paul Robeson	ABFD		77.Jan. 27,'40	
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78.Feb. 24,'40	
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.Mar. 2,'40	
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.May 11,'40	
Sons of the Sea (G)	Leslie Banks	Grand National		83.Dec. 23,'39	
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.Jan. 27,'40	
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.Jan. 13,'40	
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73.Feb. 24,'40	
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.Mar. 2,'40	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct.	20,'39†17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec.	15,'39†19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	Apr.	19,'40†.2 rls.
Awful Goof, The, 1427 ..... Charley Chase	Dec.	22,'39†17....
Boobs in the Woods 1435 .. Andy Clyde	May	31,'40†.2 rls.
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov.	24,'39†18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb.	16,'40†17....
His Bridal Fright 1437 ... Charley Chase	July	12,'40†.2 rls.
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb.	2,'40†17....
Money Squawks 1432 ..... Andy Clyde	Apr.	5,'40† 2 rls.
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan.	5,'40†17½..
Oh, You Nazty Spy (2-24-40) 1404 ..... (3 Stooges)	Jan.	19,'40†18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct.	6,'39 18½..
Pardon My Berth Marks (3-16-40) 1431 ..... Buster Keaton	Mar.	22,'40†16....
Rockin' Thru the Rockies. (3-16-40) 1405 ..... (3 Stooges)	Mar.	8,'40†18....
Skinny the Moocher 1421 ... Charley Chase	Sept.	8,'39†16½..
South of the Boudoir 1434 . Charley Chase	May	17,540†.2 rls
Static in the Attic 1422 ... Walter Catlett	Sept	22,'39†19....
Taming of the Snood, The 1436	June	28,'40..2 rls.
Teacher's Pest 1424 ..... Charley Chase	Nov.	3,'39†16½..
Three Sappy People 1403 .. (3 Stooges)	Dec.	1,'39†18½..
You're Next 1433 ..... Walter Catlett	May	3,'40†.2 rls.

CINESCOPES

Berth of a Queen (4-27-40) 1974	Mar.	15,'40†11....
Fashion Takes a Holiday (3-16-40) 1973	Mar.	8,'40†11....
Odd Vacations 1975	May	24,'40†.1 rl..
Threads of a Nation, The (2-10-40) 1972	Feb.	9,'40†11....
World of 1960 (Futurama (1-6-40) 1971	Dec.	22,'39† 9....

COLOR RHAPSODIES

Blackboard Revue 1508	Mar.	15,'40† 7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan.	12,'40† 7½..
Crop Chasers (10-14-39) 1502	Sept.	22,'39† 8....
Dreams On Ice (10-7-39) 1503	Oct.	20,'39† 6½..
Egg Hunt, The 1510	May	31,'40† 7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40† 7½..
Happy Tots' Expedition 1507	Feb.	9,'40†.6½..
Mother Goose In Swing-time 1505	Dec.	18,'39†.7....
Mountain Ears (11-11-39) 1504	Nov.	3,'39†.7....
Ye Old Swap Shoppe 1511	June	28,'40†.1 rl..

Title	Rel. Date	Min.

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†10....
Historic Cities of India 1552	Oct.	27,'39†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10....
In the Land of Pagodas 1558.	June	14,'40†.1 rl..
Life in Paris 1554	Dec.	22,'39†11....
New Hampshire (3-30-40) 1555 ..... (color)	Feb.	9,'40†11....
Pleasure Bound in Canada 1557	May	3,'40†.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar.	1,'40†10....

COMMUNITY SING (Series 4)

No. 2 1652 ..... (Old Time Songs)	Sept.	8,'39†.9½..
No. 3 1653 ..... (College Songs)	Oct.	13,'39†10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov.	17,'39†11....
No. 5 (3-10-40) 1655 ..... (Gypsy Songs)	Dec.	29,'39†10....
No. 6 1656 ..... (Songs of Hit Parade)	May	10,'40†.1 rl..

FABLES CARTOONS

Barnyard Babies 1754	June	14,'40†.1 rl..
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6....
Little Lost Sheep 1751	Oct.	6,'39†.7....
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40†.6....

FOOLS WHO MADE HISTORY

No. 1 (Elias Howe) (10-2-39) 1601	Sept.	1,'39†11....
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½..

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct.	6,'39†10....
No. 2 1521 (Building of Boys)	Oct.	12,'39†11....

PHANTASIES CARTOON

Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½..
Fish Follies 1705	May	10,'40†.1 rl..
Man of Tin 1704	Feb.	23,'40†.6½..
Millionaire Hobo 1702	Nov.	24,'39†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½..
News Oddities 1706	July	19,'40†.1 rl..

SCREEN SNAPSHOTS (Series 19)

No. 1 (10-14-39) 1851 (Art of Makeup)	Sept.	22,'39†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov.	10,'39†10....
No. 3 1853 (Novelty Parties)	Dec.	1,'39†10....
No. 4 1854 (Trip Thru Studios)	Jan.	5,'40†10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb.	23,'40†10....
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar.	29,'40†10....
No. 7 1857 (Wardrobe Designers)	May	3,'40†10....
No. 8 1858	June	7,'40†.1 rl..
No. 9 1859	July	10,'40†.1 rl..

SPORT THRILLS

Bows and Arrows 1801	Oct.	6,'39†.9....
Flying Targets (3-16-40) 1804	Feb.	16,'40†10....
Jai Alai (1-6-40) 1802	Nov.	30,'39†.8½..
Rough House Fiesta 1805 ..	Mar.	8,'40†10....
Saving Strokes with Sam Snead 1808	June	21,'40†.1 rl..
Skiing Technique 1803	Jan.	19,'40†.9½..
Sport of Kings 1807	May	24,'40†.1 rl..
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40†10....

WASHINGTON PARADE

No. 1 (11-25-39) 1901 ..... (Smithsonian Institution) 1939-40	Nov.	10,'39†11....
No. 2 (2-17-40) 1902 ..... (U. S. Treasury)	Dec.	29,'39†11....
No. 3 1903 ..... (Inside the F. B. I.)	Feb.	9,'40†11....
No. 4 1904 ..... (Social Security)	Apr.	26,'40†.1 rl..
No. 5 1905 ..... (The Archives)	June	28,'40†.1 rl..

Title	Rel. Date	Min.

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7....
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9....
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8....
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8....
Goldilocks and the Three Bears (7-23-39) W-888 ..	July	15,'39.11....
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8....
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9....
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9....
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9....
Rainy Day, A W-86	Apr.	20,'40†.7....
Swing Social W-87	May	18,'40†.1 rl..

CRIME DOESN'T PAY

No. 24—Think First (10-21-39) P-815 ..... Loraine Day-Ann Morriss	Sept.	9,'39.21....
No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Jo Ann Sayers	Oct.	28,'39.21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec.	23,'39†20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan.	27,'40†21....
No. 28—Jack Pot (4-13-40) P-3 ..... Tom Neal-Ann Morriss	Mar.	9,'40†19....

FITZPATRICK TRAVELTALKS

Calling on Columbia (5-4-40) T-59	Mar.	16,'40†.8....
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11....
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9....
Modern New Orleans T-61.	May	11,'40†.8....
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9....
Night Descends on Treasure Island (3-9-40) T-57.	Jan.	20,'40†.8....
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9....
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9....
Seattle, Gateway to Northwest (4-6-40) T-58	Feb.	17,'40†.9....
Sitka and Junea (4-27-40) T-60	Apr.	13,'40†.9....
Suva, Pride of Fiji T-62 ..	June	8,'40†.9....
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9....

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept.	9,'39†11....
Door Will Open, A (4-13-40) M-78 ..... Dalies Frantz-Lynne Carver	Mar.	9,'40†11....
Failure at 50, A (11-18-39) M-73 ..... Truman Bradley-Jack Mulhall	Oct.	7,'39†10....
Mendelssohn's Wedding March (12-2-39) M-74 ...	Nov.	4,'39†.8....
Miracle at Lourdes (1-20-40) M-75 ..... G. P. Huntley, Jr.-Jo Ann Seyers (Sepia)	Dec.	30,'39†11....
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb.	10,'40†.9....
Old South, The (2-3-40) M-77	Jan.	20,'40†11....
Rhumba Rhythm (9-9-39) M-71 ..... Mary Treen-Sally Payne (Sepia)	Sept.	2,'39†11....
Servant of Mankind M-79.	May	11,'40†.9....
Where Turf Meets Surf (2-24-40) M-76 ..... Mary Treen-Sally Payne (Sepia)	Jan.	6,'40†11....

OUR GANG

Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11....

Title	Rel. Date	Min.
All About Hash C-136	Mar.	30,'40†11....
Auto Antics (9-16-39) C-942	July	22,'39.10....
Big Premiere, The (3-30-40) C-135	Mar.	9,'40†10....
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11....
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11....
Dog Daze (7-29-39)	July	1,'39.11....
Joy Scouts (7-29-39)	June	24,'39.10....
New Pupil, The (4-27-40) C-137	Apr.	27,'40†11....
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11....

PASSING PARADE (Sepia)

No. 6—(617-39) K-926 .... (Yankee Doodle Goes to Town)	June	17,'39..9....
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story that Couldn't Be Printed (9-16-39) K-928	July	22,'39.11....
No. 9—One Against the World (9-16-39) K-929 ..	Aug.	19,'39.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11....
No. 11—Forgotten Victory (12-23-39) K-121 ..... (Sepia)	Dec.	9,'39†11....
No. 12—XXX Medico (4-27-40) K-122 ..... (Sepia)	Mar.	30,'40†10....
No. 13—The Hidden Master (4-27-40) K-123 ..... (Sepia)	Apr.	20,'40†11....

PETE SMITH SPECIALTIES

Culinary Carving (8-12-39) S-910	July	1,'39..9....
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10....
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10....
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11....
Maintain the Right (1-27-40) S-104	Jan.	13,'40†10....
Romance of the Potato (1-6-40) S-103 ..... (Sepia)	Dec.	9,'39†.9....
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10....
Ski Bird (11-25-39) S-102	Nov.	18,'39†.8....
Spots Before Your Eyes S-108	May	4,'40†10....
Stuffie (3-9-40) S-106	Mar.	2,'40.11....
Take a Cue (9-16-39) S-911 ..... (Sepia)	Aug.	12,'39..8....
What's Your I. Q.? (3-9-40) S-105	Feb.	8,'40†.8....

SPECIAL

Flag Speaks, The (5-4-40)	June	14,'40†19....

ROBERT BENCHLEY

Day of Rest, The (10-21-39) F-141	Sept.	6,'39†.9....
Home Movies (3-9-40) F-144	Feb.	17,'40†.7....
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8....
That Inferior Feeling (1-27-40) F-143	Dec.	9,'39†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 8830.	Nov.	15,'39†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Busy Little Ants C9-3	Feb.	23,'40†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept.	22,'39†.1 rl..

COLOR CLASSICS

Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7....
Kick in Time, A (5-18-40) C9-4	May	17,'40†.7....
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7....

COLOR CRUISES

Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3	Nov.	10,'39†10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1 ...	Sept.	1,'39†10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Isle of Columbus K9-5	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7	May	31,'40†.1 rl..
HEADLINERS		
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept.	8,'39†10....
Blue Barron & His Orch. A9-9	May	24,'40†.1 rl..
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvett? (5-4-40) A9-8	Apr.	26,'40†10....
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or.		
Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11....
Russ Morgan and Orch.		
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V9-5.	Jan.	19,'40†10....
Television Preview (5-18-40) V9-8	May	3,'40†10....
Touchdown Review (1-20-40) V9-4	Dec.	22,'39†10....
PARAMOUNT PICTORIAL		
(New Series)		
No. 11—(6-24-39) P8-11.	June	2,'39.10....
No. 12—(8-12-39) P8-12.	July	14,'39.10....
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40†.7....
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Onion Pacific E9-6	May	24,'40†.1 rl..
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Ain't Honest E9-4.	Mar.	22,'40†.1 rl..
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4		.10....
No. 5—(5-4-40) J9-5	May	3,'40†10....
GRANTLAND RICE SPORTLIGHTS		
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10.
No. 66—Hydro Maniacs (9-8-39) R9-1	Sept.	1,'39†10..
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak (5-11-40) R9-10	Apr.	19,'40†10....
No. 75—Playmates from the Wild (5-18-40) R9-11	May	17,'40†10....
STONE AGE CARTOONS		
Granite Hotel (5-18-40) B9-3	Apr.	26,'40†.7....
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7.. .
Way Back When a Night Club Was a Stick B9-4.	May	10,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		.9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....
No. 4—(5-18-40) L9-4	Mar.	29,'40†10....
No. 5—(5-18-40) L9-5	May	31,'40†10....

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703.	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402.	Dec.	8,'39†19....
Mutiny in the County 03,404	May	3,'40†17....
Slightly at Sea 03,403	Feb.	9,'40†16....
'Taint Legal, 03,405	July	26,'40†16....
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201.	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202.	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203.	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204.	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205.	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206.	Jan.	26,'40†11....
No. 7—(4-6-40) 04,207.	Feb.	23,'40†10....
No. 8—(4-13-40) 04,208.	Mar.	22,'40†10....
No. 9—(4-27-40) 04,209.	Apr.	19,'40†11....
No. 10—04,210	May	17,'40†11....
MARCH OF TIME		
1938-39		
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102.	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104.	Nov.	24,'39†19....
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....
No. 9—America's Youth—1940 (4-13-40) 03,109.	Apr.	12,'40†19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40†19....
NU-ATLAS PRODUCTIONS		
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205.	July	5,'40†16....
Marriage Go-Round 93,204.	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,'40†20....
RAY WHITLEY COMEDIES		
Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504.	June	6,'39.19....
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
Air Army (4-27-40) 04,609.	Apr.	26,'40†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-30) 94,613.	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604.	Dec.	8,'39†10....
Zoo (8-12-39) 94,612	July	21,'39..9....
RKO PATHE SPORTSCOPE		
Aquapolse (2-3-40) 04,306.	Jan.	19,'40†.9....
Court Favorites (5-4-40) 04,3099	Apr.	12,'40†.9....
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303.	Oct.	27,'39†.9....
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Silent Wings 04,310	May	10,'40†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....
SPECIAL		
Five Times Five (9-16-39) 93,801	July	23,'39.20....
WALT DISNEY CARTOONS		
Autograph Hound, 94,116.	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Bone Trouble 04,107	June	28,'40†.9....
Billposters, The 04,105	May	17,'40†.8....
Donald's Dog Laundry 04,103	Apr.	5,'40†.8....
Donald's Vacation 04,109.	June	21,'40..1 rl..
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8....
Fire Chief 04,114	Nov.	22,'40†.1 rl..
Gone with the Whirlwind 04,113	Nov.	1,'40†.1 rl..
Mickey's Magic Lamp	Aug.	2,'40†.1 rl..
Mr. Duck Steps Out 04,106	June	7,'40..8....
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40†.1 rl..
Officer Duck 04,101	Sept.	22,'39†.8....
Put Put Trouble 04,108	July	19,'40†.1 rl..
Riveter, The 04,102	Mar.	15,'40†.7....
Sea Scouts 94,115	June	30,'39..8....
Tugboat Mickey 04,104	Apr.	26,'40†.7....
Window Cleaners 04,111	Sept.	20,'40†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11....
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sky Fighters (12-9-39) 0203	Dec.	8,'39†11....
FASHIONS (In Color)		
Fashion Forecast, No. 5 0601	Sept.	15,'39†10 ...
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..
Fashion Forecast, No. 8 0604	June	21,'40†.1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40†10....
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....
LEW LEHR		
Cheerio My Dears! 0404	July	5,'40†.1 rl..
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....
MAGIC CARPET SERIES (Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Isles of the East 0108	May	24,'40†.1 rl..
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7....
Catnip Capers 0559 (color)	May	31,'40†.1 rl..
Dog in a Mansion, A 0507.	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl.
Golden West The (8-26-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509.	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505.	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558 (color)	Apr.	19,'40†.1 rl..
Love In a Cottage 0517.	July	28,'40†.1 rl..
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40†.7....
One Mouse in a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Professor Offkeyski 0514.	June	14,'40†.1 rl..
Rover's Rescue 0515	June	28,'40†.1 rl..
Rupert the Runt 0516	July	12,'40†.1 rl..
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Swiss Ski Yodelers 0513.	May	17,'40†.1 rl..
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.7....
ED THORGERSEN (Sports)		
Action on Ice 0306	July	19,'40†.1 rl..
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (9-10-40) 0304 (color)	Mar.	1,'40†10....
Over the Seven Seas (4-6-40) 0305	Apr.	26,'40†10....
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10....

UNITED ARTISTS

WORLD WINDOWS (Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38).	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10....
Petra (1-14-39)	Aug.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—4362	May	27,'40†.1 rl..
No. 78—4363	June	17,'40†.1 rl..
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
Tom Thumb, Jr. (3-30-40)		7½..
MENTONE MUSICAL COMEDIES		
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty 4382	May	20,'40†.1 rl..
No. 78—Novelty 4383	June	10,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Follies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40†17....
Bullets and Ballads 4226 Armida Harry Stafford	Feb.	14,'40†17½..
International Revels (3-30-40) 4227 Wm. G. Sabbot	Mar.	13,'40†17....
Naughty Nineties 4230	June	17,'40†.1 rl..
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct.	18,'39†18....
Swingin' In the Barn 4229	May	15,'40†.2 rls.

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Seeing Red (8-26-39) 4018 Red Skelton	Aug.	26,'39.20....
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderalla's Feller 5006 (Color)	June	1,'40†.2 rls.
Spills and Thrills 5109	June	15,'40†.2 rls.
Pony Express 5007 (Color)	July	13,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl..
Gun Dog's Life (5-18-40) 5047	May	11,'40†.1 rl..
Mechanix Illustrated, No. 4 5408	June	29,'40†.1 rl..
The Valley 5409	July	20,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Lives in Peril 4311	July	1,'39..1 rl..
Three Minute Fuse (9-2-39) 4312	July	29,'39.11....
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007 Moroni Olson	Aug.	19,'39†20....
Monroe Doctrine (10-28-39) 5001 Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 Sydney Blackmer	Feb.	24,'40†19....
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†1.rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†.7....
No. 87—The Chewin Bruin 5614	June	8,'40†.7....
No. 88—Porky's Baseball Broadcast 5615	July	6,'40†.7....
MELODY MASTERS		
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orch. (5-18-40) 5508	May	25,'40†10....
Ozzie Nelson and His Orch. 5509	June	29,'40†.1 rl..
Woody Herman and His Orch. 5510	July	27,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40† 7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bears Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
No. 109—A Gander at Mother Goose 5319		1 rl..
No. 110—Tom Thumb in Trouble 5320	June	8,'40†.7....
No. 111—Circus Today 5321	June	22,'40..7....
No. 112—Ceiling Hero 5322	July	6,'40†.7....
No. 113—The Egg Collector 5323	July	20,'40†.7....
No. 114—A Wild Hare 5324	July	27,'40†.7....
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31....
VITAPHONE VARIETIES		
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
Vote Trouble (9-16-39) 5701 Grouch Club	Sept.	9,'39†.9....
History Repeats Itself (10-14-39)		10....
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703	Jan.	13,'40†.9....
Mr. & Mrs. Jesse Crawford No Parking (4-13-40) 5704	Mar.	30,'40†10....
Grouch Club All Girl Revue 5706	June	27,'40†.1 rl..

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
Zoo in Manhattan (11-18-39)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....
Homes of Today (11-13-39)		11....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Couriers of the Nation (12-9-39)		17....
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180	July	19,'40†.....
Shadow, The (1-13-40) 1140 (each)	Jan.	5,'40†.2 rls.
Victor Jory-Veda Ann Borg (1 episode 31 min) (15 episodes)		
Terry and the Pirates (4-20-40) (each)	Apr.	12,'40†19....
Wm. Tracy-Granville Owens (15 episodes)		(1st episde 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder Don "Red" Barry	June	15,'40†.....
Dick Tracy's G-Men (8-19-39) 872 Ralph Byrd	Sept.	2,'39.....
(15 episodes)		(1st episode 29 min.)
Drums of Fu Manchu (2-17-40) Henry Brandon-Luana Walters (each)	Mar.	15,'40†20....
(15 episodes)		(1st episode 30 min.)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec.	16,'39.18.... (1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 Gordon Jones Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21.... (each)

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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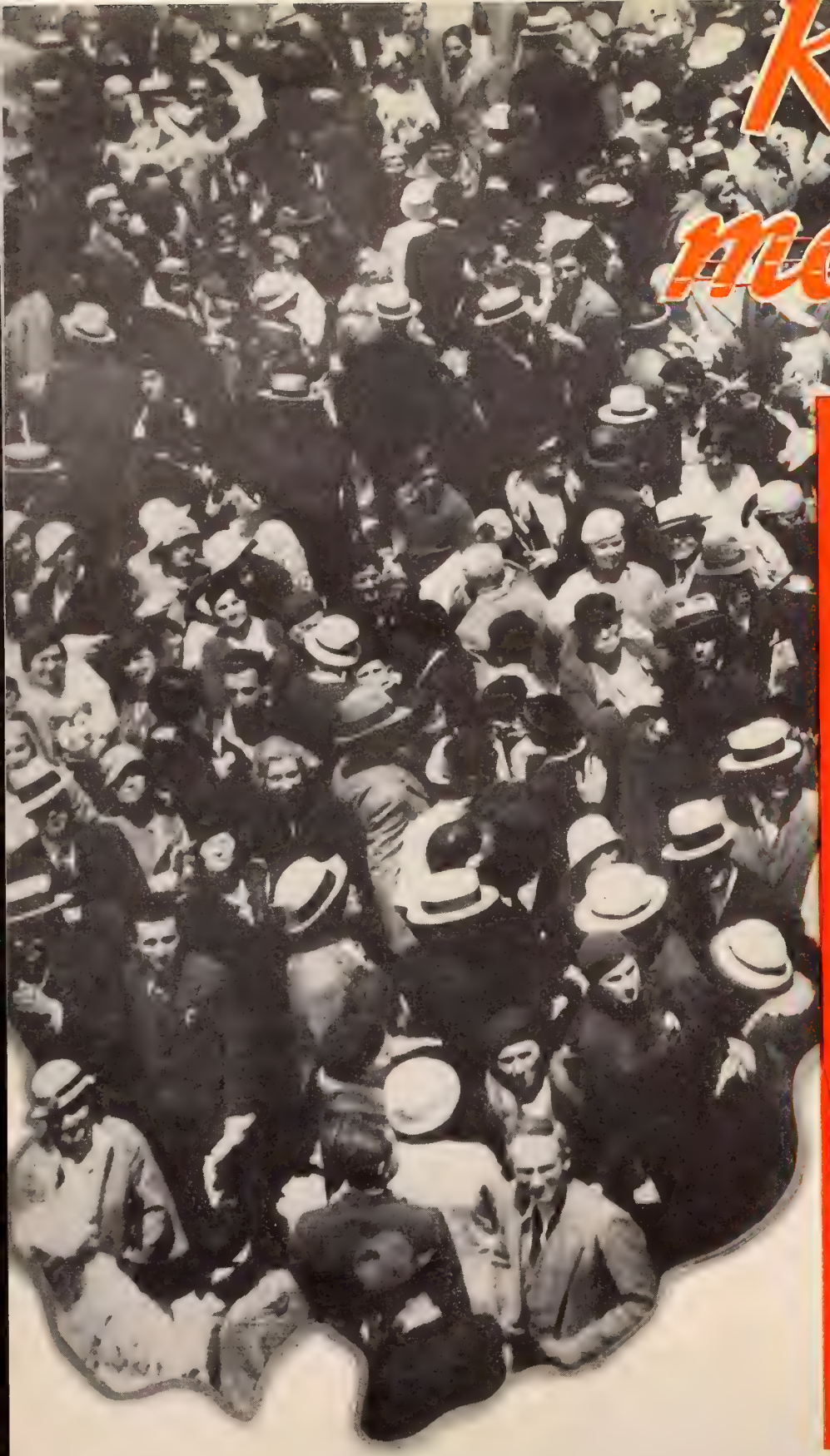
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...N PICTURE HERALD

PRODUCT

SHOWMEN'S REVIEWS:

"Four Sons"
"Brother Orchid"
"Manhattan Heartbeat"
"Way of All Flesh"
"21 Days Together"
"Lucky Cisco Kid"
"Phantom Raiders"
"You're Not So Tough"
"Torpedo Raider"
"Phantom Wagon"

War or no War, Hollywood Product Promises for 1940-41 Stay the Same, at 500

First Eight Programs List 396 Features, 367 Short Subjects, Serials and Newsreels

RKO Radio Announces 53 Features for 1940-41, Republic Pictures Lists 58

1939-40 Deliveries Running on Schedule, Studios Completing 87% at Third Quarter

Columbia and Warners Are the Last to Hold 1940 Sales Conventions

Short Subjects Planned for the New Season Increase by 45, 12 Serials Continue

Distributors Setting Release Dates to Wind-up This Season

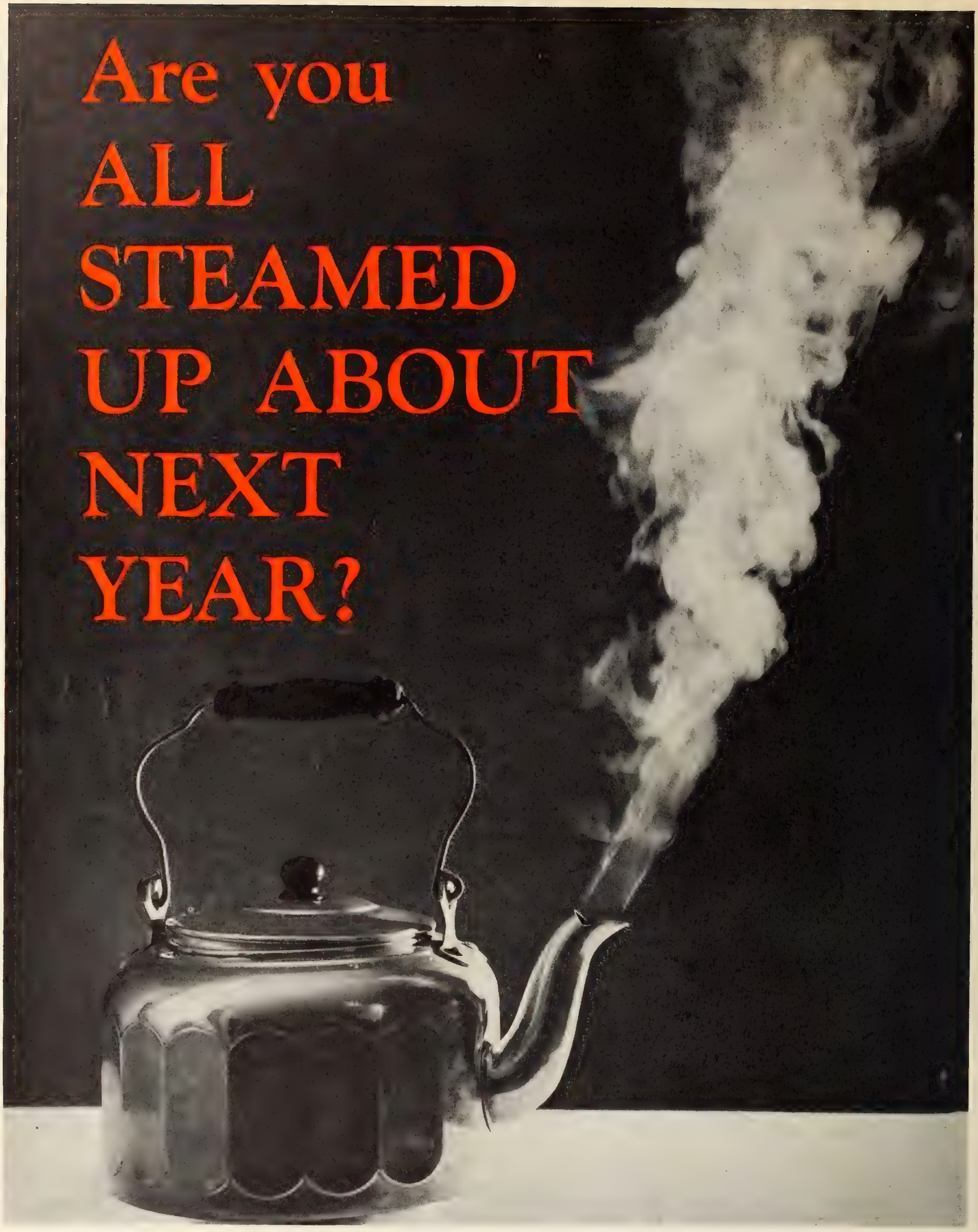
Where Distributors Stand on Product Commitments for the Old Season and New

—in

Better Theatres
INTERIOR
Decoration and
Acoustic Design

VOL. 139, NO. 9 In Two Sections — Section One JUNE 1, 1940

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What about right now? What about the hot months coming? M-G-M thought about that long ago and planned for your protection now — and in the weeks ahead!

SEE PAGE 19

BACK IN ACTION!



EDW. G. ROBINSON

in

BROTHER ORCHID

with

ANN SOTHERN

HUMPHREY BOGART

DONALD CRISP • RALPH BELLAMY • ALLEN JENKINS

Directed by LLOYD BACON

Screen Play by Earl Baldwin • Based on the Collier's Magazine Story by Richard Connell • A Warner Bros.-First National Picture



NEXT WEEK WITH A BANG FROM WARNER BROS.

"ALL THIS, AND HEAVEN TOO"

"The adapting of my book has been a revelation to me of what sympathetic handling of a story can be. My grateful thanks to all who made it possible." *Rachel Field*

AND DAVIS *and* BOYER TOO



BETTE DAVIS and CHARLES BOYER
in
'ALL THIS, AND HEAVEN TOO'
By RACHEL FIELD with Jeffrey Lynn • Barbara O'Neil
Virginia Weidler • Henry Daniell • Walter Hampden • George Coulouris
An ANATOLE LITVAK Production
Screen Play by Casey Robinson • Music by Max Steiner
A Warner Bros.-First National Picture

Warner Bros.
WILL RELEASE THIS
PRODUCTION FOR SPECIAL
ENGAGEMENTS ONLY

LET'S LOOK AT THE "LILLIAN RUSSELL" RECORDS!



NEW YORK	Third smash week at Roxy Theatre!
BRIDGEPORT	Beats "Alexander's Ragtime Band"!
BUFFALO NEW HAVEN	Greater than "Grapes of Wrath"!
BOSTON	Bigger than "In Old Chicago"!
DALLAS INDIANAPOLIS LOUISVILLE	Far ahead of "Drums Along the Mohawk"!
DETROIT	Outgrossing "Stanley and Livingstone"!
MIAMI CINCINNATI	Tops "The Rains Came"!
CLINTON	Doubles the business of "Alexander's"!
SAN DIEGO	Twice "James"
PITTSBURGH	Gre

and so it goes from coast to coast!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139. No. 9 — June 1, 1940

ORGY SELLING

MUCH has been recorded of cycles in motion picture production, but nothing of cycles in the closely related matter of promotion. The fashions and foibles and passions have been many, beginning somewhere about the time that the late Lewis J. Selznick staged an ornate function for some screen opus of "The Mad Monk Iliodor" at the Crystal room of the Ritz Carlton in New York.

The current but now possibly waning fancy is for the expeditionary hometown preview, sometimes ungratefully spoken of by persons of a travel worn lay press, off the record, as the "junket preview."

That fashion will be abandoned as soon as some one invents another device with new allure to the real customer for the hurrah, that same being Hollywood.

The junket preview took its inspiration and origin from the super-ornate openings of Hollywood, and represents the process of applying the technique to the quaint lands of Elsewhere, with naturally some evolutionary modifications. When Production decided to call the tune, leaving Distribution and Exhibition only the statistical chore of collecting to pay the fiddler, the press agents got called to Hollywood and showmanship with a big "S" took to the road in a Big Way.

THE first time out, complete with special trains, stars, extras, supernumeraries and a full guest attendance of press associations, picture critics, trade and lay, reporters and Influential Persons, the device had impact. It perhaps may have been considered to have paid off its cost with increased bookings and rentals, although as to ultimate box office admissions the evidence is not so clear.

The rage was started. Agents provocateur forthwith began to search scripts and study maps. All manner of Uprisings of an enthusiastic populace were superinduced in remote places and parts, to the joy of community patriots, flattered into delirium under the limelight of blandishing Hollywood attention. Any place would do, star's hometown or the locale of the big scene in the third reel.

The principal national consequence was that a considerable number of picture column writers for the daily press, including some who had previously never been farther out of town than the Woodmen's picnic, began to enjoy trans-continental travel deluxe with bar cars and service unlimited. Some found they could render "expense accounts" to the hosts, and now and then a selected few had "cash for incidentals" pressed into their moist hands. They wrote some pieces for the paper which were very nice, even if the lineage cost was higher than could have been arranged at the business office.

"The press" was supposed to be full of Scotch and Goodwill. It was full of Scotch, and Alka Seltzer. They had, to paraphrase our blithe contemporary, Time, "a nose for whiskey and a stomach for movies." Anyway they never bit the hand that passed the bottle.

A not-so-pretty sequel to all this approach to the press, with no indictment of the press involved, was a project offered in Hollywood, by a local trade paper, for an ornate special number at ornate prices, 60 per cent of which were to be devoted to the financing of a national convention of picture editors and reviewers from the newspapers. Hollywood turned it down. All of "the why" does not appear, but it can be noted that some of the refusals were on principle, enough to decide the issue. It would be a pessimist who guessed that there were doubts about delivery. Meanwhile, decidedly, in the circumstances, to their everlasting credit, the New York Critics decided to go it alone, without "national" affiliations.

OUR news pages this week present a study of the judgments of the critics of the lay press of New York City. Judicially examining reviews and box office figures, Mr. James D. Ivers finds that the critics like the pictures in general better than the customers do. There might be several reasons. One of them might be that a much more competent job of selling the critic is done than for the exhibitor who retails the product. Production is "critic conscious." The loudest that the exhibitor hears is "terms." The critics never hear that. They have no problems of clearance and zoning, no issues of availability and playdate. It is their natural assumption that a picture is as good as it looks. That is rather far from the facts. For the exhibitor the picture is as good as it looks "when and as," that being circumscribed by a great many facts for him that do not and cannot appear in the reviews. When and how he gets it is quite as important as what it is—oftentimes more important.

The fact is, with the usual margin for error, the pictures are probably as good as they look to the critics, or maybe better, but what happens between preview and exhibition to the customers, through their retailers, may have a depreciative influence. Certainly something happens.

Pictures should be as good as they look. None are ever any better. Many, by the cash register vote, are not as good. The selling does not get to the end of the line.

SO, the other day when a hard-headed friend from Hollywood, with a deal to do with disbursements, came in to pay his periodic disrespects to the editor, the junket technique became a topic.

"It is necessary to continue those parties," he argued, "because we have producers whose pride would be humbled in the face of their friends and rivals if their picture, too, failed of a public pyrotechnics. The appearance of a spasm of appreciation must be had, and by what artifice does not matter. The glory is their's, the cost is not.

"Further," he continued, "they are smart. Their payroll and budgetary positions require the support of 'setting,' and there can be, you understand, a perfect consistency even in disproportion. A cock-eyed position has to have cock-eyed support."

There was a long pause.

"And do you know there's a certain famous director out there who is the strangest fellow in Hollywood. He lives in the same little house he built now nearly twenty years ago, and he has saved five million dollars. Every year he has been sure it wouldn't last."

—Terry Ramsaye

This Week in the News

Cooperative, New Style

TERMS of the Warner settlement, two weeks ago, of the Vineland, N. J., independent Landis theatre trust suit revealed this week disclosed an adjustment of a local controversy between an independent and circuit operator that is rare, if not unprecedented in exhibition: The circuit and the independent agreed to work together in their competitive situations, "on a mutual basis," sharing product and profits.

Judge William H. Kirkpatrick, in United States District Court in Philadelphia, dismissed the bill of complaint, Tuesday, in the anti-trust litigation filed, June 12, 1939, against Warner theatres in Philadelphia and 13 major distributors by the community-owned Landis theatre.

The settlement provides for operation of the Landis and the two Warner theatres in Vineland, the Globe and the Grand, on a co-operative basis. Warner will do the buying of pictures for the Landis as well as its own two houses, splitting the product as it meets the needs of the respective houses regardless of affiliation, and with Warner sharing in the Landis profits on a 50-50 basis at the end of each fiscal year.

In the litigation, the Landis charged that it was placed at a disadvantage through the policy of the distributors of giving the two Warner theatres in Vineland preference of first run features.

The settlement, reached between Pennsylvania State Senator Harry Shapiro, representing the Landis, and Morris Wolf, of Philadelphia, for Warners, also calls for the theatre circuit to defray all the Landis' counsel fees, said to be about $20,000.

War Meeting

SOMETIME next week there's to be a gathering of New York motion picture executives for conference on what's to be done to aid the national defense program and the movement for recruiting the U. S. Army to its peacetime quota of 280,000 men. The function is being organized under the direction of Sidney Kent.

This is in sequel to a slightly secret session—with lunch sent in—held at the Paramount Studio offices last Tuesday, when Major Richard Schlosberg, U. S. Signal Corps, and Major Mason Wright, Jr., adjutant general's staff, consulted some fifteen Hollywood executives on screen cooperation for the national defense.

The Hollywood session resulted in the suggestion that the newsreels—which headquarter in New York—would be the best screen medium.

This is reminiscent of the fact that in 1936 the newsreels were under heavy fire from the Left on the charge that they were militaristic and inciting to war by the showing of soldiers and battleships. The pressure was so heavy that one reel changed its name, at the instance of the distributor.

Hollywood, with a practical eye, asked if it could expect cooperative availability of army equipment, etc., to which the answer was that Regulation No. 600-700 providing such cooperation was unchanged.

Attending the Hollywood meeting were: Walter Wanger, president of the Academy of Motion Picture Arts and Sciences; Sidney R. Kent, Twentieth Century-Fox president; Frank Capra, president of the Screen Directors Guild and former president of the Academy; Harry Warner and Major Nathan Levinson of Warners; Fred Beetson, executive vice-president of the Association of Motion Picture Producers; Cliff Work, vice-president and production head of Universal; Henry Ginsberg and T. Keith Glennan of Paramount; B. B. Kahane of Columbia; E. H. Goldstein, Republic studio manager; John Aalberg, RKO studio sound department head, appearing for J. R. McDonough; and Gordon Mitchell, director of Academy Research Council. Major Levinson, former army signal corps officer, is the past chairman of the Academy Research Council.

Darryl F. Zanuck, Chairman of the Academy Research Council, called a conference, Wednesday, in Hollywood, of 50 leading studio technicians to consider numerous new problems arising within the industry as a result of the war situation.

Mr. Zanuck said that, "because of current conditions throughout the world, the industry more than ever is faced with the necessity for every possible economy and that the Academy Research Council, recognizing this necessity, is immediately taking steps to do its part to assist the industry in this crisis."

Duplicating in a general way the attitude displayed at the outbreak of World War II, last September, Hollywood studio executives this week were studying ways and means of effecting operating economies, "without sacrificing quality." Word of minor curtailments trickled through the film community. Again, first definite evidence of personnel reduction became visible in publicity departments.

Only nine per cent of the film markets in Europe are active, with "more than 90 per cent either frozen, eliminated or threatened," Herman Wobber, head of Twentieth Century-Fox distribution declared this week in New York in a message to the home office and field sales forces.

New "Nazi Spy"

WARNER Brothers on Wednesday screened to the press in Hollywood a revision of its revival of "Confessions of a Nazi Spy." Thursday, the company placed the picture in the Warner Hollywood and Downtown theatres, Los Angeles.

In the refabrication of "Nazi Spy" there were inserted midway in the picture sequences showing the Nazi occupation of Austria, Czechoslovakia, and toward the end, headlines and clips are included depicting invasions of Finland, Denmark, Norway, Holland and Belgium while the voice of Henry O'Neil, portraying the prosecuting attorney in the picture, denounces Nazism.

Bank Night, Again

A "SPONSORED" version of Bank Night, to bring national advertisers before motion picture theatre audiences is now under promotion in New York by Mitchell May, Jr., insurance broker with many motion picture accounts, and George Fecke, variously associated with pictures and distribution in New England.

Conversations this week were addressed at seeking a tryout in a big Massachusetts circuit, and another in Pennsylvania.

The scheme contemplates that a national advertiser shall furnish the cash prizes and pay exhibitors a per seat royalty for commanding attention to his wares from the theatre audience.

One circuit operator described the plan as "screen advertising without the screen."

ASCAP Accuses

ASCAP Wednesday charged the National Association of Broadcasters with "prompting" the Government's investigation of the Composers' Society.

Judge Henry W. Goddard, presiding in New York federal court, heard arguments for an application by Louis Frohlich, ASCAP attorney, to quash a federal grand jury subpoena served on ASCAP by the Government to investigate its records.

Mr. Frohlich said the Department of Justice was "using a threatened criminal action for alleged violation of the anti-trust laws to compel the signing of a consent decree by ASCAP" in the Government's civil suit which was dropped five years ago.

Judge Goddard after eliminating dozens of requests for certain records ordered ASCAP to produce the balance for Government inspection within 30 days, his decision specifically providing that the records be kept confidential by the Government.

More Taxes

A TEN PER CENT increase in theatre admission taxes may be one of the steps taken by the Administration to finance its multi-billion-dollar national defense program.

The imposition of an "over all" increase of 10 per cent on all existing taxes and the raising of the permissible national debt limit from $45,000,000,000 to $48,000,000,000 was suggested this week by President Roosevelt and is under consideration by Congress.

If the plan is adopted it is calculated that something over $2,000,000 a year additional would come from theatre admission taxes, on the basis of collections for the first 10 months of the current fiscal year of more than $18,000,0000.

The House Ways and Means Committee has recommended reduction of the present admission tax exemption from 40 cent tickets to 30 cents.

Besides the numerous local and state levies on movie tickets, the Federal Government is now taxing box offices ten per cent on admissions of 40 cents and over. The Hays organization estimates the industry now pays the Federal Government $100,000,000 a year in taxes and state and local governments, $250,000,000 a year.

Louisiana Wins

REFUSING to review a decision of the Louisiana Supreme Court, the United States Supreme Court on May 27th in effect affirmed the validity of the Louisiana 'use tax' as applied to motion picture rentals. As a result, exhibitors are liable to new taxes approximating $25,000 annually.

Holding that no substantial Federal question had been presented, the U. S. court rejected a petition of the Saenger (Circuit) Realty Corporation for review of the Louisiana decision that the one per cent levy on the "rental of tangible personal property" was applicable to motion pictures.

The Saenger company, assessed under the state law, brought a test case to determine whether the copyright phase of motion picture distribution was sufficient to exempt films from the levy. The Louisiana district court agreed that the exhibitor leased the right to show a copyrighted work rather than the physical film itself, but the higher court reversed the decision on the ground that the right to exhibit was not of greater value than the use of the film.

As a result of the refusal of the Washington tribunal to take jurisdiction, distributors would be liable to a tax of one per cent on all amounts received from the rental of films in Louisiana, which tax, in turn would be passed on to the exhibitor.

HOLLYWOOD promises 502 features for the 1940-41 season; deliveries are on schedule, nearly 75 per cent of total as fourth quarter opens; product commitments compared Page 12

THEATRE in London, war news in a pictorial study Page 13

LEGAL costs to date in key anti-trust case estimated at $2,500,000 including fees and expenses Page 15

NEELY committee turns its fire on industry witnesses, attacks blind selling methods Page 17

FCC postpones commercial licenses for television until industry can agree on uniform standards Page 27

RKO schedules 53 features, 190 short subjects at New York Convention Page 28

NEWSPAPER reviewers 69 per cent wrong on evaluation of films Page 32

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Edison Studio

THE OLD Edison studios at 2826 Decatur Avenue in the Bronx of New York, opened in 1905, have been taken over for operation on rental to producers by the Croydon Operating Company, according to announcement by Jacob Levy of Levy Brothers, real estate, 1440 Broadway. The plant is to be equipped for short subject production. The Edison studios were built at the dawn of the nickelodeon era, after the Edison picture, "The Great Train Robbery," had pioneered the separate career of the films which had been until then an adjunct of vaudeville. Edwin S. Porter, who made that first story picture, was first in charge of the studio, later operated for Edison by Horace Plympton, who took over when Mr. Porter became an independent. It was at that studio, in 1907, that D. W. Griffith, then Lawrence Griffith, played his first screen part in "The Eagles Nest." The studio has in subsequent years passed through many hands and promotion.

LL.D. for Quigley

THE PRESIDENT and trustees of Niagara University, at Niagara Falls, N. Y., have announced that an honorary degree of doctor of laws will be conferred on Martin Quigley at the commencement day exercises on June 10.

The commencement address to the graduates will be delivered by Mr. Quigley.

Honorary degrees of doctor of laws also will be awarded to John S. McCarrens, vice-president and general manager of the *Cleveland Plain Dealer* and president of the American Newspaper Publishers Association, and Bernard E. Finucane, civic and business leader of Rochester, N. Y.

Italian Deal Cold

EVEN if Italy does not enter World War II, it is unlikely that the American distributors would resume operations in the near future in that country. F. W. Allport, European representative of the Motion Picture Producers and Distributors of America, has been conferring in Rome with Vezio Orazi, head of the Italian film monopoly and other Government officials, and, despite many proposals and counter proposals the fundamental difference still remains.

The larger American companies require as an absolute minimum, it was said in New York Wednesday the right to operate their own offices in Italy, but the Fascists want to keep control of distribution. The American companies are said to realize that little foreign exchange is available and would make a compromise money agreement.

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THIS WEEK IN PICTURES





THE WEEK'S crop of on-the-spot premieres brought one from Paramount, one from United Artists, both having garnered much lay press publicity. The round dozen pretty maidens all in a row above were gathered as college queens by Paramount's indefatigable publicity staff and brought to Galesburg, Ill., for the premiere of "Those Were the Days."

GOVERNORS featured the opening of Sol Lesser's "Our Town," staged by UA's Lynn Farnol and his expert staff in Boston, left. Governor Francis P. Murphy of New Hampshire (in opera cape) is shown with Fay Bainter at the premiere. Governor Leverett Saltonstall of Massachusetts proclaimed an "Our Town" day.





SOMEWHERE in the Pacific: William Perlberg, director, and Ken Englund, author of Columbia's "The Doctor Takes a Wife," vacationing with their wives and chatting with Mrs. Sargent Kahanamoku, sister-in-law of Duke Kahanamoku. The "somewhere" is Hawaii, whispers N. W. Ayer & Son who, being interested in pineapple juice, submitted the picture.

PARAMOUNT convened in Los Angeles last week end to hear production executives, on their home grounds, outline plans for 44 to 50 features for next season and the sales executives expound policies and requirements. Above, Y. Frank Freeman, vice-president in charge of studio operations, welcomes Barney Balaban, president. At right, the opening session in the Fiesta Room of the Ambassador hotel. Story on page 38.



NATALIE M. KALMUS, below, Technicolor director, discusses the European situation with Robert Hakim, French-Egyptian producer, at a cocktail party in Hollywood.





THE DISTAFF SIDE. The general women's committee for the annual national Allied States convention to be held at the Morrison hotel, Chicago, June 19, 20 and 21. Standing, left to right, are: Mrs. Herbert Ettelson, Mrs. Harry Solomon, Mrs. L. Sevin, Mrs. Sol Best, Mrs. M. Kaplan, Mrs. Joseph J. Weiss, Mrs. Al Goldson, Mrs. Nate Joseph, Mrs. Ludwig Sussman, Mrs. M. B. Lang, Mrs. John Semadalas, Mrs. M. Waldman and Mrs. M. Zimmerman. Seated, left to right: Mrs. Benjamin Lasker, Mrs. Jack Rubin, Mrs. Sam Trinz, Mrs. Abe Feder, Mrs. Jack Rose, Mrs. Elmer Benesch, Mrs. Nate Wolf, Mrs. Harry Goldson, Miss Sydelle Katz, Mrs. Oscar Brotman and Mrs. Seymour Skidell.



CHARITY appeals to an audience of 500 screen, radio and stage stars and executives at the United Jewish Appeal luncheon last week in New York. On the dais are David Bernstein, Rabbi Abba Hillel Silver, Major Albert Warner, Maurice Silverstone, B. S. Moss, Louis Nizer and Judge Charles Solomon. In the foreground are Nate Spingold, A. Montague, Max Seligman, Leo Jaffe and Lou Weinberg.

INDIANS in Brooklyn, unregenerated holdouts no doubt in the sale of Manhattan, are discovered by Paramount exploitation men. Among reporters and photographers and chiefs are Tom Waller and Herb Berg, the intrepid explorers, urged on by the imminence of DeMille's "Northwest Mounted Police."





BOB DUNEGAN of the Rio, Blythe, Cal., and F. A. McKinney, publisher of the Brewery Gulch Gazette of Bisbee, Ariz., are guests, above, of Bob Burns on the set of "Comin' Round the Mountain."



RED HARKINS, above, State theatre, Tempe, Ariz., meets Jean Cagney, presently featured in "Rhythm on the River."

W. B. McDONALD, right, of the Avalon, Olympia, Wash., with George Brent on the set of "The Sentence" at Warners.



STUDIOS PROMISE 502, DELIVERIES ON SCHEDULE

Product Schedules from Eight of Ten Companies Indicate Only Slight Reduction in Spite of War Conditions

War or no war, Hollywood product promised for the new season of 1940-41 in volume or number of productions will be almost the same as that of the 1939-40 season, now nearing a close.

Exhibitors now have in hand the product commitments of eight of the ten large distributors for the year starting September 1st, for a total of 396 features, only ten less than this year's 406 promised by the eight. Columbia's and Warners' product announcements still are to be announced.

Deliveries Near Quota

On actual deliveries, Hollywood, on Monday, June 1st, goes into the final quarter of 1939-40 with releases checked off for 369 features (72 per cent), of the 512 features promised, and 74 of the 143 films (28 percent) of the balance due on pre-season commitments are finished and "in the can" in Hollywood.

The 1940-41 short subject supply will be greater than this year's schedule, promises of the eight for next year running to 367, 45 more than this year's 322.

There will be no change in the number of serials, Columbia, Republic and Universal again promising four each.

Assuming that there will be no great change in Columbia's commitment of 58 for this season, or in Warners' present year total of 48, the grand total from Hollywood for 1940-41 would approximate 502, against the maximum 512 which the ten companies set down at this sales season period a year ago for 1939-40.

And this in spite of all of the talk of the great effects the spreading World War II would have on the source of supply in Hollywood. While some of the companies are going in for marked numerical curtailment —Paramount, for one, cutting from 58 to 44-50—others are acting quickly to take up the slack, notably Republic, increasing its schedule by eight, to 58; Monogram, up four, to 50. Metro will stay at about the same, 52, likewise Twentieth Century-Fox, at 52, Universal raising its total by one, to 59. RKO will go down five, to 53, and United Artists, six, to 22.

The large distributors are making new season product commitments for a virtual retention of the status quo, numerically, even in the face of swift moving developments in Europe, with its thinning markets—all announcements coming within the period of Adolph Hitler's "britzkriegs"—although all schedules, of course, are subject to change.

No Reduction Seen

The disclosure that Hollywood's grand totals of product promised for the new year differ so slightly from the passing year, out of which twelvemonth came economic reactions on foreign revenue greater than at any time since the World War I of 20-odd years ago, is especially interesting in view of the recent many-sided warnings of production and distribution chiefs that the lost revenues demanded attention in product formulation. Except for Paramount, RKO and United Artists, it would seem from the promises made on paper in the past six weeks by five of the ten large companies, that there is no intention at this time to reduce by numbers.

Turning to the source of short subject supply, exhibitors in 1940-41 might expect an increase of 16 from Metro-Goldwyn, over its 62 promised in 1939-40; about the same number—85 or 86—from Paramount; 16 more from RKO, raising to 86; 52, again, from Twentieth Century-Fox and 14 more from Universal, which will have 57, against 43. United Artists had a few shorts this season, will have none next, but the slack here will be taken up by Monogram, which, for the first time, will have "featurettes," streamlined word for shorts, listing eight for 1940-41. Columbia and Warners still are to be heard from, the former, this year, listing 96 single and 26 two-reelers, and Warners listing 68 single reels and 18 twos.

British Imports Down

Apparently overlooked in open trade discussion of the potential effects of World War II on Hollywood's product supply is the cutoff of imports from Europe, particularly England, which, it would seem, is having its influence on the decision of several companies in keeping new Hollywood producing totals on the same levels as the old —bearing in mind that, until Hitler's Norway-Holland-Belgium-France expeditions, some companies definitely announced production in England, for quota purposes or otherwise. Most of these are changing their minds with the daily changes of warfronts.

Virtually all of the foreign-language and "art" theatres in the new season will probably be turning away from foreign-language talkers, to domestic product.

The new 1940-41 Hollywood feature

Distributors' Product Commitments, This Season and Next

COMPANY ANNOUNCEMENTS MADE TO DATE (EXC. COLUMBIA, WARNERS)	FEATURES ANNOUNCED (INC. WESTERNS) 1939-40	1940-41	SHORTS ANNOUNCED (EXC. NEWSREELS) 1939-40	1940-41	SERIALS ANNOUNCED 1939-40	1940-41
MGM	44 to 52	52	62	78	..	..
MONOGRAM	46	50	..	8	..	..
PARAMOUNT	58	44 to 50	85	86	..	..
RKO	58	53	70	86	..	..
REPUBLIC	50	58	..	..	4	4
20TH CENTURY-FOX	52	52	52	52	..	..
UNITED ARTISTS	28 to 32	22	10	..	..	..
UNIVERSAL	58	59	43	57	4	4
TOTALS ANNOUNCED TO DATE	394 to 406	390 to 396	322	367	8	8

WESTERNS for 1940-41: Monogram, 1939-40, 16; 1940-41, Paramount, 1939-40, 6; 1940-41, 6; RKO, 1939-40, 6; 1940-41, 6; Republic, 1939-40, 24; 1940-41, 30; Universal, 1939-40, 14; 1940-41, 14.

PRODUCT ANNOUNCEMENTS STILL TO BE MADE:
Columbia, Due June 4th (For this season, Columbia announced 42 "regular" features, 16 westerns, four serials, 122 shorts).
Warners, Due June 10th (For this season, Warners announced 48 features, 86 shorts).

(*Continued from opposite page*)

promises of approximately 500 compare with the 512 of 1939-40 and the 480 promised for 1938-39.

Exhibitors to date have in hand the product promises for 1940-41 of eighty per cent of the new season's programs and the Columbia and Warner announcements will be made June 4th and June 10th, respectively. Production programs promised for the new season by the other eight were published in MOTION PICTURE HERALD, including titles, sources of material, talent assignments, as follows:

Twentieth Century-Fox, April 13th, page 27, Fox having held the first sales convention.

Monogram Pictures, April 20th, page 29.

Universal, May 18th, page 35.

United Artists, May 18th, page 37.

Metro-Goldwyn-Mayer, May 25th, page 29.

Paramount, May 25th, page 35.

RKO Radio, this issue, page 28.

Republic, this issue, page 37.

Related to the buying positions and buying intentions of exhibitors who now are being approached by film salesmen arriving from sales conventions in the hotel-halls of New York, Chicago, Los Angeles, Atlantic City, San Francisco, Pittsburgh, and wherever else the 1940 product policies and procedure were set down by distribution chiefs, is the status of distributors on actual deliveries to date of present season's commitments. Bookings on old product have a relation to new season's buyings.

On deliveries of this year's programs, the ten distributors are running but three per cent behind schedule, as of June 1st, with 369 of the 512 features promised for 1939-40 actually delivered—and another 74 features completed and "in the can," ready for delivery. Only 13 per cent of the commitments made last year for 1939-40 are to be accounted for, as to completion, and most Hollywood studios today are moving rapidly toward a windup.

Scarcity of Budget Figures

Noticeable this year at product announcement time is the scarcity of formal announcement of actual new-budget figures. To date, only two of the eight companies making product announcements have accompanied them with budgets-on-paper: United Artists, on a $30,000,000 basis, and Paramount, with $25,000,000, plus a $2,000,000 advertising-promotion expenditure — both being "releases" to the trade press. Metro-Goldwyn-Mayer said it had in mind some $2,750,000 for advertising-promotion of its 1940-41 productions. Monogram hopes for a $9,225,000 sales quota, no expenditures disclosed.

Some typical budget estimations of last year: Warners, $30,000,000; Twentieth Century-Fox, $28,000,000 to $30,000,000; Metro-Goldwyn-Mayer, $42,500,000 — all "paper budgets" before production, at sales convention time.

The year before, Hollywood budget estimates, made in advance of actual production, estimated Columbia's at $9,000,000, Metro's at $42,500,000, Paramount's at $26,000,000, Republic's at $5,000,000, RKO's at $16,000,000, Twentieth Century's at $24,000,000, Warners' at $27,000.000.

Pre-selling sales conventions this year were a full month later getting started, due to anticipated changes in new sales policy

(*Continued on following page*)

THEATRE IN LONDON



—*from Pictures, Inc.*

ON the bitter morning that the radio was pouring its bulletins of catastrophe in Flanders, trans-Atlantic Clipper planes were delivering pictorial documentation of debacle.

In the flow of camera reports was this picture of theatre and war and refugee children seeking rest and respite. Only a little while ago these opera chairs were filled with people and there was a make-believe life and world before them on stage and screen. There is grim drama, but no make-believe, there now.

There are ten million theatre seats in the United States of America—that far we are prepared for war.

369 OF 512 FEATURES DELIVERED

(Continued from preceding page)
arising from the expected consent decree settlement of the Government's "key" New York anti-trust case, which did not materialize.

Conventions one year ago started March 13th, with Warner Brothers, against the April 12th start this year, by Twentieth Century-Fox. Regardless, the distributors this year moved them along swiftly to bring in the last of the year at the same time as the end of last year's convention season, on June 13th, several companies this year bunching in the same week.

In the interests of economy, seven held regionals only three holding one "big" national meeting: Paramount, RKO and Twentieth Century-Fox, against seven nationals last year, the idea being that with revenue conditions as they are this year, savings could be effected in smaller, regional, less pretentious gatherings.

With only two more conventions coming up to close the season, those of Columbia and Warner Brothers, the meetings compare as follows:

COLUMBIA
1940—Regionals: June 4-7, Chicago; June 11-14, Atlantic City.
1939—Regionals: from May 8 to 22.

MGM
1940—Regionals: May 6-7, San Francisco; May 13-14, Chicago; May 17-18, New York; May 20-21, Washington.
1939—National: May 4-6, Chicago.

MONOGRAM
1940—Regionals: April 21-22, Dallas; May 4-5, San Francisco.
1939—National: May 4-6, Chicago.

PARAMOUNT
1940—National: May 24-26, Los Angeles.
1939—National: June 8-10, Los Angeles.

RKO
1940—National: May 27-30, New York.
1939—National: June 19-21, Rye, N. Y.

REPUBLIC
1940—Regionals: May 28-29, San Francisco; June 4-5, Memphis; June 6-7, Chicago; June 11-12, New York.
1939—Regionals: April 7 to 26th.

TWENTIETH CENTURY-FOX
1940—National: April 12-14, Chicago.
1939—National: March 30-April 2, Chicago.

UNITED ARTISTS
1940—Regionals: May 13-15, New York; May 17-19, Chicago.
1939—National: May 8-10, Hollywood.

UNIVERSAL
1940—Regionals: May 11-13, Atlantic City; May 18-20, Chicago.
1939—Regionals: April 15 to 19.

WARNER BROTHERS
1940—Regionals: June 10-12, Pittsburgh; June 17-19, Chicago.
1939—National: March 13-14, New York.

NEBRASKA - IOWA OWNERS CONDEMN

Opposition to the transcription of 35 mm. pictures into 16 mm. "or any other size"; to motion picture producers in the "so-called 'nickel-in-the slot movie'" industry; and to further expansion by Advertising Accessories, Inc., was recorded in three resolutions adopted by the board of directors of the Allied-Independent Theatre Owners of Iowa-Nebraska, Inc., president of which is Leo F. Wolcott.

"All producers and distributors are strongly urged to give serious consideration to the above resolutions, for the good of the motion picture industry," the directors added.

Some Remaining 1939-40 Releases

Listing, this week, some of the advance release dates for the beginnings of the last quarter of 1939-40 were Metro-Goldwyn-Mayer: Joan Crawford's "Susan and God," June 7; Walter Pidgeon's "Phantom Raiders," June 7; "One Came Home," with Robert Young, Louis Stone, Maureen O'Sullivan, May 31; Jeannette MacDonald-Nelson Eddy, with Mary Boland, in "New Moon 31," released June 28; the Margaret Sullavan-James Stewart-Robert Young "Mortal Storm," June 14; "The Captain Is a Lady," starring Charles Coburn, June 21.

RKO Radio's advance dates include the Gene Raymond-Wendy Barrie "Cross Country Romance," July 19; remake of "Bill of Divorcement," with Maureen O'Hara, Adolphe Menjou, Fay Bainter and Herbert Marshall, May 31; the Jean Hersholt-Dorothy Lovett "Dr. Christian Meets the Woman," July 5; Ginger Rogers and Ronald Colman, in "You Can't Be Too Careful," August 2; "Tom Brown's Schooldays," with Hardwicke and Bartholomew; Leon Errol's "Thousand Dollar Marriage," July 26; Anna Neagle, in "Queen of Destiny," August 16.

Columbia's advance, among others, include the Warren William-Jean Muir "Lone Wolf Meets a Lady," May 30; the "Peppers" story of "Out West with the Peppers," Edith Fellows, June 30.

Going beyond June 1st, Warners have pegged release dates for "Brother Orchid," with Ann Sothern, Humphrey Bogart and Ralph Bellamy, June 8; the Bette Davis-Charles Boyer "All This and Heaven Too," June 29.

From Universal advance release dates include the musical, "Boys from Syracuse," with Allan Jones, Martha Raye, Joe Penner and Charles Butterworth, August 9; "I Can't Give You Anything But Love, Baby," June 21; Victor McLaglen, in "A Modern Monte Cristo"; the "Dead End Kids" in "You're Not So Tough," July 26; Hugh Herbert's "La Conga Nights," May 31, among others.

On the Twentieth Century-Fox advance release list are "Four Sons," with Don Ameche, June 14; "Maryland," with the combination of Brenda Joyce, John Payne, Walter Brennan, Fay Bainter and Charles Ruggles, July 12; Warner Baxter and Andrea Leeds, in "Earthbound," June 7.

From Monogram: Johnnie Darro, "On the Spot," June 11; "Queen of the Yukon," June 18; "Riding the Trail," June 27.

From Republic: dates were being set this week on several to release beyond June 1st.

At Paramount, listed were the Cagney-Denning "Golden Gloves," August 2; Joan Blondell and Dick Powell, in "I Want a Divorce," August 9; Bellamy-Cagney-Blanche Yurka, in "Queen of the Mob," June 28; Madeline Carroll and Douglas Fairbanks, Jr., in "Safari," June 14; and others.

Where Distributors Stand on This Season's Deliveries

DISTRIBUTOR	TOTAL 1939-40 FEATURES PROMISED	"REGULAR" FEATURES PROMISED	WESTERN FEATURES PROMISED	FEATURES ACTUALLY DELIVERED TO JUNE 1st (INC. WESTERNS)	BALANCE DUE ON COMMITMENTS	FEATURES COMPLETED FOR RELEASE AFTER JUNE 1, INC. WESTERNS
COLUMBIA	58	42	16	36	22	5
MGM	44 to 52	44 to 52	..	37	7 to 15	7
MONOGRAM	46	30	16 (a)	39	7	4
PARAMOUNT	58	52	6	41	17	12
RKO	58	52	6	34	24	14
REPUBLIC	50	26	24	32	18	9
20TH CENTURY-FOX	52	52	..	47	5	6
UNITED ARTISTS	28 to 32	28 to 32	..	22	6 to 10	5
UNIVERSAL	58	44	14	43	15	5
WARNERS	48	48	..	38	10	7
TOTALS	500 to 512	418 to 430	82	369 (72%)	131 to 143 (28%)	74

(a) Plus 16 Western Reissues.

ANTI-TRUST DEFENSE COSTS UP TO $2,500,000 AT TRIAL DATE

Fees for Thirty-four Lawyers so far Estimated at a Million with Expenses of $2,000,000 a Year in Court Anticipated

by WALTER SELDEN

"One million."

That, in the opinion of industry leaders, based on actual salaries and fees paid out, has been the cost to date in legal fees alone of "No. 87-273," the anti-trust suit in equity filed by the U. S. Government against the eight major motion picture companies.

Added to this, in costs both direct and indirect, has been another $1,500,000 of expense borne by the majors during the 23 months from filing of the suit in U. S. District Court, New York, in July, 1938, to start of trial scheduled for Monday, June 3.

Included in this latter category are costs stemming from the executive time consumed by the Department of Commerce meetings, held with an eye to a settlement decree; by pre-trial examinations, by accounting and financial analysis necessary to the answer of Government interrogatories and preparation of the majors' own questionnaires, by depositions, and by examination of witnesses.

The "key" New York anti-trust suit, of course, is but one of more than 50 brought by the Government or individuals and now pending, against the eight majors and various of their affiliates.

Distinguished Legal Array

Preparing the case of the majors for trial in the New York suit have been 34 attorneys, both within and without the legal staffs or the regular counsel for the companies, and including two former solicitor generals of the U. S. and past presidents of the American Bar Association, one of whom, additionally, was a former Ambassador to Great Britain and Democratic presidential candidate in 1924; and a former Republican candidate for Governor of New York.

The largest share of the direct costs resulting from attorneys' fees has been taken by Metro-Goldwyn-Mayer and Loew's. Like Warner Brothers, Paramount and RKO Radio, MGM has hired counsel for the case to supplement its own home office legal staff. Representing the company have been John W. Davis and Edward McLean, of Davis, Polk, Wardwell, Gardiner and Reed, as well as J. Robert Rubin, Loew-MGM vice-president and general counsel, and Tyree Dillard, of the Loew's legal staff.

Mr. Rubin, in 1937, was the second highest salaried man in America, receiving compensation of $754,254 for his services. As the result of a "technicality," 1938 salaries of Loew, Universal and RKO executives were not disclosed by the Treasury Department.

Was Solicitor General

Mr. Davis, who has received the degree of Doctor of Laws from nine universities, resigned from the 63d Congress to become solicitor general of the U. S. from 1913 to 1918, at which time President Wilson appointed him Ambassador to Great Britain, where he remained until 1921. In 1924, he was Democratic presidential candidate, and from May 1931 to May 1933, president of the Association of the Bar of the City of New York, as well as president of the American Bar Association in 1932. One of the early directors of the Liberty League in 1934, Mr. Davis has received compensation of approximately $70,000 for his work to date in the suit.

The total payments made by Loew-MGM for legal work in the case, including the salary paid Mr. Rubin proportionate to time spent on the suit, and the money spent on other legal aid, is estimated at over $500,000.

For RKO Radio, legal services have been rendered by Colonel William Joseph Donovan, John Howley and J. E. Lumbard, Jr., of Donovan, Leisure, Newton and Lumbard; and William Mallard, RKO vice-president, Gordon Youngman, William Zimmerman and O. C. Doering, Jr., all of the company's own legal staff. Mr. Mallard, in 1935, received $19,999 salary, according to Government figures reported in MOTION PICTURE HERALD of January 23, 1937.

$70,000 to Donovan

Colonel Donovan, whose World War I record won him the Congressional Medal of Honor, the Distinguished Service Medal, the Distinguished Service Cross, the Legion of Honor award, the Croix de Guerre with palm and silver star (France) and the Croci di Guerra (Italy), as well as celluloid immortality in Warners' recent "Fighting 69th," has received some $70,000 for his services to RKO in the New York case.

Donovan, Leisure, Newton and Lumbard has also represented the Irving Trust Company and Pathe News in the case, the total legal bill for the group of three defendants amounting to approximately $100,000. This is exclusive of the work done by Monroe Goldwater of Goldwater and Flynn for Keith-Albee-Orpheum, also a defendant.

Twentieth Century-Fox and its affiliated defendants have been represented by Felix Jenkins, secretary and general attorney for the corporation, whose 1935 salary, the last reported, was $20,500; E. M. Bull, Frederick Pride, John F. Caskey and Ralph Scott Harris, all of Dwight, Harris, Koegel and Caskey.

The Chase National Bank, which owned approximately 221,157 shares of Twentieth Century-Fox common and 671,915 shares of preferred as of March 1st, and National Theatres have both been represented by Bertram F. Shipman of New York's "downtown" law firm of Mudge, Stern, Williams and Tucker. The Twentieth-Fox defendant group has had a legal bill of approximately $100,000, also.

Legal expenses in direct fees and salaries for the top men in their own legal departments corresponding to time spent on the suit have fallen slightly below the RKO and Twentieth-Fox groups in the cases of Warner Brothers and Paramount, amounting to some $80,000 in each instance.

Proskauer for Warners

Warners, at the end of March, retained Joseph Proskauer of Proskauer, Rose and Paskus. Until then, work on the case had been in the hands of Robert W. Perkins, general counsel, secretary and board member, and I. Howard Levinson, of the company's home office legal staff. Mr. Perkins received $52,000 for his services in 1937, according to the figures released by the Ways and Means Committee of the House of Representatives and printed in MOTION PICTURE HERALD of April 15th, 1939. In 1935, he received $31,800, as reported in the HERALD of January 23d, 1937. Salaries for 1938 were listed by the Treasury Department only for those receiving more than $75,000.

Paramount's legal representation has come from Thomas Day Thacher and A. C. Bickford of Simpson, Thacher and Bartlett; Austin Keough, vice-president, secretary, general counsel and a member of the company's board, and Louis Phillips, company attorney.

Like Mr. Davis a former solicitor general of the U. S., president of the American Bar Association and the Association of the Bar of the City of New York, Mr. Thacher has also been a special U. S. attorney and a judge in the U. S. District Court for the Southern District of New York.

Gave Anti-Trust Decision

In the latter capacity, one of the larger cases decided by Judge Thacher dealt with alleged violation of the Sherman anti-trust laws by motion picture companies. He held, in 1930, that while the credit rules adopted by First National, Paramount-Famous-Lasky Corporation, MGM Distributing Corporation Universal, Fox and others did not violate the Sherman Act, the companies were nonetheless guilty of conspiracy to violate the Act. His opinion declared that "it was impossible for any motion picture theatre to secure sufficient motion picture films for regular operation without dealing with the film boards of trade."

The former Judge's services for Paramount in the New York anti-trust suit have been estimated as calling for reimbursement in the neighborhood of at least $60,000.

Mr. Keough, according to testimony given at a meeting of Paramount creditors before Referee Henry K. Davis in 1933, received $700 a week from 1929 to May 1st. 1931, at which time his salary was cut to $570 a week, remaining there until the beginning of 1932. At that time his salary was set at $526 a week. By 1935, it had

(*Continued on following page*)

THACHER WILL OPEN DEFENSE SUIT CASE

Judge Thomas D. Thacher, head counsel for Paramount, has been designated by defense attorneys on trial procedure to make the opening address for the defense when the trial of the Government's "key" New York anti-trust suit opens before Federal Judge Henry W. Goddard in the U. S. District Court Monday. The closing address will be made by Judge Joseph Proskauer, head of the Warner counsel.

John W. Davis, chief counsel for Loew's, has been allotted the Number 2 position; Ralph H. Harris, chief counsel for 20th Cenutry-Fox, is third on the list; Col. William J. Donovan, chief counsel for RKO, is fourth; Louis D. Frohlich and Herman Finkelstein, counsel for Columbia, will appear fifth, and Edward C. Raftery, trial counsel for United Artists and Universal, will be sixth, followed by Judge Proskauer.

The Government will open the trial, with indications still pointing to the opening address being made by U. S. Attorney General Robert Jackson. He would be followed by Thurman W. Arnold, head of the anti-trust division of the Department of Justice, with Paul Williams, Arnold's first assistant in the industry suit, appearing third.

'INCIDENTAL' EXPENSES $1,500,000

(*Continued from preceding page*)
gone to $600 a week, as reported in MOTION PICTURE HERALD of January 23d, 1937. That same report gave Mr. Phillips' salary as $20,450 in 1935.

Three Spent $150,000

Approximately $50,000 apiece has been spent by Columbia, United Artists and Universal in legal costs growing out of the suit.

For Columbia, work on the case has been prepared by both partners in the law firm of Schwartz and Frohlich, regular Columbia New York counsel, and by Herman Finklestein of that firm and Irving Moross of the Columbia legal staff.

United Artists, represented by the law firm of O'Brien, Driscoll and Raftery, the company's counsel, has been using the services of Paul O'Brien, Edward Raftery and Benjamin Pepper of that firm.

Universal has been represented by Charles Prutzman, vice-president, general counsel and board member, and Adolph Schimel, company attorney, as well as by J. Doig of Chadbourne, Hunt, Jaeckel and Brown.

The same sum for direct legal fees which the Government suit has already cost the majors—$1,000,000—was seen as the price of the Government St. Louis criminal anti-trust suit against Paramount, Warners and RKO and Harry Warner, Gradwell Sears, George Schaefer, Ned Depinet and others in 1935.

In the issue of October 12th, 1935, the HERALD reported, "One million dollars is the estimated legal bill of the defense in the St. Louis anti-trust trial. Warners is bearing the heaviest expense, with RKO second and the cost to Paramount the least of the three.

"Reports from St. Louis are that the retainer of former Senator James A. Reed, chief of the defense legal battery, is $100,000, and that of Frederick H. Wood and Bruce Bromley, of the New York law firm of Cravath, de Gersdorff, Swaine and Wood is the same.

"Warners is represented by 11 attorneys, RKO by seven and Paramount by five."

$450,000 for Reorganization

At the close of the Paramount reorganization proceedings, also in 1935, the law firm of Root, Clark, Buckner and Ballantine received a fee of $200,000 in addition to earlier allowances granted in the sum of $250,000. The firm had asked for a total of $950,000.

In that same reorganization the law firm of Cook, Nathan and Lehman, which served as counsel to the Paramount stockholders' committee and to Paramount as a debtor corporation, asked for $250,000, received $135,000 less. Davis, Polk, Wardwell, Gardiner and Reed asked for fees totaling $150,000, and received half that amount.

As Davis, Polk, Wardwell, Gardiner and Reed were represented among counsel in the Paramount reorganization as well as in the current New York anti-trust suit, so Colonel William Donovan and Simpson, Thacher and Bartlett, representing respectively RKO and Paramount in the current suit, were also active in the recently completed RKO reorganization.

Mr. Donovan has already received $360,000 as attorney for the trustee and $160,000 while representing the receiver in the nearly 10 year RKO reorganization period. Additionally, his was the second largest claim filed in the final application for allowances, at which time he asked for an additional $188,659 compensation.

The largest claim was filed by the Atlas Corporation, which, in its list of expenditures, set forth payment of $300,000 to its attorneys, Simpson, Thacher and Bartlett.

Proskauer Represented Loew's

Proskauer, Rose and Paskus, from which firm Joseph Proskauer has been retained to represent Warners in the Government suit, received $75,000 for legal services in a recent minority stockholders' suit against Loew-MGM, in which the firm represented the defendant.

One of the largest of all recent legal fees was paid David Podell, who has been also advising the Government in its New York case. Mr. Podell, taking the case on a contingency basis of 25 per cent, represented Loft's, Incorporated in a suit to recover Pepsi-Cola properties for the company, and was awarded a judgment of $40,000,000. It is said that the objections to the sum of 25 per cent of this, or $10,000,000, were such that Mr. Podell accepted some $7,000,000 as his fee for the case.

The recent death of Samuel Untermyer recalled to the industry, always interested in its legal expenses, Mr. Untermyer's fee of $1,000,000 for three months of advice in the Fox case in 1929.

Directly attributable to the Government suit is another $1,500,000 spent in addition to direct legal outlays. As in other anti-trust actions now pending against the majors, a great proportion of executive time, primarily the most highly paid in the industry, has been consumed by such suits.

Indicative of this was the recent statement made by William F. Rodgers, MGM general sales manager, while addressing the meeting of the Pacific Coast Conference of Independent Theatre Owners in Los Angeles. In his address, Mr. Rodgers said 50 per cent of his time was spent on the suits pending against his company.

Similarly, speaking at the Harry Brandt testimonial dinner in New York, George Schaefer, RKO president, said he didn't know "who was going to make the pictures or sell them," referring to the time consumed by anti-trust actions.

Examinations Cost $50,000

The Government's pre-trial examinations alone have accounted for some $50,000 worth of executive time, as based on executive income. While United Artists officials appeared last spring, recent examinations have been held of virtually every company head, sales manager and theatre department head, including Harry Cohn, Abe Montague, Nate Blumberg, George Schaefer, Barney Balaban, Neil Agnew, Harry Warner, Joseph Bernhard, Sidney Kent, Spyros Skouras, Nicholas Schenck, William F. Rodgers and Charles Moscowitz.

In no case is the salary of any of these men under $50,000 a year, and typically it is far greater. Typically, too, a minimum of a week's time was required by the examination and preparation for examination in each instance.

Additionally, 34 witnesses have been subpoenaed by the Government to appear on the stand during the course of the trial itself. Again representing the heads of operations, sales, production and theatre departments in the eight defendant companies, the time consumed by this, once trial is under way, can easily be estimated at $250,000.

Conservative estimates place the length of the trial itself as between two and three years, with appeal being taken ultimately to the U. S. Supreme Court, no matter which side wins earlier decisions. With the costs what they have been, this would account for yearly expenditures in the neighborhood of $2,000,000 on the part of the majors, trial work representing one of the most expensive forms of legal service.

Answers Cost $800,000

To date, the compiling of data for answers to Government interrogatories, and for the defendants' questionnaires to the Government, have amounted to some $100,000 for each company.

Other attorneys' fees have resulted from the fact that lawyers have been retained in 30 cities to question Government witnesses.

Conferences with the Department of Commerce, in line with a possible consent decree, were inaugurated a year ago, when, on June 6th, Nicholas Schenck, Will Hays, Harry Warner, George Schaefer and others met with Harry Hopkins, secretary of the Department. Since then, conferences and exchange of information have gone on intermittently, accounting for another $50,000 in expense to the majors.

Then, too, there have been such expenses as those for the accounting and auditing done for purposes of the suit by Price, Waterhouse and Company, accounting for approximately $150,000 to date, a cost split among the defendants.

GOVERNMENT TO CALL FRANK R. WILSON

Department of Justice officials said the Government would call Frank R. Wilson, assistant director of public relations for the Department of Commerce, as a witness in connection with the anti-trust suit against the eight majors.

Mr. Wilson was formerly in charge of publicity for the NRA through the use of motion pictures. Prior to his work with the NRA, he was vice-president of Principal Distributing Corp., and president of both the Motion Picture Capital Corp., and North American Theatres, Inc.

Allied Protests Coast Clearance

Allied of Southern California, Arizona and Nevada is protesting the practice of delivering pictures to the Fox Academy theatre, Inglewood, seven days after Los Angeles first run closing at 40 cents. The organization in a letter last Fall to Fox West Coast Theatres and film exchanges in Los Angeles contended that while the theatre is politically and technically in Inglewood, "it unquestionably is actually and economically within the city of Los Angeles and surrounded by a tremendous Los Angeles city population."

In the letter, signed by Seth Perkins, president of the organization, Fox West Coast was asked to book the Fox Academy 21 days after Los Angeles first run at 40 cents "the same as any other 40-cent house in Los Angeles."

The organization this week said that the letter had been ignored and that another letter had been sent the 25th of April in which the circuit and exchanges were charged with violation of "consent decree."

Peskay with Roach

Edward J. Peskay, former Skouras Theatres and Grand National Pictures executive, has been appointed eastern representative for Hal Roach, United Artists producer. Mr. Peskay succeeds Tom Walker, general representative for Mr. Roach for the last year and a half. Mr. Walker has resigned.

NEELY COMMITTEE TURNS FIRE ON INDUSTRY: BLIND SELLING ATTACKED

Members Appear Less Opposed to Bill as Distribution, Production Heads Testify; Synopsis Clause of Bill Is Stressed

by FRANCIS L. BURT
in Washington

The House Interstate and Foreign Commerce Committee gave indications, in its third week of hearings on the Neely block-booking bill, that it was much less strongly opposed to the legislation than had been reported and that, in fact, if the highly indefinite synopsis provision could be put into workable language the measure might get a favorable report.

While observations of committee members during hearings are often window dressing and not indicative of the way they will vote, there has been apparent throughout the hearings a marked skepticism of the inability of the distributors to operate under what might be called a "labeling" system whereby the exhibitor would know what he is buying.

The block booking issue appears to have been subordinated to that of blind selling, the committee apparently having come to the conviction that, no matter what sort of law is enacted, exhibitors will continue to buy in blocks.

Industry Witnesses Testify

Highlights of the third week of the hearings included the examination of Charles C. Pettijohn, general counsel of the MPPDA on the financing of the organization; testimony of industry witnesses, including William F. Rodgers, general sales manager of MGM, who discussed the ill-fated industry code and explained percentage books; Herman Wobber, general sales manager of Twentieth Century-Fox, who said that if the bill were passed distribution costs would rise 25 per cent and admissions from 15 to 20 per cent, and Harry Brandt, independent exhibitor and head of the Independent Theatre Owners' Association of New York, who attacked organizations favoring the bill, called for industry arbitration and denied that any moral issue was involved in the question of block booking.

The final witness last week was Judge Roy L. Walker, president of the Theatre Owners Protective Association, who described the fight of his organization with Allied. When the hearings resumed on Monday the Hollywood section of the industry appeared with Col. Jason S. Joy, Twentieth Century-Fox, illustrating the changes made in a film during production; Don Ameche speaking for the Screen Actors Guild and Albert E. Sutherland and George Stevens for the Directors Guild. On questioning by committee members, Mr. Ameche appeared to have only slight knowledge of organized protests against the bill.

"Observers" in Audience

Other witnesses included R. H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners; Henry Reeve, a Texas exhibitor, and Y. Frank Freeman, Paramount vice-president in charge of production, who warned that passage of the Neely bill would mean that less pictures would be made. During the examination of Mr. Freeman members of the committee engaged in a sharp exchange over the activities of the Production Code Administration, headed by Joseph I. Breen.

During the hearings this week it was bruited about that the Department of Justice has had two "observers" sitting in the audience, but they were not identified. More openly, the Temporary National Economic Committee has been keeping in touch with the situation, with Daniel Bertrand attending the meetings daily.

At its final sessions last week, the committee put C. C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, through a stiff course of questioning in which the financing of the association was brought up for study.

Pettijohn Denies "Campaign"

Mr. Pettijohn explained he had no information regarding finances, but that the association was supported by dues based on the gross business of each member. The percentage was cut two or three years ago, he said, and the total income of the organization now is about $450,000 a year. He denied that the MPPDA had undertaken any campaign to defeat the bill and testified that he had spent less than $2,000 in opposing the measure.

Both sides have adopted the time-worn tactics of previous hearings, the proponents making use of the Payne Fund studies and the mistakes of the producers in giving erotic titles to their pictures and the opponents questioning claims that great public good would come from selectivity.

Along this line, Mr. Pettijohn laid before the committee the ill-fated Allied franchise with Tiffany-Stahl Productions in 1929, which he said not only block-booked and blind-sold the exhibitors, but did so for a period of five years, with no mention of the prices to be paid for the pictures and a forcing requirement that signatory theatres not only take but play all the features put out under the contract, as well as 52 shorts a year.

Rogers Charges "Bad Faith"

Charging the Department of Justice with bad faith in that, at the outset of negotiations on the trade practice code last year, it had refused to say what its attitude would be, only to warn against its adoption months later when, after three drafts of the agreement had been submitted, the distributors announced they would put it into effect. William F. Rodgers, general sales manager for MGM, told the committee that many attempts to reach an amicable agreement on controversies had failed, due largely to the vacillating attitude of Allied.

"The principal proponents of the bill have little if any investment in this business and have contributed nothing to its development and are seeking merely a trade advantage," he continued.

Questioned about percentage pictures, Mr. Rodgers told members that the rates charged here average considerably below the 50 per cent which is the rule in England, where single selling is enforced. He admitted that "Gone with the Wind" was getting 70 per cent, but explained it would not play more than 5,000 theatres and that distribution is proving more costly than ever experienced before; the company has already spent between $80,000 and $90,000 in checking, he said.

Wobber Sees Chaos

Declaring that he would give up his job if the measure became law, Herman Wobber, general sales manager for Twentieth Century-Fox, testified that under the measure the producers' inventories would increase 50 to 100 per cent, necessitating the raising of $100,000,000 to $200,000,000 in new capital, and distribution costs would advance 25 per cent.

If the increase in cost was passed along to the public, he told Representative Luther Patrick (Dem., Ala.), it would mean an increase of 15 to 20 per cent in admission prices.

In a smashing attack against the proponents' claims that the public groups would dictate the pictures to be shown, Harry Brandt, president of the Independent Theatre Owners Association of New York, told the assembled reformers that they would never have a chance at his business.

Block booking, he said, is not a problem, and there has been no compulsory block booking for several years. The cancellation privileges are adequate and, in fact, many exhibitors cannot take full advantage of them without endangering their supply of product. He explained that the number of pictures required is far greater than contended by Allied witnesses, that some houses change programs five times a week and offer double features, which would require 520 pictures a year, and that the average requirement in his organization is 312 films annually.

Asks "Honest Arbitration"

The whole situation, Mr. Brandt contended, could be cured by "honest arbitration." He said the companies in recent years have been more susceptable to pressure from the organized exhibitors and are evincing a disposition to cooperate in working out all controversies.

Mr. Brandt also tore into the moral issue, denying it existed. We asserted flatly the only reason an exhibitor canceled a picture was that it would not attract trade, and said that, while he worked closely with PTA and other organizations, he hadn't had a single complaint based on moral grounds for at least three or four years.

The New York independent paid his respects also to double features, which he said were giving the public "movie indigestion." They would be impossible, under the bill, he admitted, because there just wouldn't be enough pictures.

Final witness of the week was Judge Roy L. Walker, Pampasas, Tex., president of the Theatre Owners Protective Association, who spent most of his time relating his fight with Allied over the bill and the support of Texas exhibitors.

The two associations fought bitterly for exhibitor support on the Neely question, he testified, and, while Allied claimed to have a majority of the state showmen, Mr. Walker contended 90 per cent of them were against the

(*Continued on following page*)

WOMEN'S CLUBS HIT BLOCK-BOOKING BILL

The Neely bill was opposed in the report of Mrs. Arretus Franklyn Burt, chairman of the committee on motion pictures of the General Federation of Women's Clubs delivered last week at the annual convention in Milwaukee. She said the organization has voted against federal control of films and had made no change in that position.

"The Neely block-booking bill involves no moral issues and it is highly controversial even in the industry. It is a step in the direction of federal control," Mrs. Burt said. Club women were also urged to oppose double features and support theatres that have a single-feature policy.

NEELY SYNOPSIS CLAUSE ATTACKED

(*Continued from preceding page*)

bill. On the other hand, Abram F. Myers, after the hearing, claimed that Mr. Walker was not the independent he claimed to be but was affiliated to the extent that the Griffith circuit booked all his houses.

Testifying to the impossibility of producing pictures on the basis of a synopsis used for selling purposes, Col. Jason S. Joy of Twentieth Century-Fox, laid before the committee on Monday a dozen books representing the initial drafts, continuities and final script for the making of "Maryland."

At no time until the picture was finally completed could an accurate synopsis have been provided, he declared.

Ameche Questioned

Making his appearance in a role for which he quite evidently had not studied, Don Ameche, star of screen and radio, demonstrated his ability "to take it" as members of the committee queried him about the authorship of a letter opposing the bill which he signed.

Testifying that the Screen Actors Guild was against the synopsis provision, but admitting that he knew little or nothing about other parts of the bill, Mr. Ameche found himself on the receiving end of a barrage of questions, first about the Guild itself and then about Hollywood propaganda.

Under questioning by Representative James P. McGranery (Dem., Pa.), who has been investigating the background of most of the witnesses, he admitted that he was not an officer of the Guild and that no general meeting of the membership had been called to consider the attitude to be taken by the organization.

"Some time ago I received a letter over your signature, about the bill," Representative Clarence J. Brown (Rep., Ohio) broke in. "Did you write that letter?"

"I can't remember," the actor said.

"Who gave you my name," the Congressman persisted. "I have heard of you, but you never heard of me."

"I still don't know," the witness smiled back.

Letters bearing the signature of Mickey Rooney and Shirley Temple, among others, also were received, the Congressman continued, asking "How did it happen all these letters came in at the same time?"

"I noticed in these letters a number of you movie stars had exactly the same thought and expressed it many times in exactly the same words," he observed.

Albert E. Sutherland and George Stevens also presented the opposition of the Screen Directors Guild to the synopsis provision and when questioned by Representative Lyle Boren (Dem., Okla.) were able to testify that the full membership of the organization met to discuss the bill.

Fears "Carpet-Baggers"

Southern members of the committee were wafted back to post-Civil War days when R. H. Poole of Los Angeles, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, said the bill would bring a horde of "carpet-baggers" into the industry, explaining that he meant new houses would spring up to take advantage of a situation where the distributors were selling pictures one or two at a time, and that "runs," now so important to exhibitors, would be wiped out.

Increasing tension among committee members as a result of the long hearings was manifested Tuesday when Representatives Lyle Boren (Dem., Okla.) and James P. McGranery (Dem., Pa.) engaged in a sharp exchange over the activities of the Breen office.

The incident was precipitated by Representative Boren, who has frequently slighted Mr. Breen's work, with a remark that the Production Code enforcement did not appear very effective. He took for illustration, "Waterloo Bridge," in which one of the characters became a prostitute (the Congressman used a more old-fashioned term), and attacked the Breen office for letting such a thing be shown.

Coming to the defense of Mr. Breen, as he has frequently, Mr. McGranery called attention to the fact that every witness, including those of the public groups, had paid tribute to Mr. Breen's work.

The interchange came while Y. Frank Freeman, Paramount vice-president in charge of production, was undergoing a two-hour interrogation over the possibilities of providing a synopsis after a picture is completed.

Traversing the same ground over and over, members of the committee at times appeared to have lost all sight of the objectives of the bill and during Mr. Freeman's testimony sought more to pin him down as to why a synopsis could not be written than to learn whether the industry could continue to operate.

Cites Star Problem

Seeking painstakingly to show what the producers face in making pictures and why they could not provide synopses, Mr. Freeman explained how in some cases a picture is halted, abandoned or changed because some particular actor cannot be secured.

Paramount, he said, has commitments with artists, producers, directors, cameramen, etc., in excess of $7,000,000 in the form of contracts of employment running from one to three years and an investment of more than $7,000,000 in its plant, where approximately 1,200 persons are employed.

If, under the bill, he would have the responsibility of furnishing a true synopsis of every picture to each exhibitor buying Paramount films, Mr. Freeman said he could not "take the risk of having innumerable suits" and would be compelled to advise the company to attempt the reduction of its plant investment and the elimination of its contracts with artists so that it might produce pictures one at a time.

Gravely discussing the foreign situation, Mr. Freeman told the committee that "our business today faces the most serious crisis ever before it and I very seriously doubt that some of us will come through that crisis."

"Our foreign revenue up to a year ago," he said, "represented on an average approximately 30 per cent of the total revenue of the motion picture industry. We have already lost through currency restrictions and restriction from doing business in certain countries a portion of that 30 per cent and daily we are expecting to lose more."

Under questioning, Mr. Freeman told Representative Martin J. Kennedy (Dem., N. Y.) that no one man could define the moral code of America and that in the making of pictures, no matter under what system, there would also be questions raised as to the moral things. "If we fail in a small percentage of pictures, we should not be condemned," he contended.

Kuykendall Reads Statement

On Wednesday Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, read a 12,000-word statement which consumed one hour and 25 minutes, blasting out at the bill and the groups supporting the measure. He charged the public groups with seeking a censorship.

Mr. Kuykendall told the committee that the title and wording of the bill were very attractive, and that all exhibitors would like to have the conditions promised, but that in actual operation the effects would be far different.

Conditions in the industry are not particularly desirable, he said, but that the bill would cure none of the evils of which the exhibitors complain and for the elimination of which his organization is working, on the theory that the only effective machinery for improvement is a selective form of contract with an adequate cancellation clause.

Jersey Opposed Committee Hears

Contesting Sidney Samuelson's claims that New Jersey exhibitors were supporting Allied's stand on the bill, William B. Stein, Hackettstown, declared the majority of theatre owners in the state do not want the measure.

Mr. Stein also "deflated" the belief of the community organizations supporting the bill that they would have any voice in selection, asserting that the various associations would be unable to agree on what should be shown.

If the bill is passed, he told the committee, "enough pictures could not or would not be made to enable us to conduct our business as we do now." The situation could be taken care of, he said, so far as the "average exhibitor who doesn't look to have it all his own way" is concerned through a minimum 20 per cent cancellation.

Bringing a new viewpoint before the committee, Miss Alice Keliher of the Progressive Education Association, New York, declared the industry was to be commended for tackling social and human problems.

She explained that her organization, supported by Rockefeller money, is engaged in studies of human relations problems and that the industry has turned over, without charge, the negatives of "socially useful" films, such as "Dr. Erlich's Magic Bullet," "Alice Adams" and many others, which are digested into shorts and used for study purposes.

PETTIJOHN ANSWERED BY MYERS AND COLE

Allied States Association of Motion Picture Exhibitors has claimed inaccuracies in the assertion by C. C. Pettijohn, during the Neely block-booking bill hearings, that Abram F. Myers and H. A. Cole in 1929 engaged in production and distribution and employed block booking and blind selling. To support his statement, Mr. Pettijohn handed committee members copies of the old Tiffany-Stahl Productions franchise. Mr. Pettijohn said Mr. Myers was referred to in the franchise as "a representative of the distributor".

The wording of the franchise was quoted by Allied to show that on the National Appeal Board, mentioned in the franchise, Mr. Myers was a representative of exhibitors and not of distributors.

The Neely bill is said to be unconstitutional and not capable of insuring the advantages claimed for it, in a study by Benjamin Werne, editor of the Annual Survey of Economic Legislation *which has been published by New York University Law School in its series of Contemporary Law Pamphlets.*



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"Waterloo Bridge" one of the year's best films presents Vivien Leigh in another memorable role and brings to the public a new Robert Taylor. Box-office and public agree that it's his most appealing job. Three weeks at Capitol, N. Y.



Joan Crawford and Fredric March make a swell box-office combination in "Susan and God." Joan does a job that will delight all who loved her sensational role in "The Women." The famed stage comedy hit has been brilliantly produced in the M-G-M manner. A sensation at its Preview!



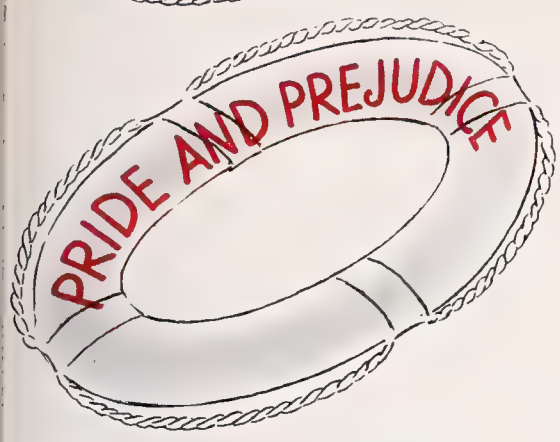
"The Mortal Storm" is *excitement* on the screen! M-G-M did such a swell job of the best seller that the author wrote: "I'm delighted." And what a cast: Margaret Sullavan, James Stewart are the sweethearts. Robert Young, Frank Morgan do great work. It's terrific!



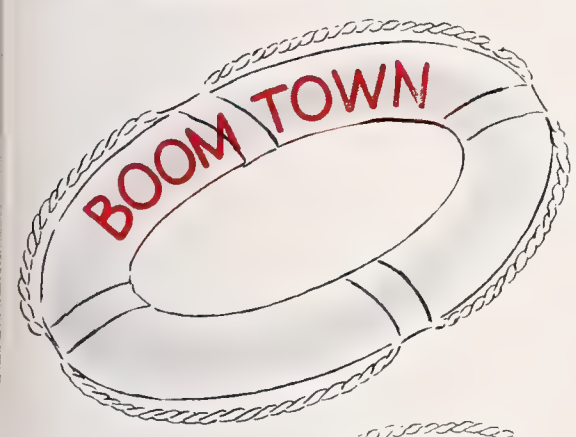
Of all the operettas in which Jeanette MacDonald and Nelson Eddy have appeared "New Moon" is musically and romantically the best! The public is ready for this type of scintillating attraction and M-G-M has made a great musical show for them. Previewed! And it's Perfect!



How marvelous that at this time when the public wants to forget troubles, M-G-M delivers the most uproarious of the entire Hardy series. "Andy Hardy Meets Debutante" has, in addition to Lewis Stone and Mickey Rooney, Judy Garland. It's finished and it's a sure HIT!



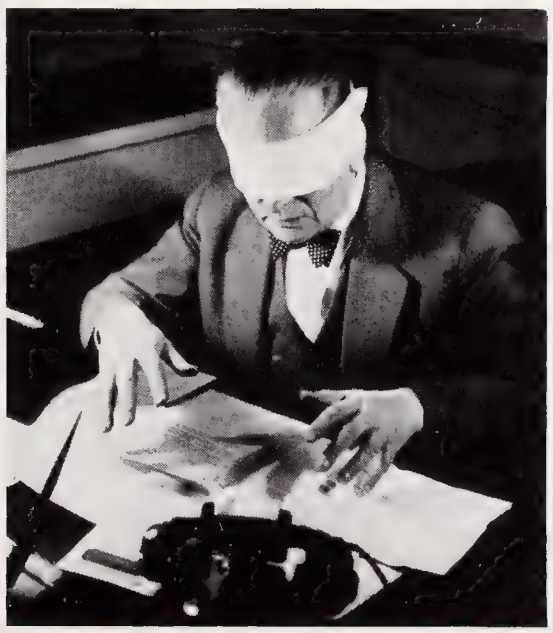
Just previewed before an audience that never stopped laughing in Riverside, Cal. "Pride and Prejudice" is without question a glorious audience attraction. Greer Garson (Mrs. Chips) will be famous all over again. Laurence Olivier co-stars. Fun and romance in a grand movie.



Clark Gable! Spencer Tracy! Hedy Lamarr! Claudette Colbert! Yes, they're all in one picture "Boom Town" and it's a powerful yarn of oil millionaires and their lives. Only M-G-M packs such a star-studded box-office wallop, and what a show it is!

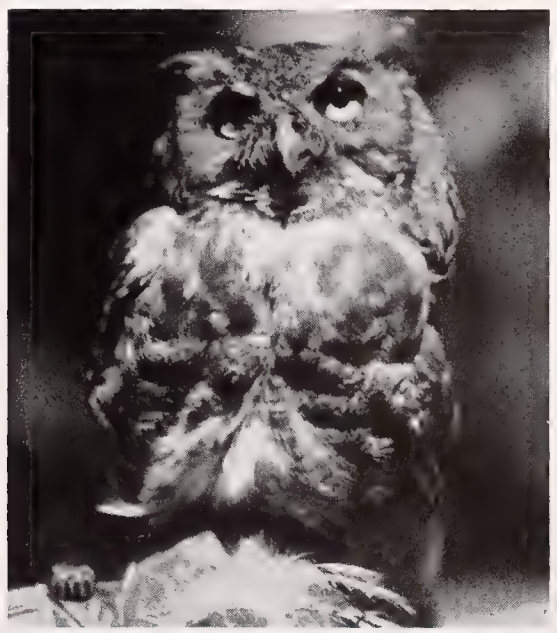


Norma Shearer gets the prize role of the year, the fascinating Countess in the best-selling novel "Escape." Robert Taylor co-stars and the cast is hand-picked to assure that this will be one of the greatest of box-office attractions. Something to watch for!



HE TRUSTS TO LUCK!

This exhibitor faces coming months with no assurance of attractions big enough to cope with the competition of the season and the times.



THE WISE OWL SAYS:

M-G-M exhibitors know from past experience that M-G-M *plans* its production so that its customers are equipped with big pictures when things are toughest!

(over)



WE'RE NOT MAGICIANS!

There is no trick about M-G-M operations, which now assure you preparedness at the box-office. M-G-M is geared to be the leader of this industry by virtue of its experience, its resources and its personnel. Preparedness now and for the difficult Summer period meant careful planning months ago. Plus the willingness to invest 10 million dollars in entertainment to safeguard the theatre investments of our customers. No wonder that year after year exhibitors place their faith in the capable hands of **THE FRIENDLY COMPANY.**

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COMMERCIAL TELEVISION BARRED; FCC SAYS MEDIUM IS NOT READY

Industry Must Wait Until Agreement on Uniform System Is Reached; Theatre Use Seen Forbidden

The prospect of a television "boom" which some in films considered a threat to motion pictures and others in broadcasting a valuable "added attraction" for theatres was put off indefinitely Monday by the Federal Communications Commission which ruled that television was not ready for any kind of commercial operation and said permssion for such operation would not be given until the television industry adopted one uniform telecasting system.

The FCC's order restored some order to the television situation which had been chaotic following contradictory FCC orders. However the action of the Government body was not entirely satisfactory to any television group and apppeared especially unpleasant news for the Radio Corporation of America and its National Broadcasting System which have paid the principal part of the television laboratory bill to date.

A year of the FCC's television activities:

May 22, 1939—First report of the television subcommittee of the FCC dealing principally with transmission standards for television stations.

Nov. 15, 1939—Second report of the television subcommittee which made recommendations for policies and changes in regulations.

Jan., 1940—Television hearings.

Feb. 29, 1940—FCC order grants limited commercial status to begin September 1st. Refuses to set standards.

Mar. 23, 1940—Rescinds order granting limited commercialization.

Apr., 1940—New television hearings and briefs filed.

May 27, 1940—FCC postpones indefinitely commercial operation of television.

At present there are no indications that television will be used in the near future in theatres. Such public showings would certainly be considered a form of commercial operations which are forbidden by the Commission. RCA has announced that a 9 by 12 foot television system suitable for theatres will be demonstrated within a few months. Other companies have also been working on television for theatres.

Precipitated by Campaign

The eagerness of RCA to lead the way in the commercial development of television bounced back on the whole industry when the Commission announced its intention of deferring commercial operation until such time as the industry could agree upon some one system as standard.

As a result of RCA's promotional campaign of last March, which consisted chiefly of one advertisement in a few papers, the Commission scrapped entirely its order of February 29th, making provision for semi-commercial operation beginning next September 1st and authorizing the establishment of a special class of stations (Class II) which could handle sponsored programs.

Furthermore, the row between RCA, Allen B. DuMont Laboratories, a Paramount affiliate, and others over flexibility led the Commission to order that no consideration be given the fixing of standards of operation until the industry agrees upon a single system.

Charge Freeze Out

At the hearings before the Commission last month, and at a hearing before a Senate committee, Dumont charged RCA with attempting to freeze out competing systems in favor of its own and demanded that provision be made in Commission regulations for receivers that could pick up the programs sent under any of several systems under experimentation.

Discussing the position of the several antagonistic interests, the Commission, in its report, declared:

"It is essential to the program of television that there be not a mere semblance of competition, but that there be a genuine and healthy competition within an unfettered industry.

"Now, if ever, television is at the crossroad of monopoly or a healthy progressive competition. There can be no doubt as to the direction in which the Commission should, within its powers, attempt to guide it."

Hits Promotional Activities

Further, said the Commission, "contrary to the experience of other industries which have found that technical improvements were stimulated by large public use, in the television field a major portion of the industry takes the view that successful promotional activities at this time can act only as an anchor on experimental efforts to go forward."

Holding that, in order to assure to the public a television system "which is the product of comparative research on known possibilities," standards of transmission should not be set and that "there should be no commercial broadcasting with its deterring effects upon experimentation until such time as the probabilities of basic research have been fairly explored."

To aid the industry in developing basic standards which will "give definite assurance of satisfactory performance and of continuity of service for the public comparable to the continuity of service displayed in the past history of the radio industry" and which will afford within their limits reasonable flexibility for future advances in the science, the Commission is prepared to authorize broader experimental operations by existing stations and by a number of additional stations.

From applications now pending, it was said, a certain number of new stations will be authorized, apportioned among various parts of the country with a view to forestalling any concentration of facilities in particular centers of population and to provide a comparative basis for further experimentation by different systems. Among the cities in which such facilities may be licensed, it was said, are San Francisco, Los Angeles, Chicago, Washington, Albany, Cincinnati and Boston.

To Avoid "Monopoly", "Pre-emption"

However, it was warned, each of these stations must undertake a "substantial job of research," because the channels available are severely limited and must be utilized in the public interest.

"There is no room for squatters and there can be no pre-emption in this field," it was declared. "Monopoly must be avoided. Free competition is to be promoted and preserved. . . .

"It is obvious that the industry as a whole does not share the RCA view of forging ahead regardless of the untested possibilities of improvement on the horizon," the Commission commented in discussing the controversy over flexibility. "It further appears that the industry was not prepared to accept Mr. Sarnoff's premise of 'we live on obsolescence' as a basis for justifying a heavy public investment at current levels of efficiency."

To Probe FCC Procedure

The Attorney General's Committee on Administrative Procedure will hold hearings during June and July at which procedure policies of the FCC are scheduled to be studied. For a year the committee has been studying Government agencies, including the FCC, for the purpose of working out reforms held necessary to curb the growing power exercised by the so-called independent agencies.

In the report on the FCC the committee appointed by the Attorney General commended the Commission's efforts to withstand Congressional lobbying but criticized many of the practices followed in the handling of applications for broadcasting facilities.

COLOR TELEVISION PATENTS OBTAINED

A patent on what is said to be a greatly simplified system for the transmission and reception of television images in natural colors using only a single cathode ray tube in the receiver has been issued to Robert Lorenzen. Most systems demonstrated up to now have used three tubes. In the Lorenzen system the transmitter has a photo-electric screen which is divided into three sections, sensitive to red, green and blue.

A patent has also been allowed to Mr. Lorenzen for a simple cathode ray tube system for use in television which is said to provide for increased intensity of the scanning beam resulting in a more brilliant picture.

George H. Callaghan, who with Mr. Lorenzen is interested in marketing these patents, said the two systems were readily adaptable for use in the present receivers.

Harris Leaves Loew's

Milton Harris, for six years publicity director for Loew's theatres in Cleveland, has resigned. He plans to go to California.

Rodgers a Delegate

Lewis Rodgers of Lexington, Va., this week attended the International Alliance of Theatrical Stage Employees convention in Louisville, Ky., representing Local 572, Staunton, Va.

53 FEATURES FROM RKO IN 1940-41, A. W. SMITH NAMED SALES MANAGER

Nine Unit Producers Will Supplement Studio Program; 300 Attend National Convention in New York

RKO Radio Pictures will present 53 features during the 1940-41 season as compared with 60 for this year, according to the announcement of Ned E. Depinet, vice-president in charge of world distribution, made Monday at the ninth annual sales convention at the Waldorf-Astoria Hotel in New York. Short subjects for the new season total 190, including Walt Disney Productions, RKO Pathe News, March of Time and Information Please.

Individual Producers

Producing responsibility at the RKO Radio Studios where Vice-President J. J. Nolan is in charge of operations will be in the hands of Harry E. Edington, and Lee Marcus, executive producer, and the following producers: Howard S. Benedict, Bert Gilroy, David Hempstead, Erich Pommer, Clem Beauchamp, Lou Brock, William Sistrom, Cliff Reid, Robert Sisk and Frederic Ullman, Jr.

Producer-directors are George Abbott, David Butler, Orson Welles and Herbert Wilcox. Among the directors who will handle the 1940-41 product are John Farrow, Leslie Goodwins, Jack Hively, Edward Killy, Boris Ingster, Garson Kanin, Ray McCarey, Anatole Litvak, Lewis Milestone, Irving Reis, Robert Stevenson and Frank Woodruff.

Producers making product for release on the RKO Radio program, both on the company's lot and at other studios include: The Play's the Thing Productions, Inc., Gene Towne, president; Graham Baker, vice-president; Stephens-Lang Productions, Inc., William Stephens, president, Howard Lang, vice-president and treasurer; Harold Lloyd Productions, Inc., Harold Lloyd, president; United Producers Corp., William Hawks, president; Voco Productions, Inc.; Jack Votion, president, Sam Coslow, vice-president; Pyramid Pictures, Corp., Jerrold T. Brandt, president, Charles E. Ford, vice-president; Vogue Pictures, Ltd., Lou Ostrow, president and producer; Franklin-Blank Productions, Harold B. Franklin, president; Frank Ross-Norman Krasna Productions, Frank Ross, producer.

14 Top Stars

Stars include Ginger Rogers, Charles Laughton, Carole Lombard, Charles Boyer, Jean Arthur, Ronald Colman, Richard Dix, Cary Grant, Jean Hersholt, Kay Kyser, Anna Neagle, Maureen O'Hara, Anne Shirley, Orson Welles.

Featured players include Edmund Lowe, Kay Francis, Jack Oakie, Charles Winninger, Lucille Ball, Wendy Barrie, Joan Carroll, Richard Cromwell, James Ellison, Leon Errol, Virginia Vale, Linda Hayes, Patric Knowles, Elsa Lanchester, Frances Langford, Anita Louise, Jimmy Lydon, Ann Miller, Alan Mowbray, Donald MacBride, Gene Raymond, Barbara Read, Kent Taylor, Lee Tracy, Lupe Velez and Phyllis Brooks.

A short description of feature productions, arranged by type of material on which they are based, follows:

Books

KITTY FOYLE, starring Ginger Rogers in the Christopher Morley best-seller, from a screenplay by Donald Ogden Stewart and Dalton Trumbo, produced by David Hempstead.



A. W. SMITH, JR.

ARIANE PRETENDS, directed by Anatole Litvak, first of two productions starring Charles Boyer by Andre Daven and Nat Wachsberger in association with Harry Brandt.

SISTER CARRIE, Theodore Dreiser's story, will be produced by Robert Sisk. Sam and Bella Spewack are doing the screenplay.

VALLEY OF THE SUN, Clarence Budington Kelland's current *Saturday Evening Post* serial, adapted to the screen by Bartlett Cormack, to be produced by Robert Sisk.

ANNE'S HOUSE OF DREAMS, by L. M. Montgomery, to star Anne Shirley and Patric Knowles. Jack Hively will direct; Cliff Reid, produce.

LITTLE MEN, the Louisa May Alcott classic, to be produced by Gene Towne and Graham Baker. Kay Francis, Charles Winninger, Jack Oakie, Jimmy Lydon, Charles Esmond and Pamela Caveness are already in the cast to be directed by Norman McLeod.

FRECKLES, by Gene Stratton-Porter, to be produced by Cliff Reid with Joan Carroll and Jimmy Lydon heading the cast.

LADDIE, another Gene Stratton-Porter story, to have Tim Holt and Joan Carroll as leads, direction of Jack Hively and production by Cliff Reid.

Plays

THE OTHER MAN, from a Pulitzer Prize play by Sidney Howard, to co-star Carole Lombard and Charles Laughton, with William Gargan and Harry Carey in support. Robert Ardrey is writing the screenplay. Directed by Garson Kanin and produced by Erich Pommer.

TWO ON AN ISLAND, starring Ginger Rogers in Aben Kandel's adaptation of the Elmer Rice Broadway success, to be produced by Erich Pommer.

Musicals

TOO MANY GIRLS, George Abbott's own production of his current season's Broadway musical success. The cast will include Lucille Ball, Ann Miller, Frances Langford, Desi Arnaz (from the original show), Ernest Truex and Marie Wilson. John Twist adapted the George Marion play and the music and lyrics are by Richard Rodgers and Lorenz Hart.

(Continued on opposite page)

Depinet Remains Head of Distribution; Mochrie, Schaefer, Boasberg Promoted in Other Distribution Changes

The appointment of A. W. (Andy) Smith, Jr. as general sales manager of RKO was announced at the company's convention in New York Tuesday by Ned E. Depinet, vice-president in charge of distribution.

Mochrie Eastern Head

Robert E. Mochrie was named eastern sales manager, assuming the post formerly held by Mr. Smith. From the foreign department Gus Schaefer has been drafted to domestic distribution for an important post. Charles Boasberg, branch manager for Buffalo was named eastern central district manager, succeeding E. L. McEvoy, resigned, and Elmer Lux, salesman from Buffalo, is to be manager of the Buffalo branch succeeding Mr. Boasberg. Cresson E. Smith continues as western sales manager.

Andy Smith has been eastern sales manager for RKO Radio since last October, formerly he was general sales manager of United Artists. He entered the film business in 1914. Mr. Mochrie joined RKO as southern district manager also last fall. Mr. Boasberg became a salesman for RKO in Buffalo in 1931 and was made branch manager in 1937.

Mr. Schaefer was export manager for Universal and former head of Paramount sales in Central and Eastern Europe. A year ago he became Caribbean supervisor for RKO Radio.

Frank Donovan, vice-president of RKO Pathe News, announced at the Convention a number of changes and additions in personnel. George Masterton, former assistant editor, is to be news editor; George Mills, former head of the library department, will become assistant to Walton Ament, editor and general manager and Bert Cunningham, director on Reelisms and Sportscopes will head the commercial and library departments.

Louise Rousseau, assistant to Mr. Donovan, will take charge of the company's Hollywood office, and direct a series of thirteen shorts to be made in Hollywood.

Jay Bonafield, short subject editor, will continue in this capacity but will assume some of the production responsibilities formerly handled by Mr. Donovan. The only present addition to the RKO Pathe Staff will be Thomas Baltzell, formerly a newsreel cameraman, who will be reassigned to the southeastern territory.

RKO Pathe News will retain its present three home office sound crews. These are Neil Sullivan, camera, and Al Schuster, sound; Bill Deeke, camera, and George Lahm, sound; Bob Donahue, camera, and Gus Kramer, sound. Cameraman Howard Winner handles silent stories in the vicinity of the New York office.

RKO Pathe maintains offices in Chicago, Washington and Los Angeles, with Anthony Caputo, George Dorsey, and Mervyn Freeman turning in the footage for stories in those areas. Additional material comes from representatives in other cities: Frank Vail in San Francisco, Ted Schaefer in Cincinnati, Oscar Goodman in Memphis, Joe Gibson in Miami, and Will Hudson in Seattle.

Ned E. Depinet awarded gold badges to the six RKO salesmen who sold 100 per cent of their possibilities during the current season. These men were L. S. Gruenberg, St. Louis; J. F. Samuels, Los Angeles; S. W. Whitehead, Los Angeles; G. F. Tucker, Albany; E. E. Spiers, Milwaukee, and Jack Ellis, New York.

190 SHORT SUBJECTS ON SCHEDULE

(*Continued from preceding page, column 2*)

KAY KYSER, and his Kollege of Musical Knowledge, will again star in a musical novelty feature produced and directed by David Butler. Cast will include Ginny Simm, Harry Babbitt and Sully Mason.

NO, NO, NANETTE, Broadway musical with Vincent Youman's music, to star Anna Neagle under the production-direction of Herbert Wilcox. Book by Otto Harbach and Frank Mandel, lyrics by Harbach and Irving Caesar.

SUNNY, the Charles Dillingham musical success with a Jerome Kern score, another starring vehicle for Anna Neagle, with Herbert Wilcox producer-director. Lyrics by Otto Harbach and Oscar Hammerstein II.

THEY MET IN ARGENTINA, a South American musical produced by Lou Brock, to have Maureen O'Hara, Gene Raymond, and Alberto Vila heading the cast.

Radio Properties

DREAMING OUT LOUD, brings to the screen the radio characters Lum and Abner (Chet Lauch and Norris Goff) in their first feature, with cast including Frances Langford, Frank Craven, Phil Harris and Robert Wilcox. Jack Votion and Sam Coslow are the producers (Voco Productions) with Harold Young directing. Barry Trivers and Robert Andrews, authors of the original story, collaborated with Howard Green on the screenplay. Sam Coslow composed the title song.

LI'L ABNER, syndicated comic strip and radio serial by Al Capp, will provide the story for the first feature to be made by Vogue Productions with Lou Ostrow, production executive.

Series

DR. CHRISTIAN, starring Jean Hersholt as the benevolent physician of River's End, will be continued with three scheduled for production by Stephens-Lang. William Stephens is producer.

SCATTERGOOD BAINES, Clarence Budington Kelland's character in American Magazine serials and on the radio will be presented in three features by Jerry Brandt and Charles Ford.

Originals

THE SAINT series, starring the Robin Hood detective character created by Leslie Charteris, now in its second series, will be carried on with three pictures. The first is "The Saint's Vacation."

THE DEVIL AND MISS JONES, an original Norman Krasna story, to star Jean Arthur for Frank Ross-Norman Krasna, Inc., with the former as producer.

MR. AND MRS. SMITH, an original by Norman Krasna, to star Carole Lombard, with a male star to be selected.

TOM, DICK AND HARRY, an original story starring Ginger Rogers, to be directed by Garson Kanin and produced by Robert Sisk.

NOT QUITE A GENTLEMAN, an original by Garret Fort, to star Charles Laughton with Elsa Lanchester and Lucille Ball in featured support. Louis Bromfield will make the screen adaptation and Erich Pommer will produce. Ronald Colman will be starred in a feature for 1940-41 by the newly-formed United Producers Corporation, of which William Hawks is head.

JOHN CITIZEN, U.S.A., is the title of the first starring vehicle of Orson Welles, who will appear in two productions.

THREE GIRLS AND A GOB will star Maureen O'Hara in the vehicle which will mark Harold Lloyd's debut as a producer. Grover Jones is writing the original story.

PASSPORT TO LIFE, with a screenplay by Dorothy Parker and Alan Campbell, will present Cary Grant. Robert Sisk will produce; Garson Kanin will direct.

BLOOD WILL TELL, a love story with the $100,000 Santa Anita Handicap as the background, will be filmed entirely in Technicolor with David Butler as producer-director. James Edward Grant and James Kern, who with Butler created the original story, will do the screen-play.

THE RAMPARTS WE WATCH, first full-length feature produced by The March of Time, inspired by a story by Major George Fielding Eliot. Produced by Louis de Rochement and directed by Thomas Orchard.

Novelties

THE VILLAIN STILL PURSUED HER, will be presented by Harold Franklin with a cast including Anita Louise, Alan Mowbray, Buster Keaton, Joyce Compton, Richard Cromwell, Franklin Pangborn and Charles Judels, and directed by Edward Cline.

HOW TO MEET A MAN, novelty-surprise feature, produced by Gene Towne and Graham Baker. The production company is "The Play's the Thing."

Other Features

DEBUTANTES, INC., with Kay Frances and James Ellison and produced by Cliff Reid.

MEN AGAINST THE SKY, with a cast headed by Richard Dix, Kent Taylor, Edmund Lowe and Wendy Barrie in a Howard Benedict production, directed by Leslie Goodwins.

WHEN I GROW UP, with Jimmy Lydon, to be produced by Howard Benedict.

I MARRIED A CHEAT will offer Anne Shirley in a dramatic role under the direction of Boris Ingster. Lee Marcus will produce.

SHOW BUSINESS, an original story of the Main Stem, will team Alan Mowbray and Donald MacBride in the Broadway producer roles they recently created in "Curtain Calls." Producer Howard Benedict promises one additional feature with the Mowbray-MacBride combination.

LORD EPPING ENTERTAINS and LORD EPPING OUT WEST will co-star Leo Errol and Lupe Velez. Cliff Reid will produce and Leslie Goodwins direct.

WAGON TRAIN is announced as the first of six vehicles that will introduce Tim Holt as a Western star. His support will include Ray Whitley and his Cowboy Band as well as the famous horse "Ginger."

Short Subjects

RKO short subjects include twice weekly issues of RKO Pathe News, 18 Walt Disney productions with Donald Duck, Mickey Mouse and other pen creations; 13 issues of "Information Please," 13 "Picture People" a Hollywood series showing the stars off the lot; 13 "Sportscopes," all one reel films. Two-reel subjects include 13 issues of "The March of Time," six Edgar Kennedy comedies, six Leon Errol comdies and Ray Whitley in four musical Westerns.

As a feature of the annual convention at which the product was announced a luncheon was held Tuesday for all home office employes of RKO Pictures, Theatres, Pathe News and New York exchange and sales representatives from the field. About 1,200 attended. George J. Schaefer and Ned E. Depinet discussed the new season's product. Guests included Anna Neagle, Orson Welles, Jean Hersholt, Edmond O'Brien, Lee Tracy and Herbert Wilcox.

George J. Schaefer, president, outlined the 1940-41 product at the luncheon to the 1,200 home office employees and members of the field sales forces.

The convention opened Monday morning with the roll call by A. A. Schubart. Ned E. Depinet welcomed the delegates and a resume of the 1939-40 season was given by Cresson E. Smith, A. W. Smith, Jr., H. J. Michalson and

(*Continued on following page*)



The RKO Radio sales force, 300 strong, is in session above in the Waldorf Astoria hotel, New York, where they heard their chiefs outline 53 features for the 1940-41 season. The three-day convention closed Wednesday night.

RECORD ADVERTISING BUDGET SET

(*Continued from preceding page*)

J. H. MacIntyre. Mr. Depinet announced increases in sales, billings and shipments for this season over last. In the number of contracts Los Angeles, N. P. Jacobs; the northwestern district, Herb MacIntyre and the western division, Cresson E. Smith, sales manager, led. In billings top honors went to Milwaukee, A. N. Schmitz, manager; midwestern division, Walter Branson and the Canada division. In film shipments Calgary and the northeastern district had the greatest increases.

Monday afternoon after Mr. Depinet outlined the new product studio representatives, J. J. Nolan and Perry Lieber spoke. Other speakers were S. Barret McCormick, director of advertising and publicity and exploitation and Roy Disney, Hal Horne and Kay Kamen, of Disney; Frank Donovan and Walter Ament of Pathe and John Wood, Louis DeRochemont and Al Sindlinger of the March of Time.

S. Barret McCormick announced that the RKO advertising budget for the new season would be the greatest in the company's history, with all big productions presold to the public. "Advertising is an essential part of the show business, as vital and important as actors, directors and stories."

He pointed out that the present world situation makes it necessary that domestic grosses be raised. "There must be a rebirth of showmanship and salesmanship in theatre operation and all of us must help bring that about."

Sales Policy Explained

On Tuesday the new sales policy was explained by Ned E. Depinet and H. J. Michalson. Phil Reisman spoke on the foreign distribution problems and Mr. Schaefer gave his address. Effects of the war on the film industry received special attention. In his opening speech Mr. Schaefer had drawn attention to the work of the men in the countries at war, Reginald Armour, European general sales manager and Ralph Hanbury, managing director for the United Kingdom and their staffs.

Phil Reisman, vice-president in charge of foreign distribution, said, "even in non-belligerent countries the film industry will find it hard going. The expense of rearmaments which most of them are undergoing will cut off a great deal of foreign exchange formerly available to the film industry."

The opening of a RKO office in Puerto Rico, with Ned Seckler as manager, was also announced. Medal Film Exchange formerly distributed RKO product in that territory.

Special district meetings were held on Wednesday.

The following attended the RKO convention:

Albany: B. G. Kranze, branch manager; G. F. Tucker, L. A. Herman, salesmen.

Atlanta: H. M. Lyons, branch manager; F. W. Salley, P. Harrison, R. C. Price, N. J. Colquhoun, salesmen.

Boston: R. C. Cropper, branch manager; W. H. Gardiner, H. F. Goldstein, F. G. Ross, C. L. De Vizia, M. M. Ames, salesmen; C. McGerigle, office manager.

Buffalo: C. Boasberg, branch manager; J. G. Chinell, N. L. Sper, E. Lux, salesmen; F. Maxwell, office manager.

Charlotte: J. B. Brecheen, branch manager; R. F. Branon, R. S. Mitchell, F. E. Dyer, salesmen.

Chicago: J. C. Osserman, branch manager; S. Gorelick, J. A. Clark, H. H. Walders, M. J. Kassel, J. Cozzi, salesmen; R. A. O'Brien, office manager.

Cincinnati: S. C. Jacques, branch manager; A. L. Sugarman, J. A. McKnight, A. L. Kolitz, R. Williams, salesmen.

Cleveland: G. Lefko, branch manager; A. Goldsmith, J. P. Lefko, G. Becker, salesmen.

Dallas: S. M. Sachs, branch manager; W. V. Adwell, J. E. Huey, V. H. Adams, C. J. Wheeler, salesmen.

Denver: J. H. Ashby, branch manager; F. J. Lee, F. P. Brown, salesmen.

Des Moines: L. Elman, branch manager; W. F. De Frenne, D. D. Matin, M. Godwin, salesmen.

Detroit: J. F. Sharkey, branch manager; F. Bonnem, M. E. Cohen, D. McCarthy, R. T. Renz, salesmen; H. Levinson, office manager.

Indianapolis: R. E. Churchill, branch manager; F. L. Brentlinger, E. G. Hancock, P. J. Fortune, salesmen.

Kansas City: T. R. Thompson, branch manager; E. L. Dyson, J. Lewis, A. A. Renfro, K. G. Howe, salesmen.

Los Angeles: N. P. Jacobs, branch manager; S. W. Whitehead, J. Rubenstein, J. F. Samuels, L. Fink, salesmen.

Memphis: A. M. Avery, branch manager; R. V. Reagin, W. G. Wray, salesmen.

Milwaukee: A. N. Schmitz, branch manager; M. Anderson, E. Spiers, W. Foley, salesmen.

Minneapolis: C. J. Dressell, branch manager; W. C. Winters, J. E. Loeffler, L. Klein, W. S. Flynn, R. Egner, salesmen.

New Haven: B. Pitkin, branch manager; W. Canelli, salesman.

New Orleans: P. M. Baker, branch manager; R. E. Pfeiffer, W. E. Woodward, salesmen.

New York: R. S. Wolff, branch manager; P. Hodes, E. T. Carrol, J. J. Dacey, J. Ellis, L. I. Kutinsky, H. Zeitels, salesmen; F. Drumm, office manager.

Oklahoma City: R. B. Williams, branch manager; P. D. Fielding, C. A. Blakely, salesmen.

Omaha: C. W. Allen, branch manager; J. P. Smith, E. Stengel, salesmen.

Philadelphia: F. L. McNamee, branch manager; S. Lefko, W. H. Tyson, M. Shulman, L. L. McFadden, E. J. Epstein, O. Tischler, salesmen; C. Zagrans, office manager.

Pittsburgh: H. H. Greenblatt, branch manager; R. H. Lange, J. Graham, E. Lebby, M. E. Lefko, salesmen.

Portland: M. E. Cory, branch manager; G. M. Engelman, S. S. McFadden, salesmen.

St. Louis: R. V. Nolan, branch manager; M. A. Raymon, L. S. Gruenberg, T. B. Williamson, salesmen.

Salt Lake City: H. C. Fuller, branch manager; G. Davison, A. T. Mabey, A. Shepherd, salesmen.

San Francisco: G. Wm. Wolf, branch manager; G. R. Seach, E. A. Stein, C. J. Crowley, salesmen.

Seattle: E. A. Lamb, branch manager; J. F. Burk, L. L. Goldsmith, salesmen.

Sioux Falls: S. W. Fitch, branch manager; E. J. Frace, C. H. Snyder, salesmen.

Washington: R. J. Folliard, branch manager; H. E. Kahn, E. W. Grover, C. Knox, A. P. Folliard, salesmen.

Toronto: M. Plottel, branch manager; M. L. Devaney, H. Conway, salesmen.

Montreal: H. F. Taylor, branch manager; H. Decker, H. B. Miller, salesmen.

Calgary: J. McPherson, branch manager; P. Cardell, salesman.

St. John: L. Plottel, branch manager.

Vancouver: W. S. Jones, branch manager.

Winnipeg: H. Woolfe, branch manager; N. Nackimson, salesman.

District managers: W. E. Branson, Midwestern; H. C. Cohen, Western; L. M. Devany, Canadian; L. E. Goldhammer, Prairie; N. Levy, Eastern; J. H. MacIntyre, Northeastern; E. L. McEvoy, Eastern Central; R. Mochrie, Southern.

Winners Named

At the RKO convention the following winners in the short subjects division of the Ned Depinet Drive were announced by Herb MacIntyre:

Branch offices which shared in the Walt Disney contest cash prizes based on billings for Disney shorts, in the order of their standing: Detroit, J. Sharkey, manager; Chicago, J. Osserman, manager; Philadelphia, F. L. McNamee, manager; Atlanta, H. M. Lyons, manager; Pittsburgh, H. H. Greenblatt, manager; San Francisco, G. Wm. Wolf, manager. The two Canadian branches which lead in this division are St. John and Toronto.

In the classification including RKO Pathe News and other one and two-reel subjects, based on billings, the winning branches are, in the order of their standing: Buffalo, C. Boasberg, manager; Pittsburgh, H. H. Greenblatt, manager; Dallas, S. M. Sachs, manager; San Francisco, G. Wm. Wolf, manager; Washington, R. J. Folliard, manager; New York, R. S. Wolff, manager. Both the Buffalo and Pittsburgh exchanges were over their quota mark. For Canada, St. John and Calgary were the leaders.

Five branch managers and fifteen salesmen shared in the cash prizes for the "Information Please" contest based on sales. The exchange leaders are C. Boasberg, Buffalo; F. L. McNamee, Philadelphia; R. J. Folliard, Washington; P. M. Baker, New Orleans; Sol Sachs, Dallas.

The fifteen top salesmen are Ross, Boston; Gruenberg, St. Louis; Epstein, Philadelphia; Gorelick, Chicago; Kolitz, Cincinnati; S. Lefko, Philadelphia; Kassel, Chicago; Samuels, Los Angeles; Rubenstein, Los Angeles; Cozzi, Chicago; Chinell, Buffalo; Kahn, Washington; Goldsmith, Cleveland; Loeffler, Minneapolis; Winters, Minneapolis.

In addition to the speakers and the sales representatives, also present were all home office executives and asistants of the distributing and theatre subsidiary companies.

RKO TO HAVE ITS OWN GALLUP POLL

George J. Schaefer, president of RKO, announced Monday that arrangements have been made for the exclusive services in the motion picture field of Audience Research Institute, a new unit of the Dr. George Gallup organization, under the direction of David Ogilvy. A scientific study of the motion picture public and tastes, habits and interests of patrons will be made with the purpose of assisting and guiding the studio in its selection of stories, casts and titles. Headquarters for the organization will be at Princeton, N. J.

Audience Research Institute is entirely separate from the American Institute of Public Opinion which conducts the "Gallup Polls" which appear in newspapers that subscribe to the service. The Institute, at the suggestion of Samuel Goldwyn, is currently engaged in preparing a survey on the double feature problem.

SEC Challenges Claims on RKO

A "drastic reduction" in allowances petitioned in the RKO reorganization proceedings, was sought from Federal Judge William Bondy in New York on Tuesday by the Securities and Exchange Commission, proceeding under the Chandler Act. The requested reduction in claims would bring the total from $2,025,214, to a maximum of $600,000. The Chandler Act provides for SEC recommendations to the court in all hearings on allowances in reorganizations.

Atlas Stock Not Included

The $600,000 maximum does not include the Atlas Corporation's request for 100,000 shares of RKO common stock, it was said by Marland Gale, attorney for the SEC. The Atlas Corporation is the reorganization plan's proponent.

Judge Bondy will again consider allowances on June 18th when a study by Thomas Finletter, RKO attorney, of petitions and expense vouchers will be submitted.

In asking the reductions, Mr. Gale stressed RKO's present finances, and said the SEC's study of the petitions and of court and financial records had convinced him the firm could not pay more than $600,000 in claims.

The SEC report was preceded by listing of services rendered by each of 28 petitioners. The Atlas Corporation asked for approximately $850,000, for expenditures. This petition was particularly assailed by Mr. Gale, who said Atlas was not privileged to ask for reimbursement for payments to Leo Spitz, W. J. Merrill, and Rathvon and Company, because they were made solely to better Atlas' investment in RKO.

FOUR SONS

- **"POWERFUL AND ENORMOUSLY MOVING! RANKS HIGH ON LIST OF SUPERIOR ATTRACTIONS! NOTHING SHORT OF A TRIUMPH!"** *—Hollywood Reporter*

- **"TIMELY, UP-TO-THE-MINUTE, DEEPLY MOVING! VERY FEW PICTURES IN LAST FEW YEARS HAVE REACHED INTENSITY OF FEELING AND EMOTION ATTAINED!"**
  —Neil Rau, Los Angeles Examiner

- **"PLAYED WITH DEEP AND MOVING CONVICTION—A LIVING THING!"**
  —Hollywood Variety

- **"SPLENDID HUMANNESS, EXCEPTIONAL FERVOR, REMARKABLE TIMELINESS!"***—Edwin Schallert, Los Angeles Times*

- **"20th CENTURY-FOX HAS PRESENTED A PICTURE THAT WILL SMACK AUDIENCES RIGHT BETWEEN THE EYES!"**
  —Jimmy Starr, Los Angeles Herald-Express

20th CENTURY FOX

NEWSPAPER CRITICS 69 PER CENT WRONG ON FILMS, SURVEY SHOWS

Maximum Accuracy of Picture Ratings by Metropolitan Press Put at 31 Per Cent; 61 Productions Evaluated

by JAMES D. IVERS

Critical opinion of motion pictures as expressed in metropolitan newspapers corresponds with the vote of the public as expressed at the box office only 16 per cent of the time; the critics are approximately right another 15 per cent, and they are very wrong 69 per cent of the time. Also, their cumulative errors are on the side of overstatement, their average rating of a picture being 72 per cent while the box office evaluation measured by the same scale is only 51 per cent.

The percentages here are evolved from the accompanying table showing the comparative ratings by the critics and by the public on 61 pictures.

It may be parenthetically observed that no matter what rates now show in this table, Hollywood at some time in the history of each production project considered it, and intended it, to be a hundred percent enterment prospect.

Four "Best" Are Low

The ratings of critics and public coincide exactly in ten instances and in nine others they are close enough to be within a margin for error, but for the remaining 42 the differences range all the way to the extremes of the scale.

When the reviewers were wrong, the chart shows, they were very wrong and when they were right they were only approximately so. Four pictures on which they opened full throttle, using the best-picture-of-this-or-any-year technique, appear among the 12 lowest in the box office ratings. They are "Abe Lincoln in Illinois," "Grapes of Wrath," "Of Mice and Men" and "Pinocchio." These also were four of the nine which received a 100 per cent rating from the critics. Of the remaining five, "Goodbye Mr. Chips" and "Mr. Smith Goes to Washington" were rated at 100 per cent at the box office as well, "Pygmalion" and "Wuthering Heights" 75 per cent, and "Dark Victory" 70 per cent.

Also favorites of the critics were "Intermezzo," "The Lion Has Wings," "Rulers of the Sea," "Nurse Edith Cavell" and "We Are Not Alone." These five are among the next lowest group of six in the public's percentages.

"Pictures with a Message"

Four of these critics' darlings are among the six pictures classified under Note d in the list as "pictures with a message." They are "Grapes of Wrath," "Of Mice and Men," "The Lion Has Wings" and "Nurse Edith Cavell." The other two, "Golden Boy" and "The Rains Came" require special note.

"Golden Boy," as written for the stage by Clifford Odets was an expression of that writer's theme of futility and carried much of his philosophy in its lines. When the motion picture version was made it was decided to soften this considerably, chiefly by radically changing the ending. The critics rose in a solid front of protest against what they implied was a desecration of a powerful stage drama. As for instance:

Howard Barnes, *Herald-Tribune*: "A happy ending which does much to negate the whole theme. . . ."

Eileen Creelman, *Sun*: " . . . weakened by the prettified ending."

Frank Nugent, *Times*: "Interesting . . . but scarcely a first rate motion picture."

William Boehnel, *Telegram*: "The happy

Press Critics' Opinions Compared With Box Office Performances

The ratings given for reviews and for box-office performances are based on a percentage scale, applied with equal weights to both subjects. In computing the critics' ratings each reviewer's opinion of each picture was given a value and a mean taken for the final rating for the chart. They were compiled from reviews appearing in the New York Times, Herald-Tribune, Daily News, Sun, World-Telegram, Post *and* Journal-American. *The box-office performance ratings were computed on a comparative basis from actual receipts in a large circuit operating houses in important population centers and in smaller towns and rural situations.*

Picture	Release Date	Metropolitan Critics' Combined Rating	Box Office Performance
Abe Lincoln in Illinois	April 19	100 (See Note a)	20
Allegheny Uprising	Nov. 10	55	35
Angels Wash Their Faces	Aug. 20	25	20
Babes in Arms	Oct. 13	45	100
Bachelor Mother	Aug. 4	90	60
Balalaika	Dec. 29	45	20
Barricade	Dec. 8	25	20
Chump at Oxford	Feb. 16	10	10
Dark Victory	April 22, '39	100 (See Note b)	70
Daughters Courageous	July 22	70	70
Daytime Wife	Nov. 24	45	25
Disputed Passage	Oct. 27	65	70
Drums Along the Mohawk	Nov. 10	95	95
Dust Be My Destiny	Sept. 16	35	15
Each Dawn I Die	Aug. 19	65	55
Earl of Chicago	Jan. 5	70	15
Fighting 69th	Jan. 27	70	100
Fifth Avenue Girl	Sept. 22	75	50
Four Feathers	Aug. 4	85	65
Four Wives	Dec. 25	50	20
Geronimo	Jan. 12	30	30
Golden Boy	Sept. 5	50 (See Note d)	95
Goodbye, Mr. Chips	July 28	100 (See Note b)	100
Grapes of Wrath	Mar. 15	100 (See Notes a, d)	20
Great Victor Herbert, The	Dec. 29	65	95
Gulliver's Travels	Dec. 22	85	75
His Girl Friday	Jan. 18	70	95
Hollywood Cavalcade	Oct. 13	55	25
Housekeeper's Daughter	Oct. 26	65	50
Hunchback of Notre Dame	Dec. 29	60	90
I Take This Woman	Feb. 2	10	15
Intermezzo	Sept. 22	90	25
Invisible Stripes	Dec. 30	55	25

[*Listing continued on opposite page*]

(Continued from opposite page)
ending takes most of the bitterness and futility out of Mr. Odets' fine drama."

Even Kate Cameron of the *Daily News* who adheres to a star rating and a reportorial review said, "Accurately transferred to the screen except for the changed ending." Miss Cameron's paper sponsors annually the "Golden Gloves" tournament.

With the changed and happy ending the film received a box office rating of 95 to the 50 accorded it by the critics.

Nugent Objection Cited

In the case of "The Rains Came" Mr. Nugent of the *Times* objected vigorously to the romantic extract which he said the studio had made of Louis Bromfield's novel of social progress in India, although some literary critics might quarrel with what Mr. Nugent read into the novel. He said, "The film is the merest skeleton of the Bromfield work and that not too well reassembled. . . . It is completely a romance, not the composite biography-romance-social treatise which became a best seller."

On the positive side the critics' score is slightly better. Of the 12 highest grossing pictures in the list they called the turn on six, "Goodbye Mr. Chips," "Mr. Smith Goes to Washington," "Drums Along the Mohawk," "The Old Maid," "The Real Glory" and "That's Right, You're Wrong." On four, in the words of Mr. Chamberlain, they missed the bus. These were "Babes in Arms," "Golden Boy," "The Great Victor Herbert" and "Hunchback of Notre Dame." The reviewers quarrelled with all of them on esoteric grounds which the public entirely failed to discover. On the remaining two, "Fighting 69th" and "His Girl Friday" they were lukewarm but reasonably close.

Review's Influence Shown

In considering the results the not inconsiderable influence of the reviews themselves on theatre attendance, especially in the New York area, must not be ignored. This is especially true in the case of foreign pictures, many of which are hailed enthusiastically in the press. When they are so received they are consistently successful at the box office but, since no basis of comparison is possible between the receipts of such pictures at the few theatres which play them in New York and the grosses totalled by the releases of a major distributor, they were not included in the study.

Recent examples have been "The Baker's Wife," "Harvest," "The Human Beast," and "Port of Shadows." These were mentioned by all the critics as outstanding and by several of them on numerous occasions as among the best of the year, American or foreign. All four subsequently made record runs at independent "art" theatres in New York and other metropolitan centers.

More remote are "Grand Illusion" and "Mayerling," both of which received high critical acclaim and both of which were booked by major circuits where they made substantial showings.

That the critics are seldom in complete agreement on condemning a picture is reflected in the chart by the scarcity of low ratings in the reviewers' column. For the most part they are in substantial agreement when their opinions are favorable. When they differ there is a sharp division usually between the writers for the *Times* and the *Herald-Tribune*, supported in some cases by the *Sun* and *World-Telegram*, and the reviews appearing in the *Daily News and* the *Journal-American*.

Because of the special circumstances of exploitation and selling methods surrounding "Gone With the Wind" it was not included in the study. It was accepted unanimously by the critics as one of Hollywood's greatest and it set new and unusual box office records.

Score of the Newspaper Critics And Receipts at the Box Office

[*Listing continued from opposite page*]

Picture	Release Date	Metropolitan Critics' Combined Rating	Box Office Performance
Lady of the Tropics	Aug. 11	55	35
Light That Failed, The	Feb. 9	85	50
Lion Has Wings, The	Jan. 19	90 (See Note d)	25
Little Old New York	Feb. 9	70	30
Love Affair	April 7, '39	95 (See Note b)	50
Marx Brothers at Circus	Oct. 20	55	50
Mr. Smith Goes to Washington	Oct. 19	100 See Note b)	100
Ninotchka	Nov. 3	90 (See Note b)	50
Nurse Edith Cavell	Sept. 29	95 (See Note d)	25
Of Mice and Men	Jan. 12	100 (See Notes a, d)	15
The Old Maid	Sept. 1	95	95
Pinocchio	Feb. 23	100 (See Note a)	25
Pygmalion	Mar. 3	100 (See Note b)	75
Rains Came, The	Sept. 15	65 (See Note d)	85
Real Glory, The	Sept. 29	90	90
Roaring Twenties, The	Oct. 28	85	85
Rulers of the Sea	Nov. 17	90	30
Stagecoach	Mar. 3	95 (See Note b)	60
Stanley and Livingstone	Aug. 18	70	60
Swanee River	Jan. 5	30	25
That's Right, You're Wrong	Nov. 24	90	90
They Shall Have Music	Aug. 18	80	50
Thunder Afloat	Sept. 15	90	55
Vigil in the Night	Feb. 9	70	55
We Are Not Alone	Nov. 25	90	15
Wizard of Oz	Aug. 25	90 (See Note b)	40
Women, The	Sept. 1	85 (See Note b)	85
Wuthering Heights	April 7, '39	100 (See Notes b, c)	75

Note a: "Abe Lincoln in Illinois," "Grapes of Wrath," "Of Mice and Men" and "Pinocchio" received critical acclaim far beyond that ordinarily accorded any picture by newspaper reviewers.

Note b: "Dark Victory," "Goodbye Mr. Chips," "Love Affair," "Mr. Smith Goes to Washington," "Ninotchka," "Pygmalion," "Stagecoach," "The Wizard of Oz," "The Women," and "Wuthering Heights" were the selections of the Newspaper Film Critics of America for the ten best pictures of 1939.

Note c: "Wuthering Heights" received the New York Film Critics award as the best picture of 1939.

Note d: "Golden Boy," "Grapes of Wrath," "The Lion Has Wings," "Nurse Edith Cavell," "Of Mice and Men," "The Rains Came" were "pictures with a message" or were adapted from stories written with that end in view. For "Golden Boy" and "The Rains Came" in particular of story.

Pettey Successor Shortly

The appointment of a successor to Tom Pettey, former press agent for the Association of Motion Picture Producers, Hollywood, is expected to be made when Will H. Hays, president of the Motion Picture Producers and Distributors of America, arrives on the Coast June 15th for his annual summer visit. Mr. Pettey resigned last week to become Hollywood correspondent for the forthcoming *PM*.

Compares Appeal of Motion Pictures

Mrs. J. Marion Reece, chairman of the division of motion pictures of the Pennsylvania Federation of Women's Clubs in a talk last week before the Bloomsburg, Pa., chapter of the American Association of University Women, said that for every person who reads a book, 100 go to the motion pictures; for every person who goes to a concert, 10,000 go to the motion pictures, and for every person who goes to an art gallery, 100,000 go to the motion pictures.

Max Laemmle Gets Film

Max Laemmle this week signed a contract with Juno Films for the exclusive Coast distribution of "Human Beast," French film.

GROSSES FALL IN EASTERN CANADA AS FEAR OF AIR RAIDS SPREADS

Theatres Study War Insurance While Audiences Listen to Radio News; Plans Set for National Clearance Board

The gravity of the war situation in Europe has reduced attendance at motion picture theatres in the eastern provinces of Canada where people, realizing their relative proximity and vulnerability to German attack follow the radio news with intense interest and growing alarm. Serious consideration is being given to air raid insurance for theatres, partcularly those in the seaports of St. John, Halifax, Sydney, North Sydney, Pictou, Yarmouth, St. Andrews, Lunenburg, Liverpool, Dartmouth and Digby. Some exhibitors have been cutting off their screen programs to insert radio news as a means of competing with radio in the home.

Clearance Board Supported

Also of much import in the week's trade news in Canada was the unanimous support all branches of the Canadian film industry gave to a resolution calling for the establishment of a national clearance board in the Dominion "for the purpose of establishing a fair deal for all parties in the matter of priority and clearance." The decision was taken at a meeting in Toronto of the Motion Picture Section of the Toronto Board of Trade.

Louis Rosenfeld of Columbia moved the resolution, and J. J. Fitzgibbons, vice-president of Famous Players Canadian, seconded the motion.

As planned, the board will consist of two representatives of the circuits, two of the distributors and four of unaffiliated theatres. The groups are expected to name their representatives before the end of next week. The decision also provides for district boards in exchange centers to deal with priority and clearance under the rules framed by the national board, with headquarters in Toronto. Any district board decision is binding on the parties concerned, subject to appeal to the national board for which a $25 fee is to be charged.

Organization of the local boards will follow immediately after the appointment of the national board personnel. Annual meetings will be held in June of each year.

Local Nuisance Taxes Dropped

In the plan for reorganization of the public financing system of Canada, proposed in the report of the Royal Commission on Dominion-Provincial Relations and now before the House of Commons, nuisance taxes, such as the gasoline, amusement and sales levies, are to be eliminated by provincial and municipal governments which will, however, continue to impose license fees and real estate imposts.

The Dominion proposes to establish a definite system of corporation tax which would replace the many levies from Federal, provincial and civic governments on incorporated companies, income, gross profit, dividends, business turnover, branch establishments, chains, payment to foreign offices and other details of operation. The government proposes to have the exclusive right of taxation on private incomes in a move to simplify the whole tax situation. Because of the loss of revenue to provinces and cities, the unemployment relief, social services and other heavy charges will be assumed by the Federal authority.

The proposal for concentration of all forms of corporation tax under Federal control and the elimination of nuisance taxation has met with enthusiastic response among film distributors, theatre circuit executives and exhibitors generally because of the prospect of financial economy for all parties concerned, including the government.

WALKER ASKS FOR SELF-GOVERNMENT

"The Government cannot legislate for showmanship," former New York Mayor James J. Walker declared, in an address, Thursday, May 23rd, at the regular bi-weekly luncheon of the Associated Motion Picture Advertisers, New York, in which he repeatedly assailed Governmental "interference" in the film industry, said that a reorganization of the industry was necessary, and appealed for self-government and conciliation in the industry.

"The industry is not as flexible as it could be, for its own good," he remarked.

Famous Players Officers Visit Maritime Provinces

by VICTOR SERVICE

in St. John, N. B.

Three problems were given attention by N. L. Nathanson, president; J. J. Fitzgibbons, vice-president and general manager, and B. Geldsaler, program manager, of Famous Players Canadian Corporation, in their first joint tour of the maritime provinces, and first visit of Mr. Nathanson.

The problems were Bill 92, aimed at drastic control of picture distribution in Nova Scotia, and which has remained on the books despite an exhibitor-distributor campaign for repeal; the fact that Capitol, St. John, and Capitol, Halifax, the biggest houses in the maritime end of the circuit of about 200 theatres have continued to operate at a loss, and expansion of theatre operations by the company on the Atlantic. They also inspected a site for a new theatre in Moncton.

The vital problem is that involved in the legislation, passed at the 1939 session and giving arbitrary powers to the provincial censor board in the distribution of pictures and providing heavy fines for infractions as well as license fees. A conciliation board is now funtioning, pending enforcement of the law, and all distributors insert a clause in each contract with exhibitors, nullifying the contract if and when the law is enforced.

Select Location for Canadian Production

by E. S. ROBERTS

in Vancouver, B. C.

Michael Powell, producer from Denham studios, England, was a recent visitor to British Columbia, selecting locations for a Canadian production to be made this Summer. Emeric Pressburger, who wrote the screen stories for "U-Boat 29" and "Contraband," will prepare the scenario for the forthcoming production. Alfred Seabourne, film editor, is remaining in Canada to complete arrangements while the rest of the party, including Roland Gillett, associate producer, returns to England.

Scenes will be taken in a number of locations across Canada, using at least 12 English actors and actresses, with shooting scheduled to start in July. Interiors will be made in the English studios.

Following close on this visit came that of a Canadian production unit, working on one of the "Canada at War" series of short subjects for theatrical distribution, produced by the National Film Board. Cameraman Ross Beesley and Director Gordon Sparling of Associated Screen News, Montreal, made a number of British Columbia scenes for "Peoples of Canada," which will be an impressionistic historical record of the pioneering immigrant groups who now make up the peoples of the Canadian nation.

Gasoline Strike Settled

Theatre owners and managers breathed a sigh of relief when the gasoline "strike" in British Columbia was settled. Gasoline distributors and refiners went on strike for seven days against price regulation orders of the British Columbia government, cutting off all supplies to retail service stations, thus curtailing movement of cars.

Effect of the "strike" was to reduce theatre attendance, particularly for the larger downtown houses, an estimated 10 to 15 percent. An armistice was reached at the end of the seven days, and supplies were immediately made available. The provincial government won the argument, secured a three-cent reduction in retail prices for gas.

The last stand of stock companies and legitimate performances in Vancouver is doomed. The Empress Theatre, one of the oldest theatre properties in the city has been sold to a food market chain and will be razed later in the year to make way for new market premises.

Lew Maren, recently appointed as representative for RKO to the Pacific Northwest, paid his first official visit to Vancouver and Victoria last week. He reported generally fair business throughout the Northwest.

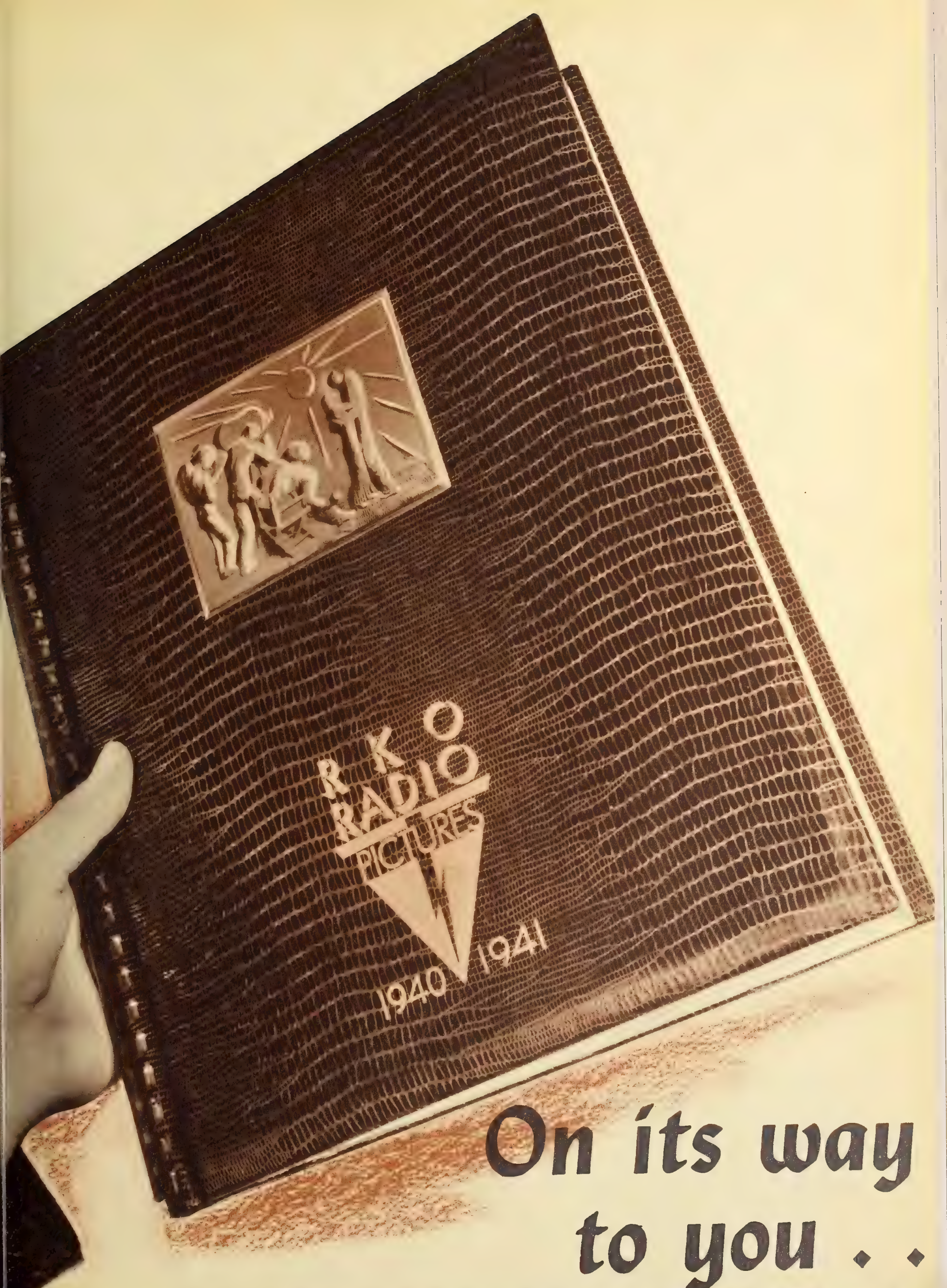
Ontario Theatre Openings

A report issued by the Provincial Government shows that 21 theatres have been built in Ontario in the 12 months ending May 31st, the net increase being 19 with a total of 391 theatres in operation. The totals for preceding years were: 1939, 372; 1938, 354; and 1937, 329.

The number of public halls in which entertainment and transient film shows are presented has shown a steady decline. The licensed halls in 1937 totalled 3,344 but the total has dropped to 2,554, the decrease in the past year being 182. The total of licenses for recent years also has declined, the number now standing at 133 as compared with 234 one year ago and 326 in 1937.

The lid is to be clamped down on gambling in Cornwall, Ont., Saturday, June 1st, according to police authorities, bringing to an end three years of unrestrained games of chance. An average of five public Bingo games have been held in Cornwall each week, each drawing crowds up to 2,500.

Empire-Universal Films, Ltd., will hold its annual sales convention in Toronto about June 15th when branch managers and salemen will hear talks by Universal and Republic executives from the United States and an outline of British releases for the coming season. Preparations are in the hands of Oscar Hanson, president; Paul Nathanson, vice-president, and Clair Hague, who attended the Universal convention in Atlantic city.



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REPUBLIC ANNOUNCES 58 FEATURES FOR 1940-41, INCREASE OF EIGHT

Feature Schedule Changed to Include Two Autry Singing Westerns in Top Bracket; Don Barry Has Eight

Republic Pictures Corporation steps into its sixth year with an announced schedule of 58 features and four serials for the 1940-41 season, an increase of eight features over that announced for the season now closing, James R. Grainger, president, told the company's Pacific Coast sales convention in San Francisco which opened Tuesday.

Other executives attending the two day meeting were Herbert J. Yates, president ot Consolidated Film Industries, and M. J. Siegel, president of Republic Productions. Franchise holders and branch managers from the West attended.

The company this week bought up the Republic franchises and exchanges of Herman Gluckman in New York and Philadelphia. Mr. Gluckman will continue in charge of both offices.

"Productions will be generally higher throughout the entire program, with a strong effort to deliver star names in pre-sold attractions," it was announced.

With Republic releasing four "DeLuxe," six "Anniversary" and 16 "Jubilee" productions, the "regular" feature line-up will remain the same as in the past season, except for one change, which provides for the inclusion of two Gene Autry musical westerns.

Western Program Changed

However, the western program will be changed to include eight Don (Red) Barry westerns, in addition to six Gene Autry productions, eight Roy Rogers westerns, and eight Three Mesquiteers westerns.

Republic's serial set-up will again feature two "Super" and two "Stream-line" serials.

Heading the new season's "DeLuxe" productions are "Lady From New Orleans," a Beth Brown story, of the gayest city in the world; "Hit Parade of 1941," a musical; "Soldiers Of Fortune," a Richard Harding Davis story, and "Thunder Over Alaska," a story of Alaska by Rex Beach.

"False Witness," a story with a small-town background, by Irving Stone; "Storm Over India," by Richard Blaker; "Puddin' Head," starring Judy Canova; "Gangs of Kansas City," by Jack Moffitt; "The Big Bonanza," a Peter B. Kyne story, and "Roaring Forties," by Nat Ferber, are announced as the six "Anniversary" productions.

Two Autry Specials

The two Gene Autry "Special Premiere" productions picked for top release are to be "Melody Ranch," the title from Autry's radio show, and "Down Mexico Way," a story by Jack Moffitt, with radio and screen stars.

The 16 "Jubilee" productions announced are "The Imposter"; "Barnyard Follies," a rural musical; "The Girl From Frisco," by Medora Field; "Black Beauty," the Ann Sewell novel; "Doctors Don't Tell," a *Liberty* magazine story; "Meet The Missus," a Higgins Family film; "Friendly Neighbors," starring Weaver Brothers and Elviry; "Moon Over Mulberry Street," from the stage play; "Ten Nights in a Barroom," a modernized version by William W. Pratt; "Bowery Boy," "Arkansas Judge," starring Weaver Brothers and Elviry; "Petticoat Politics," a Higgins Family film; "Notorious Lady," from the headlines; "Honeymoon Isle," about the much publicized isle, and "Old Gray Mare," starring Weaver Brothers and Elviry.

"Old Mill Stream," "Ride Tenderfoot Ride," "Valley of the Moon," "Song at Twilight," "Under Fiesta Stars," and "Old Faithful" are the 'hit-tune' titles of the six Gene Autry "Supreme" productions.

The eight westerns in the Roy Rogers group, featuring stories of the west, will be "Colorado," "Border Legion," "Young Bill Hickock," "Robin Hood of the Pecos," "Custer's Last Stand," "In Old Cheyenne," "Sheriff of Tombstone," and "Nevada City."

Bob Livingston, Raymond Hatton and Duncan Renaldo, the "Three Mesquiteers," will be seen in "Oklahoma Outlaws," "Arizona Skies," "Texas Trail Blazers," "Phantom Raiders," "Gaucho of Eldorado," "Raiders of the Alamo," "The Old Spanish Trail," and "Code of the Desert."

Barry in Eight

The new Don (Red) Barry series of eight westerns are to be "Tulsa Kid," "Frontier Vengeance," "Two Gun Sheriff," "Texas Terror," "Wyoming Wildcat," "Desert Bandit," "Kansas Cyclone," and "Bad Man From Rio."

"Superman" and "Dick Tracy Strikes Again," to follow the previous Dick Tracy's releases, are the two serials in the 15-episode "Super Serial" group, with "Jungle Girl," and the comic strip, "King of the Royal Mounted," in the "Streamline" grouping of 12 episodes each.

FILMS HALTED FOR "FIRESIDE CHAT"

A. H. Blank, president of Tri-States and Central States Theatres Corporation, according to word from Des Moines, issued an order to the managers of more than 100 theatres in the circuit in Iowa and Nebraska to stop the projection machines when President Franklin D. Roosevelt delivered his "Fireside Chat" Sunday night and tune in on the address over the theatres' loud speakers.

Oklahoma Variety Opens; Dallas Budget, $75,000

John H. Harris, chief barker for the Variety clubs, will go to Oklahoma City for the opening of the local club. He will be accompanied by James G. Balmer, national dough guy. R. J. "Bob" O'Donnell, Dallas chief barker, will be the principal speaker.

The Pittsburgh Variety Club's traveling theatre will present film shows to shut-ins in various hospitals and homes during the next five weeks.

The Dallas Variety Club has set up a $75,000 fund to further their charitable efforts. The latest activities of the club include the construction of a swimming pool in Sullivan Park for the use of underprivileged children.

Meanwhile in Cincinnati, Ohio, approximately 500 attended the seventh annual dinner-dance of the Cincinnati Variety Club in the Netherlands Plaza hotel, proceeds of which will go to the Club's charity fund.

Government Files Bill in Nashville; Two Adjournments

The Federal Government this week filed an incomplete bill of particulars in Nashville district court in its anti-trust suit against the Crescent Amusement Company and major distributors in response to motions of the defendants and in accordance with the order of the court entered February 23rd.

"Information Not Available"

The Government bill stated in several instances that it was not able "to supply the information requested at this time," and reserved the right "to serve upon the defendants such other and further particulars as may subsequently come within its knowledge."

The Government also admitted that it was unable to furnish a complete list of theatre operators whose competition was "restrained, suppressed or eliminated." However, the bill listed 19 exhibitors with 30 theatres in Tennessee, Kentucky, Albama and North Carolina and in each instance cited what is purported to be "distress methods and manners employed" in the relations of these theatres with distributors.

List Is Incomplete

Also, in what was admitted to be an incomplete list, the bill named 12 independent exhibitors in the four states who were said to have "received less favorable privileges of selection" in the buying of films, and in another list named several theatres which, it was charged, had been forced out of business as a result of the alleged treatment.

The Crescent case has not yet been placed on the court trial calendar in Nashville since no answers to the Government's bill of complaint were required of the defendants pending the filing by the Government of its bill of particulars.

Postpone Philadelphia Case

The Admiral theatre, Philadelphia, anti-trust suit against Warner Theatres there and major distributors scheduled for trial in federal court there starting this Tuesday has been postponed indefinitely.

It is rumored that an out-of-court settlement will be made, although both Morris Wolf, attorney for Warners, and Irving A. Winegrad, attorney for Reubin Shapiro and Harub Amusement Corporation, operating the Admiral, denied such a move is intended. They said the reason for delay is that many who have been subpoenaed as witnesses, have been called to New York in the Government anti-trust trial which starts Monday.

The Admiral charges monopolistic practices in cutting off the theatre's product when it tried to cut admissions to compete with circuit theatres.

Grant Time in Missouri

The federal court at St. Joseph, Mo., has granted major distributors and the Dubinsky Brothers circuit, defendants in the suit of Frank Cassil of the Rialto there for damages of $450,000 to June 11th in which to file their answer.

PARAMOUNT LOOKS TO PERCENTAGE SALES TO BALANCE FOREIGN LOSSES

Los Angeles Convention Hears Plans for 44 to 50; New Exploitation, Selling Effort Urged to Boost Revenue

Clipping its 1940-41 commitment from last year's 52 features to 44 to 50, all "A's," Paramount's management, last weekend, declared itself embarked upon an intensified policy of "sales to—and for—exhibitors." Paramount's feature and short subjects programs were detailed in MOTION PICTURE HERALD last week on pages 35-36, prior to announcements at the company's annual sales convention in Hollywood.

Revenue Increase Sought

Elimination of "B" pictures in anticipation of a predicted elimination of dual billing, contraction of foreign revenues and necessity of expanding domestic receipts were basic factors in formulation of a two-edged selling effort expected to increase the proportion of percentage deals for exhibition of the company's product and the number of potential ticket-buyers to make them profitable.

No sunkissed California blooms littered the Fiesta Room of Los Angeles' Ambassador Hotel where 125 division, district and branch managers heard the new season's news from grim lips of stern Paramount executives, and no side trips to Catalina or 'Frisco's Fair relieved the tension of closed sessions carrying steadily through the three days of the war-conscious convention.

Instead, delegates heard Paramount's president, Barney Balaban, declare:

"The largest part of my business life has been spent in exhibition, and I know just enough about that phase of our business to know that the exhibitor has had and will continue to have the long end of the stick, and that's that. But this cannot continue to be a buyer's market. The scales will have to be tilted slightly in favor of the producer, and that does not mean starting a war between distribution and exhibition. It does mean that those boys who have turned their businesses over to their general managers or bookers, who are too busy to see pictures, to apply the showmanship and desire to work which they must have had to have built their institutions, will have to go to work again, paying us just prices and giving our productions proper playing time.

New Selling Basis Seen

"I told you last year," they heard him continue, "that we were approaching the time when film would be sold on a basis different than in in the past, and that the present method of selling would be scrapped. I believe that we are just a year closer to that time.

"This is a time when a natural impulse is to reduce investments in product. Instead of running to cover, Paramount is shooting the works. Fortunately, our company at this time is in a position where it does not have to do anything panicky," he added.

From Neil F. Agnew, vice-president in charge of sales, delegates heard, in separate divisional meetings and in full session, all closed to the press, reasons why the company felt justified in expecting Mr. Balaban's demand for increased domestic receipts to be met by the sales force. They were told that the 44 to 50 pictures on the new program would cost no less to produce than the 52 offered for 1939-40, that they would average $100,000 more per picture, budget-wise, and that elimination of the B type picture, commonly sold on flat terms, would result in closing of more percentage contracts which would command longer runs and preferred playdates.

Further reasons for expecting increased revenues from domestic exhibition were supplied by Robert M. Gillham, director of advertising and publicity, who told the delegates on Saturday that this year's advertising appropriation would match last year's $2,000,000, dollar for dollar, and that a staff of field exploitation men would be added for the purpose to stimulate theatre attendance by intensified campaigning at the point of box office contact.

To Augment Field Staff

Following up successes achieved last year by sending exploitation men from home office and studio into the field to handle premieres and openings, Mr. Gillham said, he will appoint an exploiteer for permanent duty in each of the company's eight divisions, giving those in the larger divisions an assistant each. These men will be instructed to work with the division managers, cooperate with exhibitors both directly and through dissemination of exploitation information to exhibitors by salesmen, most frequent immediate contact, according to the Gillham plan. They will be under direct supervision of Alec Moss, in charge of exploitation, and will make quarterly trips to Hollywood to acquire early familiarity with product in manufacture for purposes of planning exploitation.

"We plan to concentrate our large advertising budget in newspapers," Mr. Gillham told the delegates, "which experience has shown us brings a maximum of return for each dollar of expenditure. We will go into magazines only when a picture especially lends itself to this type of national advertising."

Mr. Gillham also pointed out to delegates that Paramount's 1940-41 product would be extensively exploited by radio, Jack Benny, Fred Allen, Bing Crosby and Bob Hope, all starred in Paramount pictures, having their own programs, and several other personalities which he named going on the air at appropriate intervals.

Delegates heard Y. Frank Freeman, vice president in charge of studio operations, predict elimination of dual billing as a natural consequence of current developments.

"There must come a greater contribution in exhibitor effort," he went on. "In the past, some of them (exhibitors) have been too prone to accept pre-sold packages. They took our advance publicity, advertising and exploitation efforts and gave nothing in return. They merely advertised in the most meager way the fact that they had two top pictures at their house and waited for the audience to come in.

Greater Effort Urged

"Those days have changed. We in production, you in the field, and the exhibitors who show our product, must display greater effort. You must drive, and constantly drive, to give to production the revenue we need so that we can continue to give you the pictures you want. And the exhibitors are going to have to make an increased drive for business themselves."

Early on the first day of the convention John W. Hicks, Jr., vice-president in charge of foreign operations, had painted a grim picture of conditions overseas.

"We are still in business," he told them, "and still working" but "the war is a terrible thing. Some of our employees in belligerent lands have been killed at their posts. But we are maintaining our organization so that when peace comes again we will be ready to step in and rehabilitate our business."

Total Loss Seen

Of foreign revenues Mr. Hicks said, "From a market that brings in from $12,000,000 to $15,000,000 in normal times we cannot definitely say whether we will get one-fourth, one-tenth or any part of that—even a penny."

Other speakers included William LeBaron, chief of production; Adolph Zukor, chairman of the board; Joseph J. Unger, eastern and Canadian division sales manager; Charles M. Reagan, western division sales manager; O. A. Morgan.

Short talks on distribution problems in their territories were made by Alvaro Reyes, manager for Colombia; Frank Kennebeck, general manager for India, and Arthur L. Pratchett, general manager for Cuba, Mexico and Central America.

A. M. Botsford, executive assistant to Mr. LeBaron; Arthur Hornblow, Jr., Mark Sandrich, Anthony Veiller, William A. Wellman, Harry Sherman and Boris Morros also spoke.

The following salesmen and booking managers were elected to the "100% Club" for 1940: Eastern division—George Beattie, Philadelphia; Tom Duane, Boston; George Elmo, Pittsburgh; Edward V. Maloney, Boston; Welden A. Waters, Albany; Canada—Thomas F. Dowbiggin, Montreal; Southern division—Albert Duren, Atlanta; James C. Goodson, Jr., Atlanta; Arthur F. Larned, Dallas; Western division—Ben F. Elrod, Chicago; John R. Fritcher, Minneapolis; Glenn H. Haviland, Seattle; Chester A. Roeder, St. Louis; Hilland E. Stuckey, Detroit, and Alfred Taylor, San Francisco.

Delegates departed Los Angeles aboard a special train Sunday, May 26th at 9:30 P.M.

COLUMBIA SETS TWO REGIONALS IN JUNE

Columbia Pictures, last of the ten principal distributors to set dates for 1940 sales conventions, last Friday announced two regional meetings, one in Chicago at the Blackstone Hotel, June 4th-7th and the other in Atlantic City, June 11th-14th. A. Montague, general sales manager, will preside at both sessions. Only two other distributors are still to meet in convention this year: Warners, June 10th to 12th in Pittsburgh and June 17th to 19th in Chicago, and Republic, May 28th-29th in San Francisco, June 4th-5th in Memphis, June 6th-7th in Chicago and June 11th and 12th in New York.

Jack Cohn, Columbia vice-president, will head the home office delegation to the Chicago meeting. Others who will attend are Rube Jackter, Louis Astor, John McConville, Lou Weinber, Max Weisfeldt, H. C. Kaufman, Maurice Bergman, B. E. Zeeman, Maurice Grad, Al Sherman, S. Raisler, V. Borelli, I. Sherman, J. Freiberg and W. Brennan.

Duggan Seattle Manager

William M. Duggan has been named branch manager in Seattle for Monogram. He was formerly San Francisco manager.

THE HOLLYWOOD SCENE

Production Upsurge

With an activity almost feverish, Hollywood this week tried to forget the European war, and immersed itself in work. The result was that 16 films were finished, nine more than last week, and 13 started, four more than the week before. Shooting were 44, while 20 were being prepared and 66 edited.

Vital statistics:

COMPLETED

COLUMBIA:
"Girls of the Road"
"Durango Kid"
MGM:
"I Love You Again"
"One Came Home"
"Gold Rush Maisie"
MONOGRAM:
"The Last Alarm"
PARAMOUNT:
"Texas"
"Dancing On a Dime"
RKO:
"Dreaming Out Loud"
"Stage to Chino"
REPUBLIC:
"The Fighting Marshal"
UNIVERSAL:
"Slightly Tempted"
"I'm Nobody's Sweetheart Now"
"A Modern Monte Cristo"
WARNERS:
"The Sentence"
"Episode"

STARTED

COLUMBIA:
"He Stayed for Breakfast"
"Five Little Peppers at School"
MONOGRAM:
"Boom Town Killer"
RKO:
"Men Against the Sky"
"One Crowded Night"
REPUBLIC:
"Carolina Moon"
EDWARD SMALL (UA):
"Kit Carson"
20TH-FOX:
"Charlie Chan in the Wax Museum"
"Ghost of the Cisco Kid"
UNIVERSAL:
"Spring Parade"
"When the Daltons Rode"
WARNERS:
"City for Conquest"
SIG NEUFELD:
"Hold That Woman"

Columbia had four features shooting; MGM, four; Paramount, five; RKO, two; Republic, two; Hal Roach (UA), one; 20th-Fox, four; Universal, one; Walter Wanger (UA), one, and Warners, five.

Two short subjects were finished and three started.

▽

Finding itself faced with the actuality of a practically non-existent foreign market, the necessity of underwriting its product on the basis of domestic returns, Hollywood, this week and for many to come, by all indications, is digging deep to unearth new selling approaches.

One of the first indications of the trend has been the revival of "sepia blue" in film prints, the process currently being used in Samuel Goldwyn's "The Westerner." Formerly used in certain sequences by Douglas Fairbanks, the process was dropped with the coming of sound, according to Gregg Toland, Goldwyn cinematographer, because it affected the sound.

Recently, however, a revised process was worked out by Mr. Toland in conjunction with the Metro-Goldwyn-Mayer laboratories. Costing two-tenths of a cent extra per foot, the process calls for the development of the film to be a "shade weaker" than normally. The film then goes through an extra bath which bleaches out the silver, leaving a faint image. Another bath is then used which replaces the silver with iranium and copper, providing blue and brown tones.

Differing from conventional sepia as it appears on the screen in that the blue tone provides depth as well as tint to background, the process will also be used in "The Westerner" trailers.

▽

"The Melody Maker," a musical feature, will be released by Hoffberg Productions, Inc., June 1. The picture will introduce six new song numbers, "The Best Thing in Life," "Love's a Racketeer," "The Minstrel Boy," "When Loves Are So Many," "I Love the Moon" and "McDougal, McNab and McKay." In addition three dance tunes will be played, "Moonlight Madonna," "Sweet Muchacha" and "Tango Town."

▽

Negotiations with Metro-Goldwyn-Mayer for the re-adaptation to the screen of "Rio Rita" will be started next week by Harry Tierney, composer of the original musical score of that production and of "Irene," "Kid Boots" and several of the Ziegfeld "Follies." His plans call for the appearance in the remake of Jeanette MacDonald and Nelson Eddy. Mr. Tierney also plans a musical production of "Beau Brummel" for Broadway this Fall with Maurice Evans in the title role and with a film version to follow.

LEMONS TO HOPPER

Recently completed by Hollywood's Hedda Hopper, film columnist and actress, both in the media of pictures and radio, has been a series of radio programs for the Sunkist fruit enterprises, devoted to the exchange or barter system.

Miss Hopper's thrice-weekly 15-minute broadcasts, from April 8th to May 1st, were given over to the project as an experiment. For that period, she offered 12 gladioli bulbs in exchange for each letter received containing one dime and the wrappers of six Sunkist lemons.

The response, in Hollywood terms, was terrific. In the three weeks, 118,000 letters were received, containing 120,720 dimes, and representing, by the enclosed wrappers, the consumption of 60,350 dozen lemons. 1,207,000 bulbs were sent out.

Miss Parsons was reported ill during the period. Miss Hopper's program is continuing, sans offers.

JEANETTE MACDONALD is slated for the lead in a musical version of "Smilin' Through" at Metro-Golden-Mayer.

LOU EDELMAN has set "School for Soldiers" as his first Twentieth Century-Fox production.

GEORGE BRENT has been set to co-star with GERALDINE FITZGERALD in "You Can't Escape Forever" for Warner Brothers.

CLARK GABLE and ROBERT TAYLOR will co-star for the first time in "Osborne of Sing Sing" for Metro-Goldwyn-Mayer.

ABEM FINKEL has started work on the screen play of "The Dealer's Name Was George" for Warner Brothers.

ALBERT DEKKER was assigned to one of the top roles with WILLIAM HOLDEN and MARIA OUSPENSKAYA in "Birth of a Hero" for Paramount.

LOUIS HAYWARD has been signed to a two-picture deal by RKO Radio, following his work in "Dance, Girl, Dance."

JANE MURFIN is working on the screen play of "Tree of Liberty" for Metro-Goldwyn-Mayer.

KEYE LUKE has been signed by Monogram to play the male lead in a series of Hugh Wiley detective stories.

LESTER COLE and FRED NIBLO, JR., are working on the screen play of "Bad Boy" for Warner Brothers.

KAY FRANCIS has been signed to a two-picture commitment by RKO Radio. She will first appear in "Little Men."

ELSA BASSERMAN has been signed to a term contract at Warner Brothers.

OLIVIA DE HAVILLAND and JEFFREY LEE will portray the title character and Edgar Allen Poe, respectively, in Warners' "The Romance of Annabel Lee."

JAMES ELLISON is set for the male lead, opposite KAY FRANCIS, in "Debutantes, Inc.," for RKO Radio.

HERBERT MARSHALL and JAMES STEPHENSON have been assigned to the two male leads, opposite BETTE DAVIS, in "The Letter" for Warner Brothers.

UA-British National Negotiations Completed

Gerald Freeman, managing director of Anglo-American Films, distributor for British National, has announced that the deal by which United Artists will distribute two British National pictures in this country to meet the quota requrements of Samuel Goldwyn and Selznick International has been closed. "Contraband," starring Conrad Veidt, and "Gaslight," starring Diana Wynyard and Anthony Walbrook, are the two British National pictures involved in the deal.

The organization of United Artists' new pre-selling bureau, which will consist of fifteen men working from key cities under Monroe Greenthal, director of the bureau, and Lynn Farnol and who will handle exploitation of pictures from the time the stories are bought by the studio up through and including the opening at the theatres, will be completed this week ready to start work soon after June 1.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Brother Orchid

(Warner Brothers)

Gangster Comedy

Edward G. Robinson returns here to the gangster characterization of his screen beginnings but with emphasis on the comic side. The picture contains talk of murders and shows an attempted one, as well as some incidental sluggings, lots of rough and tumble fighting and some demonstrations of protection rackets, but laughs are more sought for than thrills.

The film may be described as falling, as to kind, about midway between "The Last Gangster" and a "Slight Case of Murder" although not precisely like either. Humphrey Bogart, likewise, has a gangster role recalling his early castings. Ann Sothern's performance as the girl is in her "Maisie" manner.

Earl Baldwin's screen play built up from Richard Connell's *Colliers'* magazine story introduces the gangster leader in the act of retiring to seek culture abroad, shows him bilked of his money by continental sharpers and returning in five years to resume leadership of his gang. Dethroned by his lieutenant, he seeks to recruit a new gang, and, shot for his pains, finds sanctuary in the Floracin Monastery (nondenominational). Joining this voluntary order, he learns about brotherly love and service, but returns to the outside world on vengeance bent when he reads of his sweetheart's engagement. In swift developments he achieves overthrow of his gangster enemy, then renounces romance and worldly interests to rejoin his cloistered brothers.

Previewed at Warners' Hollywood Theatre where the film provoked hearty laughter indicative of general satisfaction.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Executive producer, Hal B. Wallis. Associate producer, Mark Hellinger. Director, Lloyd Bacon. Screen play, Earl Baldwin. From a story by Richard Connell. Dialogue director, Hugh Cummings. Photographer, Tony Gaudio. Art director, Max Parker. Film editor, William Holmes. Sound, C. A. Riggs. Gowns, Howard Shoup. Makeup artist, Perc Westmore. Music, Heinz Roemheld. Musical director, Leo F. Forbstein. Orchestral arrangements, Ray Heindorf. Special effects, Byron Haskin and Willard Van Enger. Unit manager, Jack Saper. P.C.A. Certificate No. 6203. Release date, June 8, 1940. Running time, when seen in Hollywood, 88 minutes. General audience classification.

CAST

Little John Sarto	Edward G. Robinson
Flo Addams	Ann Sothern
Jack Buck	Humphrey Bogart
Brother Superior	Donald Crisp
Clarence Fletcher	Ralph Bellamy
Willie the Knife	Allen Jenkins
Brother Wren	Charles D. Brown
Brother Goodwin	Cecil Kellaway
Philadelphia Powell	Morgan Conway
Mugsy O'Day	Richard Lane
Red Martin	Paul Guilfoyle
Texas Pearson	John Ridgely
Brother MacEwen	Joseph Crehan
Brother MacDonald	Wilfred Lucas
Curley Matthews	Tom Tyler
Buffalo Burns	Dick Wessell
Pattonsville Superintendent	Granville Bates
French Frank	Paul Phillips
Al Muller	Don Rowan
Fifi	Nanette Vallon
Handsome Harry	Joe Caites
Turkey Malone	Tim Ryan
Dopey Perkins	Pat Gleason
Joseph	Tommy Baker

Manhattan Heartbeat

(Twentieth Century-Fox)

Marital Drama

Formerly called "Marriage in Transit" then "Rain or Shine," this is a film of life and love on a limited budget.

Robert Sterling appears to advantage as a young man predisposed to view matrimony as a millstone until the right girl, as interpreted by Virginia Gilmore, comes along. His philosophy then changes to the extent of providing her with some of life's nicer things at the expense of his own dreams of owning an airport.

The birth of a son and the struggle to provide the best medical care make things come out right in the end, as well as providing an opportunity for action in scenes of an airplane power dive as the young man, anxious to earn money, takes the ship up under false pretenses.

Comedy relief is provided by nimble-jointed Joan Davis, whose young man is portrayed by Edmund MacDonald.

Sol Wurtzel was executive producer and David Burton directed. The story was the work of six collaborators, the screen play having been written by Harold Buchman, Clark Andrews, Jack Jungmeyer, Jr., and Edith Skouras, from a play by Vina Delmar and Brian Marlow, based on a novel by Miss Delmar.

Previewed at the Fox Uptown in Hollywood to adequate enthusiasm.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Director, David Burton. Screen play, Harold Buchman, Clark Andrews, Jack Jungmeyer, Jr., and Edith Skouras. From a play by Vina Delmar and Brian Marlowe. Based on novel by Vina Delmar. Photographer, Virgil Miller. Art directors, Richard Day and George Dudley. Set decorator, Thomas Little. Film editor, Alexander Troffey. Costumer, Herschel. Sound engineers, Joseph Aiken and Harry M. Leonard. Musical director, Cyril J. Mockridge. P. C. A. Certificate No. 6215. Running time, when seen in Hollywood, 70 minutes. Release date, July 19, 1940. General audience classificatoin.

CAST

Johnny	Robert Sterling
Dottie	Virginia Gilmore
Edna	Joan Davis
Spike	Edmund MacDonald
Preston	Don Beddoe
Dr. Bentley	Paul Harvey
Sweeney	Irving Bacon
Grandma	Mary Carr

Four Sons

(Twentieth Century-Fox)

Hitler Takes Czecho-Slovakia

This remake of a 1928 release of identical title differs from the original in dating and point of view but follows the same story outline. Whereas the 1928 film presented a Bavarian mother of four sons losing three of them in World War I, the 1940 version presents a Czecho-Slovakian mother of four sons losing two of them in events pertaining to the German occupation of their country and another in the Nazi conquest of Poland. In both films the fourth son goes to New York, supplying an ending for the prevent version by sending for his mother.

Although the phrases "fifth column" and "trojan horse" are not employed in the picture, "German Social Clubs," as they are termed in dialogue, are dealt with as a story factor. "Heil Hitler" is shouted by Nazi troopers in uniform shown rounding up citizens who have opposed annexation or taken up arms. A burgomaster is murdered for his display of loyalty and arrests of other village leaders sharing his attitude are shown. Dialogue and incident combine to represent national defense as glorious, aggression as reprehensible, treason as unpardonable and the fate of Czecho-Slovakia as tragic.

The story opens perhaps a year before the first German-Czech crisis with Don Ameche and Alan Curtis the eldest of four sons living with their mother, played by Eugenie Leontovich. One brother, against the other's counsel, belongs to a "German Social Club" and participates in its under-cover activities.

When mobilization is ordered this son deserts the Czech army and returns to his home town at the head of Nazi troopers sent to corral nonsympathizers. He tells the loyal son that he has saved him by getting his name removed from the condemned list.

The loyal son tries to notify others he knows would be on the list and is wounded while fleeing Nazi troopers, wounding one in return. This turns out to be his brother, who is brought home to die. Nazi troopers shoot down the loyal brothers, trying to escape, as Hitler (named but not impersonated) makes his triumphal entry. The third son is enlisted in the Nazi army and killed at Warsaw. The film ends with the mother, her daughter-in-law and infant grandson, enroute to America.

Exhibitor exploitation of the picture may follow lines, with choice dependent upon local public opinion. Where anti-Hitler feeling runs high it can be offered as an indictment of German aggression. Where pro-German sentiment prevails the showman is confronted with something of a problem.

Preveiewed at studio.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Associate producer, Harry Joe Brown. Director, Archie Mayo. Original screen play, John Howard Lawson. Suggested by a story by I. A. R. Wylie. Additional dialogue, Milton Sperling. Photographer, Leon Shamroy. Art directors, Richard Day and Albert Hogsett. Set decorator, Thomas Little. Film editor, Francis D. Lyon. Costumer, Travis Banton. Sound engineers, Alfred Bruzlin, Roger Heman. Musical director, David Buttolph. P. C. A. Certificate No. 6233. Running time, when seen in Hollywood, 89 minutes. Release date, June 14, 1940. General audience classification.

CAST

Chris	Don Ameche
Frau Bernle	Eugenie Leontovich
Anna	Mary Beth Hughes
Karl	Alan Curtis
Fritz	George Ernest
Joseph	Robert Lowery
Max Sturm	Lionel Royce
Newmann	Sig Rumann
Pastor	Ludwig Stossel
Kapek	Christian Rub
Gustav	Torben Meyer
Richter	Egon Brecher
Frau Richter	Eleanor Wesselhoeft
Burgomaster	Michael Visaroff

21 Days Together

(Columbia)

Romance and Melodrama

The original title of "21 Days Together" when it was shown in England in 1938 was "The First-the Last," based on the John Galsworthy novel "The First and the Last." The story tells of the romance between a girl, who had married, in lieu of starving, a few years before

but who had lived with her husband only a short time when he left her, and the wastrel brother of an ambitious barrister. The errant husband returns and is strangled to death by the lover, accidently but permanently, following an attempted blackmail.

Overshadowing all else in the picture is the fact that it stars two personalities very much in the news today in both their professional and personal lives, Vivien Leigh, the "Scarlett O'Hara" of "Gone with the Wind," and Laurence Olivier, the "Max de Winter" of "Rebecca." Currently they are "Romeo" and "Juliet" in New York in the revival of the Shakespearean play.

The film, made before either star reached their present popularity, is typically British with the clipped speech, static tempo and all the rest.

The 21 days are from the murder to when a jury decides whether a derelict clergyman, who has been accused of the crime, is convicted. The real murderer, and co-star of the film, had planned to confess in the event of a conviction and he is on his way to do so when the evening newspapers tell him the convicted man has died of a heart attack. Thus is the so-called happy ending accomplished.

Reviewed at the Rivoli theatre, New York. An afternoon audience seemed to be more interested, judgment from comments in the near vicinity of this reviewer, in the two co-stars than in the story itself.—PAUL C. MOONEY, JR.

Distributed by Columbia. Directed by Basil Dean. Screen play by Basil Dean and Graham Freene. Based on John Galsworthy's story, "The First and the Last." Photography by Jan Stallick. Settings designed by Vincent Korda. Recording director, A. W. Watkins. Supervising editor, William Hornbeck. Musical score, Muir Mathieson. Film editor, Charles Crichton. P. C. A. Certificate No. 6002. Running time, 72 minutes. Release date, May 16, 1940. Adult audience classification.

CAST

Wanda	Vivien Leigh
Larry	Laurence Olivier
Keith	Leslie Banks
Mander	Francis L. Sullivan
Beavis	David Horne
Lord Chief Justice	William Dewhurst
Swinton	Frederick Lloyd
Tolley	Robert Newton
Wallen	Esme Percy
Frau Grunlick	Elliot Mason
Asher	Arthur Young
Evan	Hay Petrie
Grunlick	Meinhart Maur
Pawnbroker	Morris Harvey
Solicitor	Lawrence Hanray
Barnes	Fred Groves
Magistrate	Aubrey Mallalieu

Phantom Raiders

(MGM)

Melodrama

"Phantom Raiders" is the second of the MGM series dealing with the adventures of the fictitious, fabulous detective, "Nick Carter," and his unwanted stooge, "Bartholomew, the bee man." With Walter Pidgeon again playing the "Carter" role and Donald Meek, as "Bartholomew," the film induced very favorable reaction from the preview audience, which had a good time.

The William R. Lipman screen play, from the original story by Jonathan Latimer, places the events in 1940, and deals with the mysterious disappearances at sea of insured ships carrying cargoes destined for England. The audience is let in almost immediately on the identities of the criminals and suspense is created by "Carter's" methods of exposing them.

Previewed at the Fox Uptown theatre, a Los Angeles neighborhood house, on a Friday night, where it interested a boisterous audience composed predominantly of young folk.—V. K.

Produced and distributed by MGM. Produced by Frederick Stephani. Directed by Jacques Tourneur. Screenplay by William R. Lipman. Original story by Jonathan Latimer. Musical score by David Snell. Art director, Cedric Gibbons. Associate, Malcolm Brown. Photographed by Clyde De Vinna. Edited by Conrad Nervig. P. C. A. Certificate No. 6204. Running time, when seen in Los Angeles, 70 minutes. Release date, June 7, 1940. General audience classification.

CAST

Nick Carter	Walter Pidgeon
Bartholomew	Donald Meek
Al Taurez	Joseph Schildkraut
Cora Barnes	Florence Rice
"Gunboat" Jacklin	Nat Pendleton
John Ramsell, Jr.	John Carroll
Dolores	Steffi Duna
Franklin Morris	Cecil Kellaway
John Ramsell, Sr.	Mathew Boulton
Andy MacMillan	Alec Craig
Dr. Grisson	Thomas Ross
Eddie Anders	Dwight Frye

Lucky Cisco Kid

(Twentieth Century-Fox)

Series

Third in the "Cisco Kid" series starring Cesar Romero, this one has its title character continue in his role of western Robin Hood, proving the town Judge to be in cahoots with a false "Cisco Kid" who steals, kills and plunders.

Aiding Mr. Romero are his partner, enacted by Chris-Pin Martin, and a cafe singer, portrayed by Mary Beth Hughes. Evelyn Venable is seen as a ranch owner who is being robbed and terrorized, Dana Andrews as an Army sergeant enamored of the singer.

Based on the character created by O. Henry, the original story was written by Julian Johnson, the studio story editor, and the screen play by Robert Ellis and Helen Logan. John Stone was associate producer and H. Bruce Humberstone directed.

Previewed at the Fox Wilshire Theatre, Beverly Hills, where a predominantly non-professional audience showed interest and enthusiasm in the series as a whole, and in the particular picture and its characters.—W. S.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Associate producer, John Stone. Directed by H. Bruce Humberstone. Screen play by Robert Ellis and Helen Logan. Original story by Julian Johnson. Based on the character created by O. Henry. Photographed by Lucian Andriot. Film editor, Fred Allen. P. C. A. Certificate No. 6129. Release date, June 28, 1940. Running time, when seen in Beverly Hills, 65 minutes. General audience classification.

CAST

Cisco Kid	Cesar Romero
Lola	Mary Beth Hughes
Sergeant Dunn	Dana Andrews
Mrs. Lawrence	Evelyn Venable
Gordito	Chris-Pin Martin
Judge McQuade	Willard Robertson
Stevens	Joseph Sawyer
Tommy Lawrence	John Sheffield
Sheriff	William Royle
Court Clerk	Francis Ford
Storekeeper	Otto Hoffman
Stage Coach Driver	Dick Rich

You're Not So Tough

(Universal)

Comedy-Drama

Combining the Dead End Kids and the Little Tough Guys, "You're Not So Tough" features the reform of the former group's leader by sympathy and kindness at the hands of a widowed ranch owner.

As "Tom," who is the object of the reform, appears Billy Halop, his companions being depicted by Huntz Hall, Gabriel Dell, Bernard Punsley and Bobby Jordon. Temporarily ending their vagabond career, they go to a ranch, where "Tom" discovers that the owner has lost her son, and thinks he successfully poses as the boy. A threatened boycott by the Fruit Association's trucks brings out his loyalty.

Previewed at the RKO Hill Street Theatre, Los Angeles, where it received spontaneous applause and sustained audience interest.—WALTER SELDEN.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Directed by Joe May. Screen play by Arthur Horman. Original story by Maxwell Aley. Director of photography, Elwood Bredel. Film editor, Frank Gross. P. C. A. Certificate No. 6343. Release date, July 26, 1940. Running time, when seen in Los Angeels, 72 minutes. General audience classification.

Tom	Billy Halop
Pig	Huntz Hall
String	Gabriel Dell
Ape	Bernard Punsly
Rap	Bobby Jordan
Millie	Nan Grey
Mama Posito	Rosina Galli
Salvatore	Henry Armetta
Griswold	Eddy Waller
Lacey	Harry Hayden
Collins	Joe King

and

The Little Tough Guys

The Way of All Flesh

(Paramount)

Character Study

This is a 1940 version of "The Way of All Flesh," made by Paramount in 1927 with Emil Jannings in the title role, and for which he won the first Acadamy actor's award statuette. In its new form the motivation has been altered, long montage sequences used and tension, according to preview audience reaction, relaxed.

Supporting Akim Tamiroff in the role of small town banker are Gladys George, William Henry, Muriel Angelus and others. Louis King directed from a screen play by Lenore Coffee, based on a story by Lajos Biro and Jules Furthman. Eugene Zukor is down as associate producer.

"Paul Kriza," the banker, is "rolled" while drunk in New York and relieved of $100,000 in securities with which he was entrusted. In the fight that follows, one of the thieves, with "Kriza's" identification, is killed, and "Kriza" becomes a wanderer. His family, believing him dead, prospers, but he denies himself their company.

Previewed at the Paramount theatre, Los Angeles, to a restive audience, some members of which left before its completion.—V. K.

Produced and distributed by Paramount. Associate producer, Eugene Zukor. Directed by Louis King. Screenplay by Lenore Coffee. Based on a story by Lajos Biro and Jules Furthman. Assistant director, Joesph Lefert. Photographed by Theodor Sparkhul. Art direction, Hans Dreier and John Goodman. Music score by Victor Young. Edited by Stuart Gilmore. P. C. A. Certificate No. 5978. Running time, when seen in Los Angeles, 82 minutes. Release date, July 5, 1940. General audience classification.

CAST

The Kriza Family:	
Paul	Akim Tamiroff
Anna	Gladys George
Paul, Jr.	William Henry
Victor	John Hartley
Julie	Marilyn Knowlden
Mitzi	Betty McLaughlin
As Children:	
Paul, Jr.	James West
Victor	Darryl Hickman
Julie	June Hedin
Mitzi	Norma Nelson
Timothy	Tommy Bupp
Mary Brown	Muriel Angelus
Reginald L. Morten	Berton Churchill
Max	Fritz Leiber
Franz Henzel	Roger Imhof
Varno	James Seay
Timothy	Douglas Kennedy
Frisco	James Burke
Sandor Nemzetti	Torben Meyer
Lefty	Stanley Price
Pete	John Harmon
Joe	Leonard Penn

The Phantom Wagon

(Columbia-Foreign)

Phantasy

France's realist director, Julien Duvivier, has taken the fantasy of the Nobel prize-winning novel by the late Selma Lagerlof to produce a picture that deals with the regeneration of vagrants and the belief in a life-after-death.

The picture was produced in France by Transcontinental Films and has been imported for distribution in this country by Columbia. Ample English titles preserve the continuity.

Based on an ancient Brittany legend, "La Charrette Fantome," translated "The Phantom Wagon," depicts the story of man's fight against the odds of poverty and lack of ambition. In this unusual theme it is a legendary cart that carries men's souls into the hereafter.

The Salvation Army and the untiring efforts of its workers play an important part in the regeneration of some of these vagrants. One of three men dies in a saloon brawl and is fated to drive the cart. He is able partly to atone for his sins by bringing a blasphemous wife-beater to repentance.

Romance is woven through the plot, but it is only secondary to the legendary theme of the picture. A Salvation Army girl grieves for her wayward husband.

Mon. Duvivier, director of "The End of a

(*Continued on page* 44)


THE EMOTIONA
WOMEN
ELSIE JANIS · WENDY BARRIE · PATRIC KN

BIG PARADE" OF TODAY!

It's Sensational!

Gay girls, sad girls! Thrown together in the mad whirl of life and death, love and laughter that is war!

IN WAR

A Republic PICTURE

LES • MAE CLARKE • DENNIE MOORE • DOROTHY PETERSON
BILLY GILBERT • COLIN TAPLEY • *Directed by JOHN H. AUER* •

REVIEWS OF FEATURES AND SHORTS

(*Continued from page* 41)

Day," "Un Carnet de Bal," "The Golem" and other French importations that have played American theatres, adapted the book to the screen as well as directing the picture. Character portrayals by Pierre Fresnay, who has been seen in other imported productions, Louis Jouvet, Marie Bell and Micheline Francey measure up to some of the better French productions.

Reviewed at the 55th Street Playhouse in New York at the American premiere of the picture attended by the public and members of the trade and daily press. The developments of the picture were watched with interest and the audience showed its approval by applauding as the last reel unwound.—GEORGE SPIRES.

Produced by Transcontinental Films in Paris, France, and distributed in the United States by Columbia. Directed by Julien Duvivier, who also wrote the screenplay. Based on the novel by Selma Lagerlof. Photography by J. Kruger. Music by Jacques Ibert. Running time, 91 minutes. Release date, May 27, 1940. P. C. A. number 02711. Adult audience classification.

CAST

David Holm ..... Pierre Fresnay
Georges ..... Louis Jouvet
Maria ..... Maria Bell
Edith ..... Micheline Francey
Anna Holm ..... Mila Parely
Gustave ..... Henri Nassiet
Capt. Anderson ..... Valentine Tessier
Pierre Holm ..... Jean Mercanton
Suzanne ..... Ariane Borg
Father Martin ..... Le Vigan
Father Eternal ..... Genin
The prostitute ..... Marie Helene Daste
A customer ..... Peres

Torpedo Raider

(Monogram)

Topical Melodrama

It would seem from this maritime melodrama of wartime rivalries that the camera crews of England declared war on Germany before their appointed government personnel did. Made in 1935, under optimistic tagline, "Born for Glory," this British produced film is concerned with the briny battles waged between the Britannic flotilla and the Nordic squadrons. The war is unspecified in time, although its location is set in South American waters. However, the recent course of European history and applied montage and newsreel sequences have fashioned the film with opportunism possibilities saleable at the moment.

Story and character are secondary in interest and importance to the staging of the sea sequences. In fact, the audience may become so engrossed in battle arrangements that the father and son story, hinted at in the film's opening scenes, may be overlooked during the reeling of the main portions of the story. When the finale reveals that able seaman "Brown," who has died in his attempts to delay the sailing of the German ship "Zeithen" so that the boat may be captured by H.M.S. "Leopard," is the long forsaken son of the "Leopard's" skipper, "Lieut. Somerville," this bit of revelation may come as something of a surprise, not so much from suspense as from sidetracked material.

Seen at a trade showing in New York.—JOSEPH F. COUGHLIN.

Produced by GB Pictures. Distributed by Monogram Pictures. Director, Walter Forde. Author, C. S. Forester. Screen play, J. O. C. Orton. Dialogue, Michael Hogan and Gerald Fairlie. Cameraman, Bernard Knowles. Soundman, Philip Dorte. Film editor, Otto Ludwig. Art director, Alfred Junge. P.C.A. Certificate No. 0566. Release date, Feb. 28, 1940. Running time, 55 minutes. General audience classification.

CAST

Elizabeth Brown ..... Betty Balfour
Albert Brown ..... John Mills
Lieut. Somerville ..... Barry Mackay
Ginger ..... Jimmy Hanley
Max ..... Howard Marion-Crawford
Capt. Holt (H.M.S. Rutland) ..... H. G. Stoker
Kapitan Von Lutz ..... Percy Walsh

Swing Social

(MGM)

Cartoons

"Swing Social" is one of the liveliest, funniest and most completely entertaining color cartoons to appear this season. It is all about black bass and the swing social they put on, on Sundays. The cartoon opens with a Negro, in his week day clothes, sitting on a wooden bridge, fishing. Along comes another Negro in his Sunday going-to-meeting clothes to tell the fisherman that the black bass never bite on Sundays because of the social. The scene shifts below the water where the black bass are gathered. Well known characters, such as Old Black Joe, have their counterpart in the gathering. The animation is superbly done and the humor very human. Running time, 8 minutes.

Suva, Pride of Fiji

(FitzPatrick-MGM)

Travelogue in Color

The Fijian Islands were discovered in 1643 by an English explorer and in 1874 became a British colony. At that time the natives were distinguished for their bushy black hair and cannibalism. Today cannibalism has disappeared but the natives have retained their hirsute characteristic. They live in peace with the Sikhs from India, the Solomon Islanders and many other races. The capital, Suva, is a thriving modern community with paved streets and automobiles. Outside the city and its thriving port, in the small villages are the picturesque grass houses of the natives. Seen also are firewalking and ceremonial dances. Running time, 9 minutes.

All About Hash

(MGM)

Our Gang

The "Our Gang" kids have turned to social welfare work it seems. Here, Spanky, Alfalfa, Darla and Buckwheat come to the aid of Mickey, who is having family trouble. Every Monday Mickey's mother has hash and Mickey's father, detesting hash, starts a quarrel and Mickey goes to bed crying. The gang hit upon the scheme of being invited to Mickey's house for dinner Sunday and eating everything in the house so there won't be the makings of hash for Monday. Alfalfa, following the meal, invites Mickey's parents to his house for Monday where much to the dismay of Mickey's father hash is served but everything turns out well for the gang put on skit, all about hash, on an amateur radio broadcast and Mickey's parents see the light. Running time, 11 minutes.

Spots Before Your Eyes

(MGM)

Pete Smith Specialty

Comedy and helpful household hints continue to be the combination that Pete Smith is concerned with for his Specialty subjects. Here the comedy comes first and has to do with a family of four moving into auntie's house while that prim lady is off on a trip. Of course the family of four includes two small and impish boys who soon turn the house into a shambles, staining all of auntie's best linen. A telegram announces auntie's imminent arrival so a spot expert, Ernest P. Jones, is called in. The rest of the subject, with the exception of flashbacks to the children performing a balancing act, has to do with the removal of spots from tablecloths and other linen and silks. Running time, 10 minutes.

Officer Duck

(Disney-RKO)

Donald Plays a Cop

In this Walt Disney cartoon Donald Duck is a member of the police force. Asleep in his squad car, he is awakened by an order over the radio from headquarters to pick up a criminal by the name of Tiny Tom. Donald sets out very confident, but when Tiny turns out to be an immense fellow the Duck changes his tactics. Masquerading as a baby, Donald tricks Tiny into parting with his gun. Tiny, handcuffed and carrying ball and chain, sets out after Donald, but the Duck gets the upper hand when they run into a police parade. Running time, 8 minutes.

Catnip Capers

(Twentieth Century-Fox)

Crazy Colored Cartoon

A cat and mouse game with the tables turned on the feline is the cartoon cutup presented in this colored contribution from the Terry-Toon drawing boards. The rodent gang dose their catty persecutor with catnip. The cat is wafted away into the realm of drugged imagination where he is plagued by an overstuffed chair, which turns into a bright pink elephant, mirages of disappearing saucers of milk and exaggerated personification of his mousey rivals. The coloring and the cockeyed cartooning blend nicely to form the phantasmagoric background for the fantastic dream sequences.—Running time, seven minutes.

Sanctuary of Seals

(Twentieth Century-Fox)

Mr. and Mrs. Seal at Home

A screen visit to the habitat of the seal family on the Pribiloff Islands off the Alaskan coast serves as camera material for the latest issue of the Adventures of the Newsreel Cameraman. The introductory experience becomes valuable in entertainment results and educational aspects. The migratory habits of the seals, together with some informative slants on their family history and mode of conduct are briefly but concisely offered the spectator-auditor. There are some exciting sequences showing rambunctious males in argument and some cunning and comic shots of young seals to make any average audience alternatively perk up with interest or coo with enjoyment. The miniature, which was made with the cooperation of the U. S. Coast Guard and the Bureau of Fisheries, becomes ideal material for juvenile school groups.—Running time, nine minutes.

Professor Offkeysky

(Twentieth Century-Fox)

Terry-Toon Jitterbug

The leonine maestro of titular designation in this black and white Terry-Toon offering is a director of the old fashioned, cultural school of musical tradition. Pity the poor "Prof." when his very ritzy but boring recital is turned into a hot jam session with the stuffy, "soup and fish" audience resurrected from their polite lethargy into energetic and enthusiastic jitterbugs. The transition is caused by the monkey drummer. The simian "Gene Krupa" is entrusted with the beating of one note but, when some cartoon hijinks multiply the scales on his barren page, the monk drummer goes to town with the downbeat. The concert cutups are animatedly projected both in drawing and entertainment results. Particularly amusing is the conduct of the monkey drummer and his vast pride in his one note task.—Running time, seven minutes.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Howards of Virginia"	From the novel, "The Tree of Liberty" by Elizabeth Page. Screen play, Sidney Buchman. Director: Frank Lloyd.	Cary Grant, Martha Scott, Richard Carlson, Sir Cedric Hardwicke, Alan Marshall.	Shooting
"Gribouille"	Director: Charles Vidor.	Brian Aherne, Rita Hayworth.	Shooting
"He Stayed for Breakfast"	Director: Alexander Hall.	Loretta Young, Melvyn Douglas, Eugene Pallette, Una O'Connor, Alan Marshal.	Shooting
"Five Little Peppers at School"	From the book by Margaret Sidney. Screen play, Harry Rebuas. Director: Charles Barton.	Edith Fellows, Dorothy Ann Seese, Dorothy Peterson, Charles Peck, Tommy Bond, Bobby Larson, Victor Kilian, Helen Brown, Emory Parnell, Pierre Watkin, Ronald Sinclair.	Shooting
METRO-GOLDWYN-MAYER			
"Strike Up the Band"	Director: Busby Berkeley.	Mickey Rooney, Judy Garland, June Preisser, Douglas McPhail, Betty Jaynes, William Tracy, Mary Early.	Shooting
"I Do!"	Story, Dalton Trumbo. Director: Harold S. Bucquet.	Lana Turner, John Shelton, Henry Armetta, Grant Mitchell, Horace MacMahon.	Shooting
"Escape"	From the novel by Ethel Vance. Director: Mervyn LeRoy.	Norma Shearer, Robert Taylor, Nazimova, Felix Bressart, Paul Lukas, Bonita Granville, Edgar Barrier, Albert Basserman, Elsa Basserman.	Shooting
MONOGRAM			
"Boom Town Killer"	Story and screen play, Rolland Lynch. Director: Al Herman.	Tex Ritter, Slim Andrews, Ina Guest, Patsy Moran.	Shooting
SIG NEUFELD PRODS.			
"Hold That Woman"	Original story, William Schrock, William Pierce. Screen play, George Bricker. Director: Sherman Scott.	James Dunn, Frances Gifford, George Douglas, Rita LaRoy, Martin Spellman, William Newell, Paul Gryar, Guy Usher, Edwin Miller.	Shooting
PARAMOUNT			
"Rangers of Fortune"	Director: Sam Wood.	Fred MacMurray, Albert Dekker, Patricia Morison, Gilbert Roland, Joseph Schildkraut, Betty Brewer, Dick Foran.	Shooting
"Comin' Round the Mountain"	Director: George Archainbaud.	Bob Burns, Una Merkel, Pat Barrett.	Shooting
"Rhythm on the River"	Director: Victor Schertzinger.	Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.	Shooting
"Victory"	From the novel by Joseph Conrad. Director John Cromwell.	Fredric March, Betty Field, Margaret Wycherly, Fritz Feld, Sig Rumann, Rafaelo Ottiano.	Shooting
REPUBLIC			
"Girl from God's Country"	Original story, Ray Millholland. Screen play, Elizabeth Meehan, Robert Lee Johnson, Malcolm Stuart Boylan. Director: Sidney Salkow.	Chester Morris, Charles Bickford, Jane Wyatt, Rosina Galli, John Bliefer, Ray Malo, Don Velaya, Ferike Boros, Mamo Clark.	Shooting
"Scatterbrain"	Original screen play, Jack Townley, Olive Cooper. Added diaglogue, Paul Conlan. Director: Gus Meins.	Judy Canova, Alan Mowbray, Eddie Foy, Jr., Isabel Jewel, Joe Cawthorne, Wallace Ford, Emmett Lynn, Luis Alberni, Ruth Donnelly, Jimmy Starr, Johnny Arthur, Billy Gilbert.	Shooting
"Carolina Moon"	Original screen play, Betty Burbridge, Winston Miller. Director: Frank MacDonald.	Gene Autry, Smiley Burnette, Mary Lee, June Storey.	Shooting
RKO RADIO			
"Lucky Partners"	From the comedy drama by Sacha Guitry. Screen play, Allan Scott. Director: Lewis Milestone.	Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington, Billy Gilbert, Leon Belasco, Eddie Conrad.	Shooting
"Dance, Girl, Dance"	Original, Vicki Baum. Adaptation, Tess Slesinger, Frank Davis. Director: Roy Del Ruth.	Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields, Mary Carlisle, Ed Brophy, Carl Esmond, Siegfried Arno, Ernest Truex, Chester Clute, Lola Jensen, Lorraine Kruger.	Shooting
"Men Against the Sky"	Original, John Twist. Adaptation, Nathaniel West. Director: Leslie Goodwins.	Richard Dix, Wendy Barrie, Kent Taylor, Edmund Lowe, Granville Bates, Grant Withers, Adele Pearce, Charles Quigley.	Shooting
"One Crowded Night"	Original, Ben Holmes. Screen play, Richard Collins, Arnaud D'Usseau. Director: Irving Reis.	Billie Seward, Don Costello, William Haade, Ann Revere, Paul Guilfoyle, J. M. Kerrigan, Emma Dunn, George Watts, Casey Johnson, Dick Hogan, Gale Storm, Gaylord Pendleton, Charles Lang, Adele Pearce.	Shooting
TWENTIETH CENT.-FOX			
"The Return of Frank James"	Director: Fritz Lang.	Henry Fonda, Andrea Leeds, Jackie Cooper, J. Edward Bromberg, Henry Hull, Donald Meek, Eddie Collins, John Carradine, Charles Tannen, Ernest Whitman.	Shooting
"I Married a Nazi"	Director: Irving Pichel.	Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten, Johnny Russell, George Montgomery, Ludwig Stossel.	Shooting
"The Bride Wore Crutches"	Director: Shepard Traube.	Lynne Roberts, Ted North, Robert Armstrong, Lionel Stander, Ed Knnedy, Richard Lane, Harry Tyler, Edmund MacDonald, Anthony Caruso.	Shooting
"Charlie Chan in the Wax Museum"	Director: Lynn Shores.	Sidney Toler, Sen Yung, Marguerite Chapman, Joan Valerie, C. Henry Gordon, Marc Lawrence.	Shooting
"Ghost of Cisco Kid"	Director: Otto Brower.	Cesar Romero, Chris Pin Martin, Robert Sterling, Sheila Ryan, Janet Beecher, Edmund MacDonald, Jacqueline Valya.	Shooting
UNITED ARTISTS			
"The Long Voyage Home" (Walter Wanger)	Story suggested by plays of Eugene O'Neill. Screen play. Dudley Nichols. Director: John Ford.	John Wayne, Thomas Mitchell, Ian Hunter, Wilfred Lawson, Barry Fitzgerald, Arthur Shields, John Qualen, Jack Pennick, Joe Sawyer, Ward Bond, David Hughes, Lou Washington, Constantine Romanoff, Harry Tendbrook.	Shooting
"Captain Caution" (Hal Roach)	From the novel by Kenneth Roberts. Adaptation, Grover Jones. Director: Richard Wallace.	Victor Mature, Louise Platt, Robert Barrat, Andrew Toombes, Bruce Cabot, Leo Carrillo, Vivienne Osborne, El Brendel, Roscoe Ates, Bud Jamison.	Shooting
"Kit Carson" — (Edward Small)	Original screen play, George Bruce. Director: George B. Seitz.	Jon Hall, Lynn Bari, Dana Andrews, Ward Bond, Harold Huber, Renie Riano, Clayton Moore, Raymond Hatton.	Shooting
UNIVERSAL			
"Spring Parade"	Screen play, Bruce Manning, Felix Jackson. Original story, Ernest Marishke. Director: Henry Koster.	Deanna Durbin, Robert Cummings, Mischa Auer, Andy Devine, Henry Stephenson, Butch and Buddy, Ann Gwynne.	Shooting
"When the Daltons Rode"	Screen play, Lester Cole, Stuart Anthony. From the book by Emmett Dalton, Jack Jungmeyer. Director: George Marshall.	Kay Francis, Randolph Scott, Brian Donlevy, Robert Stack, Andy Devine, Broderick Crawford, George Bancroft, Stuart Erwin, Frank Albertson, Mary Gordon, Dorothy Grainger.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"No Time for Comedy"	From the play by S. N. Behrman. Screen play, Philip J. and Julius G. Epstein. Director: William Keighley.	James Stewart, Rosalind Russell, Louise Beavers, Allyn Joslyn, Clarence Kolb, Charles Ruggles, Genevieve Tobin.	Shooting
"The Man from Fleet Street"	From an original story by Valentine Williams. Screen play, Milton Krims. Director: William Dieterle.	Edward G. Robinson, Edna Best, Eddie Albert, Otto Kruger, Albert Baserman, Donald Crisp, Montague Love, James Stephenson, Nigel Bruce.	Shooting
"River's End"	Director: Ray Enright.	Dennis Morgan, Elizabeth Earl, Victor Jory, Steffi Duna, George Tobias.	Shooting
"City for Conquest"	From the novel by Aben Kandel. Screen play, John Wexley. Director: Anatole Litvak.	James Cagney, Ann Sheridan, J. Arthur Kennedy, George Tobias, Anthony Quinn, Donald Crisp, Frank Craven, Roscoe Karns.	Shooting

ACTORS' UNION MERGER PLAN UP FOR APPROVAL

Four A Members Study Project for Elimination of Duplicate Work Cards

That "one big union plan" long bruited among the actors' unions comprising the Associated Actors and Artistes of America, and more than four months ago assigned, for detailed formation, to a New York accountant, Bernard J. Reis, has been completed, and this week was being studied by officers of the parent organization, and officers and members of the component unions.

Frank Gillmore, president of the Four A's, said on Tuesday in New York that the member unions would have to study the plan carefully and indicate their approval before the international board, which meets on June 7th, could act.

To Eliminate Duplications

The plan as conceived when submitted to Mr. Reis, who was given access to financial records of various unions, calls for elimination of duplicate membership cards, of many officers, and of offices. It is reported that the plan as submitted, would effect economies in overhead of over $100,000, and that 25,000 actors would become members of one union.

Strongest member unions in the Four A's, financially and in membership, are the Screen Actors Guild, the Actors Equity, and the American Federation of Radio Artists.

It is reported that the parent unit has been seeking additional funds from the member units.

Lytell Reelected Equity President

Members of Actors Equity, at their annual membership meeting, in New York, Friday, May 24th, reelected Bert Lytell president. Also elected were: Walter Huston, first vice-president; Florence Reed, second vice-president; Augustin Duncan, third vice-president; Peggy Wood, fourth vice-president; John Beal, recording secretary; and Paul Dullzell, treasurer.

Equity members recommended a $50 weekly minimum salary, and rebuked their council for voting, recently, to retain the $40 weekly minimum.

A motion to record the organization in opposition to this country's participation in the European War, was defeated.

Elected to the Equity Council, for five years, were Walter Abel, Leon Ames, Nat Briggs, Audrey Christie, William David, John Emery, Ruth Hammond, Sam Levene, Kent Smith, and Sam Jaffe; for two years, as replacements, Edith Gresham and Leona Powers.

Tallulah Bankhead, running independently for a Council seat, was defeated.

Philadelphia Musicians To Ask National Help

The attempted arbitration of their six months' old strike against the Warner theatres in Philadelphia having failed, Musicians' local 77 is expected to ask the American Federation of Musicians' national convention, in Indianapolis, June 10th, to legislate so that all labor disputes with distributor-owned theatres will be a concern of the distributing company. Thus the national union could threaten a Hollywood walkout.

It is understood that the Philadelphia union will also strive to have theatre employment voted a function of the national Federation; so that the latter may handle all musicians' contracts with the picture companies in Hollywood.

O'SHEA CELEBRATES 20 YEARS AT METRO

Edward K. O'Shea, eastern district manager for Metro-Goldwyn-Mayer, is celebrating his 20th anniversary with the company. He joined the sales force in Buffalo after World War I and was named to his present post in 1937.

Also observing anniversaries at MGM are Ralph W. Maw, Buffalo branch manager, 10 years; Walter E. Banford, Chicago branch manager, 14 years; Clayton T. Lynch, Los Angeles branch manager, 18 years, and Ben Abner, New Jersey branch manager, 12 years.

TMAT in Several New York Disputes

The New York State Labor Relations Board Tuesday postponed hearing on the petition of the motion picture division of the Theatrical Managers, Agents, and Treasurers Union, for recognition as the collective bargaining agent for the managers and assistants of the Prudential circuit, Long Island.

On Friday, May 24th, New York Supreme Court Justice Lloyd Church dismissed the suit by Max G. Felder and Ben Braudie, seeking a receiver for the TMAT motion picture division. Judge Church also refused an injunction to the two plaintiffs, which would have restrained the union from hearing charges against them. The union's governing board has expelled the two men.

New Detroit Managers Union

Roy Miller, president and business agent of a new Detroit theatre managers' union, Local 22,312, organized for affiliation with the American Federation of Labor, stated this week that 100 managers had joined; that cashiers and ushers would be included in the union; and that it had rejected an affiliation with the CIO.

Local 306, Empire Renew New York Battle

Negotiations for a merger having broken, Local 306, New York projectionists' union, affiliated with the International Alliance of Theatrical Stage Employees and the American Federation of Labor, and the Empire State Motion Picture Operators Union, an independent union, have started picketing several neighborhood theatres.

The merger plan has been discussed for several years. Local 306 is understood to have offered to absorb Empire employed members, but only some of its unemployed. Empire rejected the plan.

The suit by Local 306, New York projectionists' union, for $597,000 it claims is owed in back pay by Warner Theatres, Loew's, Inc., the Paramount circuit in New York, and RKO, is being opposed by the circuits on the grounds that they "don't owe the money," according to C. C. Moskowitz, operating head of Loew's metropolitan New York theatres. Mr. Moskowitz denied that he or Major Leslie Thompson, of RKO, would discuss a settlement with the Local 306 executive board.

The suit arises from a voluntary slash of 10 per cent in wages, taken by the projectionists in 1932 which, it is claimed, was not restored the following year as the agreement provided.

Over $150,000 Pledged for Drive

More than $150,000 was pledged to the United Jewish Appeal at the annual luncheon in the Hotel Astor, Thursday, May 23rd, which was attended by 500 leading figures of the screen, radio and stage. (Picture on page 11.)

Bernstein Chairman

David Bernstein, who presided, and who with Major Albert Warner, is co-chairman of the division, described the luncheon as one of the best attended and most successful ever held.

W. S. Paley, Columbia Broadcasting Company head, gave $20,000 it was announced. Other contributions announced were Joseph Bernhard and Charles C. Moskowitz, $1,500 each; Barney Balaban, $11,800; David Bernstein, $12,500; Major Albert Warner, $12,500; Maurice Silverstone, $4,000; William Klein, $4,000; Max Cohen, $1,000; Frisch & Rinzler, $1,500; Howard Dietz, $300; the Picker family, $1,000; Joe Vogel, $1,000; Joseph Hazen, $1,000; Joseph Seidelman, $750, and Nate Blumberg, $1,500.

Mr. Bernstein pointed out that the appeal was raising funds for the greatly enlarged emergency programs of the Joint Distribution Committee, the United Palestine Appeal and the National Refugee Service, the three major American-Jewish agencies for war relief, refugee aid and resettlement.

A plea for "unstinting" support of the 1940 campaign was made by the principal speaker, Rabbi Abba Hillel Silver, of Cleveland, who pointed out that the occupation of Belgium and Holland has increased the needs.

Urges One Charity Group

A movement to create a single non-sectarian charitable organization in the motion picture industry of New York with the Motion Picture Associates as the founding unit was urged by Jack Cohn, vice-president of Columbia, at the group's luncheon Wednesday, May 22nd, at the Hotel Astor. Jack Ellis, president, presided.

Emil K. Ellis, brother of Jack and a film attorney, and Leo Brecher, exhibitor, were special guests and addressed the gathering as did Moe Streimer of United Artists and Joe J. Lee of Twentieth Century-Fox.

All speakers lauded the charitable work of the organization and urged the fullest cooperation in making the club's annual dinner and dance on Thanksgiving Day a success.

To Study Chile, Peru

Stanley J. Day, former Twentieth Century-Fox manager in Colombia, left New York Wednesday for a survey of conditions in Peru and Chile, as special home office representative. Santiago Chiesa, former manager in Peru, has taken over Mr. Day's former post in Colombia, while Charles Matzen, former assistant to Carlos Bavetta, managing director for Brazil, has taken over the management in Peru, after a temporary assignment in the post. S. S. Horen, managing director for Argentina, with headquarters in Buenos Aires, is due in New York shortly for conferences and a vacation. Later in the summer, Otto Bolle, managing director in South Africa, will arrive in New York for conferences.

Move Republic Exchange

Republic's exchange in Milwaukee has been moved to 1131 North Eighth Street. The new offices were formally opened Tuesday.

Warner Bros. 26 Week Net Is $1,518,497

Warner Bros. Pictures, Inc., and subsidiary companies report for the twenty-six weeks ending February 24, 1940, a net operating profit of $1,518,497.24 after deducting all charges including amortization and depreciation and Federal income taxes, as compared with a net operating profit of $1,665,888.90 reported for the corresponding period the previous year. The net profit from operations before charges for amortization and depreciation of properties, and Federal income taxes, was $4,754,767.26. The gross income, after elimiating intercompany transactions, was $50,728,842.61. The comparable gross income for the twenty-six weeks ending February 25, 1939 was $52,216,483.13. During the period there was a net credit of $149,701.57 made directly to earned surplus.

Assets at $28,594,690

Current assets were listed at $28,594,690 as compared with current liabilities of $16,679,787. Inventories totalled $16,254,187. Current assets of subsidiaries operating in certain foreign countries having exchange restrictions totalled $284,887.

The cash on hand was $10,448,364 with $61,951 of this in the British Isles and $109,645 in other foreign countries. A condensed supplemental statement showed the segregation of other assets and liabilities between the U. S. A., British Isles, and other foreign countries, including Canada.

The $1,518,497.24 profit is equivalent to $15.04 per share on 100,947 shares of preferred stock outstanding at February 24th after deducting shares held in the treasury. Dividends in arrears as at March 1st amounted to $30.80 per share. After allowance for current dividend requirements on the preferred stock the profit was equivalent to 35 cents per share on 3,701,090 shares of common outstanding on the same date.

On April 1, 1940 the bank credit agreement, under which there is now a balance of $4,000,000 outstanding, was revised to provide, among other things, for a reduction in interest from 5 per cent to rates in interest ranging from 2 per cent to 3¼ per cent per annum. Under the terms of the revised agreement the notes mature semi-annually from April 1, 1942 to April 1, 1945.

Prior to February 24, 1940 the company purchased and retired $600,000 principal amount of its 6 per cent debentures, in fulfillment of the December 15, 1940 sinking fund. Since March 1, 1940 the company has purchased sufficient of its 6 per cent debentures to meet sinking fund requirements through December 15, 1942.

Fox Dividend

The Board of Directors of Twentieth Century-Fox Film Corporation at its meeting last Monday, May 27th, declared a cash dividend of 37½ cents per share for the second quarter of 1940 on the outstanding preferred stock of the corporation, payable June 29, 1940 to stockholders of record at the close of business June 15, 1940.

Clark Ends Southern Tour

Arthur Clark, vice-president of Peter Clark, Inc., manufacturers of stage equipment, has returned from a six weeks business trip through the South. Mr. Clark said that theatre construction in Florida and Georgia is flourishing.

$50,728,842 Income for Half Year Reported for Warner and Subsidiaries

The statement of consolidated profit and loss and earned surplus of Warner Bros. Pictures, Inc., and subsidiary companies for the 26 weeks ending February 24th was as follows:

Income:		
Film rental income, theatre admissions, sales and miscellaneous income		$48,682,543.51
Rents from tenants and royalties		2,046,299.10
		$50,728,842.61
Cost of sales and expenses:		
Amortization of film costs	$13,789,628.50	
Other costs, including royalties and participations	910,410.08	
Operating and general expenses	30,053,907.94	
		44,753,946.52
Net income before items shown below		$ 5,974,896.09
Deduct:		
Amortization and depreciation of properties (other than $400,659.51 in respect of studio properties charged to film costs)	$ 2,349,610.51	
Interest expense	1,875,856.10	
Provision for investments in affiliated companies	31,770.27	
Provision for miscellaneous investments	4,200.00	
Provision for contingencies	4,000.00	
		4,265,436.88
Profit before items shown below		$ 1,709,459.21
Add:		
Foreign exchange profit and exchange adjustments (net)	$ 87,413.10	
Interest and discount earned	90,753.02	
Dividends received	37,055.93	
Adjustment of prior years' taxes	80,281.25	
		295,503.30
Profit before minority interests' share of profits and losses and Federal income taxes		$ 2,004,962.51
Deduct—Proportion of profit applicable to minority stockholders (net)		465.27
Profit before providing for Federal income taxes		$ 2,004,497.24
Provision for Federal income taxes		486,000.00
Net profit from operations for the twenty-six weeks ending February 24, 1940, carried to earned surplus		$ 1,518,497.24
Earned surplus, August 26, 1939	$ 1,612,046.59	
Add:		
Discount realized on redemption of 6% debentures and bonds of subsidiary companies	152,436.46	
Profit on sale of subsidiary and affiliated companies	55,291.69	
	$ 1,819,774.74	
Deduct—Losses and provisions for losses on capital assets (net)	58,026.58	
		1,761,748.16
Earned surplus, February 24, 1940, carried to balance sheet		$ 3,280,245.40

Dunningcolor Sales Increase

Gross sales and total footage of processed motion picture color film by Dunningcolor Corporation in April showed material increases, Carroll S. Dunning, president, announced this week. Wider interest by national companies in using color films for promotion and sales purposes in the domestic market was responsible, he said.

Lapidus Named Eastern Manager

Jules Lapidus, Universal's Pittsburgh branch manager, has been appointed eastern district manager in charge of Boston, New Haven, Washington and Philadelphia, William A. Scully, general sales manager, announced Tuesday. Mr. Lapidus will make his headquarters at the New York exchange. Peter Dana, special representative, will be the Pittsburgh branch manager.

MGM Field Changes

Metro-Goldwyn-Mayer has made several transfers and promotions in the field. These include: Barney Ross, former office manager in Charlotte, and Albert Adler, former Kansas City booker, appointed to the sales force in their respective cities; Thomas Hughes Jones, former first booker, succeeding Mr. Ross; James Lee Stanton, Jr., assistant cashier in Atlanta, promoted to fifth booker; Howard J. Beck, Detroit student salesman, transferred to Chicago; John L. Kelley, transferred to Minneapolis from Chicago; Henry W. Kahn, former employee, appointed salesman in Chicago, and Sanford Gittlieb, student salesman in Milwaukee, taking over the territory formerly handled by Max Schwartz, who was transferred to Chicago. Harry Fox and Lester Smith have joined the MGM exchange in San Francisco.

Urban "Boys' Town" Aided By Pittsburgh Theatre Man

Exhibitor Donates Funds and Space for Slum Project

by MORT FRANK
in Pittsburgh

On Wednesday, June 5th, thousands of Pittsburghers will gratefully observe the first anniversary of Hill City, the "Boystown" of Pittsburgh, which Harry Hendel, owner of the New Granada theatre, and other Pittsburgh exhibitors and film men helped to make possible.

Started in Slum District

Some 21 months ago a Negro YMCA secretary named Howard McKinney thought he had discovered a way to cut crime and juvenile delinquency in Pittsburgh's Third and Fifth wards, center of the city's slums known as the "hill district." One day he met Mr. Hendel, whose theatre is in the heart of the hill district. From that meeting and from their subsequent joint efforts has been developed Hill City, a project so colorful and dramatic in origin and execution, that already Mr. McKinney has been invited to Hollywood to tell one studio's officials about his unique experiment in saving property and rehabilitating lives. To date the offer has been refused, because "we haven't accomplished enough yet, we're not sure of our ground. We're still feeling our way."

Yet in less than a year, Hill City has cut crime 37 per cent in the hill district. It has saved more than $10,000 for Pittsburgh's municipal treasury. It has recovered stolen goods for its original owners, launched campaigns against tuberculosis and syphilis and fire hazards. Because of Hill City, "Dead End Kids" in Pittsburgh are becoming law-protectors instead of law-breakers.

Governed by Members

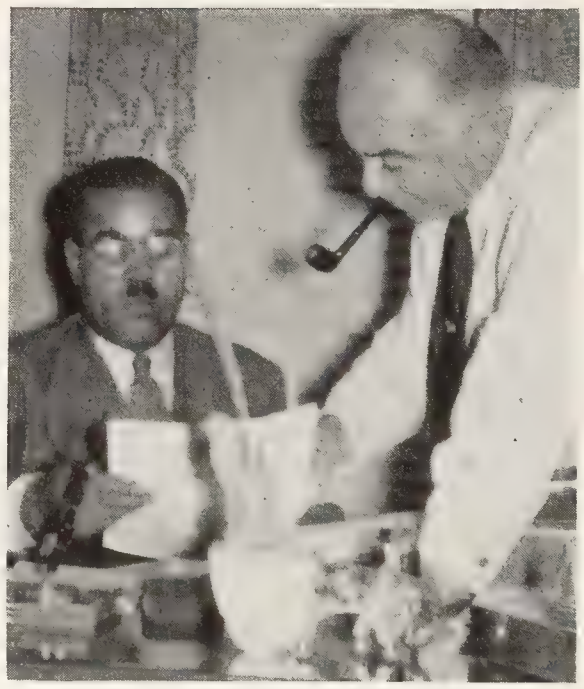
Hill City is a community within a community, governed by departments common to most city governments. It differs from the usual city administrations, however, in one basic respect: it is manned by boys and girls.

It differs also in being financed not by taxes, but by contributions. Many of its gifts are in the form of equipment. For example, William Finkel, owner of Pittsburgh's Arcade theatre offered a piano. Bennett Amdur of the Garden theatre gave a Speedo-print machine. Other contributions are in the form of bond purchases. Issued a few months ago in denominations of $1 to $100, many of them have been bought by exchange men on Film Row, located on the Boulevard of the Allies about a mile from Hill City.

Theft from Theatre

Hill City was conceived by the 33-year-old bespectacled, stockily-built YMCA secretary who despaired for his people when he realized that although only 31 per cent of the hill district's population was of his color, more than 62 per cent of the district's arrests were Negroes. Realizing the problem, Col. George E. Fairley, Pittsburgh's Director of Public Safety, appointed Mr. McKinney a detective to give him official status and power to execute his plans. Proceeding with energy and confidence but with no funds, Mr. McKinney soon had established 20 play centers in the district, using abandoned stores.

One night three model airplanes on display for exploitation of a future booking were stolen from the lobby of the New Granada theatre.



Harry Hendel (standing) and Howard McKinney.

Mr. Hendel wanted them back. He knew of Mr. McKinney's experiment in trying to convert hoodlums into orderly young citizens and he had heard of his vast acquaintanceship among hill district boys. He phoned the social worker-detective about the theft. Within an hour Mr. McKinney discovered who had taken the planes. It was a lad of fifteen. Next day the social worker returned the models to Mr. Hendel, and asked the exhibitor to come with him to the home of the young delinquent.

Started with Donation

There he saw a home of three rooms for eleven people. Mr. McKinney explained his plan to alleviate delinquency and crime. Instead of punishing the culprit, Mr. Hendel gave Mr. McKinney money to carry on his work.

The meetings continued in their 20 different locations. But although youngsters cooperated with the assembly idea, and although delinquency decreased, Mr. McKinney was dissatisfied. After eight months of work, the project didn't seem permanent enough. Then he had an idea and approached his friend, Mr. Hendel, for help.

Free Show Staged

On March 29, 1939, the New Granada staged a free movie show for the 1,000 play center members. Appropriately, the films were "The Life of Abraham Lincoln," a crime prevention short, and "Aladdin's Lamp." Admission was secured by ballots, filled in for electing a mayor, district attorney, and other officers of a new municipality. While the show was on, the votes were being counted in the office at the back of the house. Lights went up. Results of the balloting were announced. The acting mayor of Pittsburgh and other city officials, on hand by previous arrangement, took center stage to swear in the new Hill City dignitaries. The ceremony was impressive, dramatic. Hill City was officially launched . . . almost.

The idea was there, the manpower was ready, the citizenry was ready. But there was no city hall, no home.

Again Mr. Hendel became benefactor. Above his theatre were three floors of empty rooms that had once been used as a Pythian Temple, more than 25,000 square feet of floor space, including a gymnasium and stage.

"You can have this as headquarters, free of rent, your light and heat paid, as long as you want it," the exhibitor promised, "if you keep it free of politics." Hill City began to operate.

Now, one year after its first election, nine months after the establishment of its headquarters, Hill City boasts of more than 2700 members. Ninety-three percent of them are students, in grade or high school. Five hundred are white, the balance are negroes—more than half of the negro youth on the hill. They're the nucleous of Pittsburgh's hope to eliminate petty crime and the delinquency that leads to crime.

IN NEWSREELS

MOVIETONE NEWS—No. 74, Vol. 22.—Total war: Belgium cities on fire: refugees line roads....British forces at front....French guns in action....Launch new submarine here....Pilots trained in Texas....Boy Scout jamboree in New York....Fur fashions....Diving exhibition in Sydney.

MOVIETONE NEWS—No. 75, Vol. 22.—Fighting at Narvik continues....German prisoners....British and French navies in Egyptian waters....Prayers offered in Paris....In Belgium and northern France ....Roosevelt in "Fireside Chat"....Barlow bomb fails....Lew Lehr.

NEWS OF THE DAY—No. 272, Vol. 11.—War's trail of death on western front....Mrs. Roosevelt in plea for victims of strife....Test new Sikorsky helicopter....Steeplechase thrills society turf fans.

NEWS OF THE DAY—No. 273, Vol. 11.—Refugees flee bombs and battle....German prisoners....Allied fleet pounds foe at Narvik....Roosevelt in "Fireside Chat"....Barlow bomb fails....Weight-lifters' contest.

PARAMOUNT NEWS—No. 77.—General Pershing made consultant on war measures....Sikorsky demonstrates new helicopter...."Typical family" sees World's Fair....Total war: Allies move up to reinforce lines; Nazi air squadrons attack coastal transports; bombers rain destruction....British motorized forces rush to meet Nazis....Refugees clog roads....Mrs. Roosevelt makes plea for aid to war victims.

PARAMOUNT NEWS—No. 78.—Canada checks home defenses....Admiral Leahy reports to President on Carribbean defenses....Liner President Roosevelt threatened, Nazis say....British and French armada sails for secret stations....Count Ciano speaks as Italian war fever mounts....Latest films from Narvik....Captured Nazi parachute troops filmed....Action in northern France....French city bombarded from air....Roosevelt makes appeal.

PATHE NEWS—No. 89, Vol. 11.—French troop transports fight off air attack in North Sea....Belgium cities ablaze....Mrs. Roosevelt voices Red Cross appeal....Sikorsky demonstrates new helicopter....Germans consolidate Norway gains.

PATHE NEWS—No. 90, Vol. 11.—Belgium becomes refugee nation as entire towns go up in blaze....President explains America defense program....Captured German parachute troops filmed....1940 Golden Gates Exposition opens....Barlow super-bomb fails in U. S. tests...."Mr. America" title goes to weight-lifter.

UNIVERSAL NEWSREEL—No. 878, Vol. 12.—Belgium cities in ruins after bombing attacks....French convoy raided by Nazis....Mrs. Roosevelt in Red Cross appeal....Launch two new destroyers here ....New helicopter tested....Gala tulip festival enacted....Eleven firemen felled at blaze....Rare furs on display....Bimelech beaten in turf upset....Water skiers try new stunts.

UNIVERSAL NEWSREEL—No. 879, Vol. 12.—Nazi invasion of France and Belgium takes deadly toll of lives and property....British naval attack at Narvik ....Count Ciano addresses Italian throng....British and French warships in Mediterrean stand guard....Roosevelt warns of "fifth column"....Barlow bomb fails in Army test....Golden Gate exposition opens ....Adonis contest for strong men held in New York.

Hold Spring Luncheon

The Motion Picture Council for Brooklyn held its Spring Luncheon at the Towers Hotel there Thursday, May 23rd. Speakers included Mrs. Lewis P. Addoms, chairman; Mrs. Charles E. Tonsor, founder of the council; Roger Albright, representing Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America; William Slater, headmaster of Adelphi Academy, and Mrs. Robert E. Griebe, vice-chairman.

BMI Buys Rights To 2,000 Songs

Broadcast Music, Inc., the organization formed by the radio industry as a source of music independent of the American Society of Composers, Authors and Publishers, announced the purchase last week of the music house of Hinds, Hayden & Eldredge, Inc,, which has a catalogue of about 2,000 songs. A contract also was signed with Bruno Granichstaedten, Viennese composer.

None of the 2,000 songs purchased is a popular current hit but the numbers can be used as theme and background music for radio programs and also provide material for arrangements for orchestras and vocalists. The music material acquired by BMI will be used as much as possible if negotiations between the radio networks, stations and ASCAP are not concluded before the present contract expires on December 31st. The broadcasters claim the charge of five per cent of the gross revenue collected by the Society is too high for the music performing rights.

A hearing on an ASCAP motion for dismissal of the Federal grand jury subpoena issued for its books and records was set by Federal Judge Henry W. Goddard for Wednesday.

Asks Bond Reduction

Milton C. Weisman, a former receiver of Fox Theatres Corporation, last week obtained a show cause order from John C. Knox, federal judge, in New York, for the reduction of his bond from $100,000 to $7,500. The application, returnable on June 7th, points out that Mr. Weisman has surrendered all but $7,500 of Fox assets to himself and Kenneth E. Steinreich as trustees under the plan of dissolution. The balance in Mr. Weisman's hands as receiver are to take care of incidental expenses, according to the papers.

Tarkington Trial in Fall

John C. Knox, federal judge, in New York this week set the trial of the injunction and damage suit of Booth Tarkington against Warner Brothers for the October term. The plaintiff charges Warners with appropriating his literary rights in the film, "Penrod and His Twin Brother." Defendant has counterclaimed that it had a deal with the author to purchase a large number of his stories and that the plaintiff had sold some which were in the public domain.

Files Appeal Action

Notice of appeal to the New York court of appeals from a decision of the appellate division of the supreme court denying an injunction against the American Federation of Musicians and the International Alliance of Theatrical Stage Employees was filed Monday by Opera on Tour, Inc. The plaintiff seeks to restrain a strike called by the IATSE at the claimed instigation of AFM to compel the plaintiff to employ musicians instead of using recorded music for opera presentations.

Increases Capital

An increase in capital of $198,000 has been filed in Albany, N. Y., by Film Alliance of the United States, Inc., a distributing organization. The original incorporators were Freda Jarrett, Ruth Kaplan and Lillian Gershon.

April Collections Off $57,385 for Broadway

The Internal Revenue Bureau reports that of the $390,000 drop in admission tax collections in April from the previous month $57,385 of that was experienced in the Third New York (Broadway) District. As compared with a year ago, however, collections were some $83,000 above the $506,685 then reported. The collection for the whole country was reported as $2,000,902, compared with $2,390,932 for March.

Considerably more than the net loss in the district was shown in taxes collected at the box office, which dropped from $581,524 in March to $509,898 the following month, the only other classification to show a decline being tickets sold by brokers, which fell from $18,831 to $18,105.

Other collections included $6,958 on free or reduced rate admissions, compared with $6,288 in March; $1,491 on tickets sold by proprietors in excess of the established price, against nothing in March, and $53,695 from admissions to roof gardens and cabarets against $40,888.

Van Beveren to Africa

W. E. Van Beveren, now in London, planned to leave for South Africa this week to take over the post there of Otto Bolle, managing director for Twentieth Century-Fox, temporarily, while Mr. Bolle comes to the United States for a vacation and conferences.



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The New York *Sun* observes that the Associated Press is press-agenting itself through the new book by Oliver Gramling and William A. Kinney on the 90 years of AP press association service. The *Sun* cites the theatrical story sent out to most of the 1,400 AP member newspapers, the only anecdote in the book about the great actress, Sarah Bernhardt.

The authors describe the incident this way, according to the AP:

"Sam Davis, a Nevada string correspondent . . . interviewed the great Sarah Bernhardt for the Carson *Appeal*, his own little newspaper; for the San Francisco Examiner and for the cooperative. The actress liked him so much that when the train was ready to leave she put her hands on his shoulders, kissed him on either cheek and then squarely on the mouth. Said she, 'The right cheek for the Carson *Appeal*, the left for the *Examiner*, the lips, my friend, for yourself.'

"Davis displayed no signs of bashfulness, 'Madame,' he exclaimed, 'I also represent the Associated Press, which serves 380 papers west of the Mississippi River alone.'"

▽

The influence of Hitler's "blitzkriegings" will be seen Friday when Bob Ripley's "Believe It or Not" CBS radio program, at 10:30 in the night, will broadcast through a special, shortwave transmitter strapped to the back of a parachute jumper on his way down from a plane, telling how it feels to fly through the air, with or without the greatest of ease.

▽

The man in the big, round Perisphere ball, looking down on Democracity, at New York World's Fair, bemoaned to New York *Times*-reporter Meyer Berger that he would know that Spring was late even if he had never stepped outside. Last year, he disclosed, two sparrows and three pigeons inhabitated Democracity in early May; flew in through the Helicline door. This year, with the month of May spent, there is not one bird in the place. The Perisphere man thinks maybe it's just as well. "They (the birds) don't seem to get this World of Tomorrow stuff," he told Berger. "When they hear Kaltenborn's voice off the sound film they start batting their heads on the inside of the Perisphere, dash their brains out"—if any.

▽

Hollywood's tiny, eight-year-old Sheila Brown is a bowler what am a bowler.

Sidney Brown, her father, who is sound engineer at Universal Pictures Studio, in California, is quite adept at the game, has been playing in tournaments some 16 years. Seven months ago he took Sheila with him to a bowling equipment store in Los Angeles, and on impulse, bought his daughter a ball. In the short time since then she has become quite champish, beat 32 women bowlers the other day in a tournament at Syracuse.

"I'd whack hell out of her if she was ever a brat off screen," said Pop Brown, in passing, to the press, in New York.

▽

Sidewalk hawkers at New York's World's Fair sell sheet-music copies of "Peace and Freedom," World's Fair theme song, at ten cents the copy. But they don't bellow mention of the "Peace and Freedom" title any more, since the European war situation got real bad. They sell them for the big map that's on the back page.

INDUSTRY MARCHES ON!

While the motion picture industry assembled its battery of 34 lawyers and armies of clerks and witnesses for the beginning of the Government's anti-trust prosecution, Monday morning in the "key" case in New York, there to fight in the Federal Courtroom of Judge Henry W. Goddard over trade practices, "big business" in other quarters moved forward in a more peaceful fashion to adjust its trade practices under Government eye. The Federal Trade Commission, only the other day, held a trade practice conference for the resistance welder manufacturing industry and, besides, effected new trade rules for the folding paper box industry, moved to amend the trade rules for the tuna fish industry and canned vegetable industry.

'Hollywood writers' versions of some stuff annoys Edwin C. Hill no end. He cites their war stuff, particularly, observing that it is most unrealistic. When the boys came back from the last war, Hill remembers, the ones who talked most about it were the ones who had been farthest from the shooting, and that if a guy actually was in on any real battle closeups, he didn't want to talk about it. "The best story teller I ever knew," said he, "was just a phoney who was a make-believe fighter. The best fighter I ever knew, with a gat or a brick or anything he could grab, couldn't have written two lines on the Battle of Gettysburg if he'd won it single handed. The people in Hollywood, where they make the pictures, have had it too soft."

▽

Twenty-six years preceding this week's announcement from New York Pressagent Jean Dalrymple that the Forty-eighth Street Music Hall had revived the old "Tillie's Punctured Romance," after 26 years. The world saw, in that picture, its first feature comedy. It was a stupendous event, featuring Marie Dressler in the title role. She once said that in the casting, on the lot of Mack Sennett, who produced it, she went around looking for some supporting players and picked up the then unknown Charles Spencer Chaplin, from London, also one Mabel Normand. Claimants to the original discovery of Chaplin could form an association and hold a convention in the Hollywood Bowl, or in Chicago's Soldiers Field.

Miss Dalrymple now tells us that in "Tillie's Punctured Romance," John Golden, the stage producer, did his only work in films. He picked the title, wrote the sub captions.

▽

An exhibitor contributor to our "What the Picture Did For Me" department writes in about a feature picture he played the other night being so bad that even the man who won the Bank Night cash felt he got "gypped."

Ol' Bob Davis tips off that any exhibitor, any merchant and others in the know in San Francisco have had their eagle money-eye peeled for quarters minted in the San Francisco Mint bearing the date of 1923, near which date is stamped the letter "S." Only the coin collectors really know the reason why those coins are among the scarcest along the golden Pacific coast—bring as much as $35 and $40 apiece.

▽

An Associated Press cameraman walking along a London mainstreet, the other day, happened into a line of big, monstrous looking tanks rumbling down the thoroughfare, as the "British capital prepares for sudden German thrust." The photographer slung his camera box from his shoulder and proceeded to take a shot of the roaring streel fortresses. When the picture reached Associated Press in New York, and subsequently in newspapers of a good part of the world, it showed the tanks in the roadway, and in the background, overhead, on some low buildings appeared a big 24-sheet poster with the words: "Hell's Cargo," advertising the motion picture by Metro-Goldwyn.

▽

On the night that Adolph Hitler sent hordes into the Lowlands, taking death and devastation with them, he was in Berlin watching a sentimental musical film described in German quarters as "similar to 'The Student Prince,'" but with a Rhine setting.

Air Marshal Hermann Wilhelm Goering attended the German Premiere of Benito Mussolini's drama, "Cavour," in the State Theatre. He arrived late, dressed in a white uniform, looked fresh and in good spirits, 'twas said.

Col. Gen. Erhard Milch, second in command of the air force, also witnessed "Cavour," as did Propaganda Minister Paul Joseph Goebbels.

▽

Press-wire photos from London this week showed weary refugees from the area of devastation sleeping on the floor between rows of seats in a London movie theatre while authorities are out arranging shelter for them in homes in the English countryside. (See page 13) Fugitives from Fury.

▽

The Philadelphia local of the musicians' union has given notice that if Eugene Ormandy goes ahead with his announced plan to have a National Guard big anti-tank cannon fired at Robin Hood Dell when Tschaikovsky's 1812 Overture is played to open the Summer season on June 18, the firing must be done by a union musician in good standing.

The original instrumentation by Tschaikovsky provides for the sound of cannon in the score. This means, according to A. Rex Riccardi, musicians' union secretary, that the cannon will be an instrument in the orchestra, and under the contract, the musicians all are union men.

Samuel A. Rosenbaum, president of the Robin Hood Dell Concerts, Inc., has agreed that auditions will be held among members of the union "in order to select a performer who can 'play' the cannon with due regard for its musical value." He said applications for the "position of symphony bombardier" should be sent to headquarters of the Dell Concerts.

TREND TOWARD REVIVAL OF OLD SLAPSTICKS

Two New Companies Formed to Bring Back Films of Another Day

A definite trend toward the reissuance and revival of motion pictures of a few seasons ago, and slapstick comedies of the early twenties, is underway. Besides established distributors two newly-formed motion picture companies are completing arrangements to bring back movies that were enjoyed by the public of another day.

Such revivals are not new, but in recent years they have been only sporadic. Now come signs of a more extensive usage. The New Orleans *Daily Item* recently turned attention to the growing practice, in an editorial, referring particularly to revivals of oldtimers in schools, culture clubs and other groups. For this type of out-of-theatre showing there has been the example of the New York Museum of Modern Art with its cycles of old films, used by groups to study the progress of the art. Comment on the New Orleans *Item* editorial, in which was noted "a new worry for producers" with new product, was made by I. M. Gauthier, an independent exhibitor of White Case, Louisiana, and appeared in *Letters from Readers,* on page 62 of the May 18th issue.

Films of Oldtime Stars

Present plans for slapsticks call for early release of a group of silent comedies featuring such early screen stars as Snub Pollard, Ben Turpin, Charlie Chaplin, Roscoe Arbuckle, Al St. John, Mabel Normand and the Lee and Moran comedies. These pictures will be released by the new Motion Picture Jubilee Productions, with offices in New York.

"The birth and development of the slapstick flickers have filled a chapter in the history of the American film," according to Morton H. Miller, president of the new company.

He said that experimental showings of a number of Snub Pollard and Ben Turpin comedies in several local theatres had shown their popularity among modern day film audiences. "The older theatre-goer was able to satisfy a long sensed nostalgia for the oldtime motion pictures, while the youthful film fan was relieved of a curiosity as to what silent pictures had to offer," Mr. Miller observed.

The comedies have all been synchronized on standard 35 mm. prints each in two-reels. In addition, each comedy bears a title message to the audience, explaining in brief the purpose of the revival of the slapstick shorts.

Chaplin's Comedies

The King of Comedy Film Corporation also has been formed in New York to distribute a series of ten two-reel Charlie Chaplin comedies. Already released is "The Paper Hanger," now playing at Broadway's Globe theatre. The picture was formerly titled "Work." The old silent projection speed of 60 feet a minute has been advanced to conform to modern day equipment with a speed of 90, removing the "jerky" actions of the characters, yet holding the original pantomime of Chaplin.

The company has in preparation "The Tramp," "His Night Out," "Shanghied," "Triple Trouble," "Police," "In the Bank," "Jitney Elopement," "The Woman" and "His New Job" all synchronized with musical background.

With the trend of silent pictures for exhibition some of New York's smaller theatres have returned to old-time movie programs. The Miami theatre has for the past few months been showing complete programs of old feature pictures and shorts to the musical accompaniment of the piano-in-the-pit music. Such stars as William S. Hart, Theda Bara, Douglas Fairbanks, Sr., Charles Ray and many others of by-gone days have held, even if only short-lived, a new place on the screen.

Just recently the 48th Street Music Hall in New York held a "Movie Memory Lane" party for the benefit of the American Theatre Wing of the French and British Relief Funds. Beverly Bayne, who co-starred with Francis X. Bushman in the silent days, was chairman and was assisted by Gloria Swanson, Mary Pickford, Dorothy Mackail, Lila Lee, Viola Dana, Jacqueline Logan, Eileen Percy, Estelle Taylor, Nita Naldi and Dorothy Gish. Among stars who attended were Noel Coward, Laurence Olivier, Vivien Leigh, Helen Hayes, Fredric March, John Barrymore and Eddie Cantor.

A Poll of Readers

The magazine *Cue,* in conjunction with the Fifth Avenue Playhouse in New York recently conducted a poll asking readers to select old motion pictures which they believed should be included on movie programs. Some 5,000 ballots were returned and the selections from the poll, totaling 49 pictures, are being shown at the theatre and will continue through August 22nd.

Among the 49 pictures are "Of Human Bondage," an RKO picture co-starring Bette Davis and Leslie Howard; "The Life of Emil Zola," with Paul Muni in the title role; "Mr. Deeds Goes to Town"; "Wuthering Heights"; the imported French production starring Charles Boyer, "Mayerling," which led the poll in the order named.

The pictures to be shown in consecutive order in the comedy field and grouped to the type of picture are: "Mr. Smith Goes to Washington," starring James Stewart and directed by Frank Capra; "I Met Him in Paris," with Claudette Colbert; "True Confession," starring John Barrymore; director Ernst Lubitsch's "Bluebeard's Eighth Wife," and "Ninotchka"; a French importation directed by Rene Claire, "A Nous La Liberte"; another French importation, "Carnival in Flanders," and "Midnight," starring Claudette Colbert and John Barrymore. These pictures were shown at the Fifth Avenue Playhouse from May 10th to May 27th.

Musical Films Chosen

In the musical film group, which started on May 28th, and continues on through June 24th, the pictures chosen were "Life and Love of Beethoven," "Unfinished Symphony," "La Boheme," "One Night of Love," "Don Quixote," "The Mikado," "Naughty Marietta," "They Shall Have Music," "Vernon and Irene Castle," "Babes In Arms," "Mad About Music," and "Alexander's Ragtime Band."

Melodramatic productions chosen by the voters were Alexander Korda's "Elephant Boy," starring Sabu, who soon will be seen in another Korda production, "The Thief of Bagdad," and on the same program a film Odyssey of Central Asia, "Yellow Cargo," as the second half of a double bill. Other pictures in this section that will follow in the June 25th to July 13th period are: "The Plainsman," "Stagecoach," a double feature horror program, "Frankenstein" and "Dracula," three Alfred Hitchcock productions, "The 39 Steps," "The Lady Vanishes" and "The Woman Alone." The series will end with "The Adventures of Chico" and "Dark Rapture."

In the dramatic field the RKO production accredited with bringing Bette Davis to the fore as a dramatic actress, "Of Human Bondage," will be the initial picture of the July 14th-August 19 period, followed by "The Citadel"; another Bette Davis picture; "Jezebel"; "Marie Antoinette," "Boy's Town" starring Mickey Rooney and Spencer Tracy, King Vidor's "Hallelujah," "The Eternal Mask," "The Informer" with Victor McLaglen, "Wuthering Heights," "Algiers," "The Scoundrel" starring Noel Coward, Leslie Howard in "Berkeley Square," and "Henry the VIII," "Pygmalion" and "David Copperfield."

The Cinema Hall of Fame program will be concluded August 22nd with the showing of two documentary productions "Man of Aran" and "The City."

Audiences will be given voting cards on leaving the theatre. The pictures which enjoy the heaviest accolade will receive the Cinema Hall of Fame Award



WHAT THE PICTURE DID FOR ME

Columbia

DOCTOR TAKES A WIFE, THE: Ray Milland, Loretta Young. Another two week picture. Patron comment on this was "cute," "clever," "best show in town," etc. Hundred per cent business in general business slump. You can't fail on this. Running time, 88 minutes. Played May 3-15.—B. H. Pfotenhauer, State Theatre, Oklahoma City, Okla. General patronage.

MAN THEY COULD NOT HANG, THE: Boris Karloff, Roger Pryor—We were hung instead of the man without business. Our game Hollywood helped it the first night but the next night, oh, my, the echo is still in the theatre.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOO MANY HUSBANDS: Fred MacMurray, Jean Arthur, Melvyn Douglas—Two week business. Exceptional comedy. Enjoyed by entire family audiences. Running time, 84 minutes.—B. H. Pfotenhauer, State Theatre, Oklahoma City, Okla. General patronage.

U-BOAT 29: Conrad Veidt, Valerie Hobson, Sebastian Shaw—Business more nearly normal; perhaps, because of the timeliness of this picture. Played May 10-11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

ANGEL FROM TEXAS, AN: Wayne Morris, Rosemary Lane, Eddie Albert, Ronald Reagan, Jane Wyman—Good picture; fair business. Has lots of comedy. Running time, 70 minutes. Played May 17-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CASTLE ON THE HUDSON: Pat O'Brien, John Garfield, Ann Sheridan, Burgess Meredith—Good prison picture but they are not liked very well here and unhappy endings never click. Pat O'Brien is excellent, so is Burgess Meredith. John Garfield and Ann Sheridan are fair but altogether is too depressing to go over well. Running time, 77 minutes. Played May 11-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger—Poor business, although picture enjoyed by those who saw it. Not the class for small town audience. Running time, 100 minutes. Played May 13-15.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—This picture was well taken and there were a lot of good comments. Running time, 86 minutes. Played May 3-5.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Above average. Good performance by entire cast. Running time, 99 minutes. Played May 11-12.—H. F. Wall. Eltinge Theatre, Pleasant Hill, Ill. Small town and rural patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Thomas Mitchell, Dennis Morgan, Alan Hale—Now here is a comedy that is a knockout. Just about tops for the season. A swell show with so many laughs that the house was a continuous uproar from start to finish. A swell picture. Running time, 100 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

'TIL WE MEET AGAIN: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald—Very good picture and good business. Was made before as "One Way Passage." Running time, 100 minutes. Played May 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

AND ONE WAS BEAUTIFUL: Robert Cummings, Jean Muir, Laraine Day—A problem child if there ever was one. The title, I feel, spoiled the draw. Strictly a drama that was extremely heavy. We played it Friday and Saturday to absolutely no business. Perhaps we played it the wrong days of the week. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cicilia Parker, Fay Holden—As good as any of the Hardy series. Mickey Rooney overacts as usual but the public goes for it, so we go for it, too. Running time, 85 minutes.—R. G. Risch, Reno Theatre, Appleton, Minn. Rural and small town patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cicilia Parker, Fay Holden—Not as good as other Hardy pictures that we have run. It seems that the Hardys are falling off in box office. Running time, 85 minutes. Played April 19-21.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—Very good. Not quite up to the standard of this series, as it was rather hard to follow, but "Nick" and "Nora" are tops, while Asta steals the show. Excellent supporting cast. Running time, 102 minutes. Played April 26-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Charles Ruggles, Frank Morgan—Another of our favorite stars sold down the river. Might be all right in the big spots but definitely a pain in the neck for the dust bowl. Eddy is excellent, as always. Ilona Massey is fair but not so good as Jeanette MacDonald. War pictures do not go over now and foreign locale no good here, so altogether it was too much of a handicap for Eddy. Hope they will give him a good American picture now. Running time, 102 minutes. Played April 19-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—Excellent production. Ann "Maisie" Sothern is a winner. J. Carroll is good. Plenty of excitement via about a million natives on the war path but from first to last it is "Maisie's" show. Hope to see her again very soon. Running time, 70 minutes. Played May 3-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GHOST COMES HOME, THE: Frank Morgan, Billie Burke, Ann Rutherford—Good program class comedy that seemed to please. Business below normal. Running time, 79 minutes. Played May 13-14.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

GHOST COMES HOME, THE: Frank Morgan, Billie Burke, Ann Rutherford—Good picture; fair business. Running time, 78 minutes. Played May 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Olivia de Havilland, Leslie Howard, Hattie McDaniel—Beyond a doubt the finest motion picture ever made and with a cast that was perfect in every respect. From a small town box office standpoint, however, a colossal flop. We not only lost money on it but lost the normal profit that we usually earn on these same days. We are not considering the headaches in preparing for it. Those in the smaller towns who can afford these prices did not wait for it and the remainder who would liked to have seen it could not afford it. Running time, 228 minutes. Played May 10-12.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HENRY GOES ARIZONA: Frank Morgan, Virginia Weidler, Slim Summerville—The kind of picture they like a lot better than the super-colossal masterpieces they put out. Plenty of comedy and thrills and the kiddies ate it up. Virginia Weidler is a grand little star and we predict big things for her. The only complaint was Slim Summerville did not have a big enough part. They like him here. Running time, 67 minutes. Played May 17-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ON BORROWED TIME: Lionel Barrymore, Bobs Watson, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel—Picture very good but not type of picture for small towns. Played May 5-8.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Robert Young, Margaret Sullavan, Melvyn Douglas, Fay Bainter—We would suggest a pension fund be started for Crawford, Garbo and a few more Metro stars. We can't get film rental out of them. Our bathing beauty fashion show saved the day. The farmers really enjoyed our blondes in bathing suits.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—An excellent picture that did not draw. The plot is good, it is well acted, and these stars usually draw. No doubt the foreign setting kept many away. Running time, 100 minutes. Played May 8-9.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SHOP AROUND THE CORNER: Margaret Sullavan, James Stewart, Frank Morgan—A good picture for the beginning of the week. Patrons were not raving about it as they have done about other James Stewart pictures. Running time, 98 minutes. Played April 5-6.—Mike Kieryluk, Vimy Theatre, Vegreville, Alberta, Canada. General patronage.

STRANGE CARGO: Joan Crawford, Clark Gable, Ian Hunter, Peter Lorre, Paul Lukas, Albert Dekker—An excellent picture, well played by all of the characters. Gable and Crawford excellent, as was the entire cast, Ian Hunter, Paul Lukas, Peter Lorre, Albert Dekker, et al. The jungles of South America were real jungles and the escape of several convicts very realistic. Sex is the basic theme and rough and racy and with but very little refined thoughts expressed, except by 'Cambreau' (Hunter) who read the Bible and practiced toleration. The film is a good job technically with splendid photography and is continuously interesting. The picture is too frank for children but should please grownups of all ages. Running time, 113 minutes. Played May 16-23.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—This picture was very well liked. Running time, 95 minutes. Played April 26-28.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—A showman's prayer to a waning box office. An outstanding production which rates all the exploitation it so richly deserves. It will more than repay the extra effort that you can give it. Just a swell picture that does excellent business. Running time, 86 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—One swell picture. We could use more good shows like this from Paramount to help pay off the mortgage. You can't go wrong on this picture. Running time, 114 minutes.—R. G. Risch, Reno Theatre, Appleton, Minn. Rural and small town patronage.

FARMER'S DAUGHTER: Martha Raye, Charles Ruggles—Paramount evidently is in need of some brains out on the Coast. Certainly pictures such as this show a woeful lack of them. It is unbelievable that they can throw something like this together and expect the public to support the theatre showing it. With war news for competition, it is going to take pictures produced with thought and care to hold the theatre patrons in the coming season. We see some recession in business at the present time and I think that critical days are ahead. Certainly we and the producers would be in better circumstances to fend off any slackening if a larger percentage of a block were better than double bill fare.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Excellent performance by Fairbanks and Fyffe. Interesting picture. Running time, 97 minutes. Played May 18-19.—H. F. Wall, Eltinge Theatre, Pleasant Hill, Ill. Small town and rural patronage.

Republic

COWBOYS FROM TEXAS: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo), Carole Landis—A western treat for our farm lads with nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DARK COMMAND, THE: John Wayne, Claire Trevor, Walter Pidgeon—This one was well advertised to the exhibitor but they forgot to tell the public about it. It's a good action production. Press book and exchange paper positively does not sell it. Make your own. Running time, 94 minutes. Played April 26-May 3.—B. H. Pfotenhauer, State Theatre, Oklahoma City, Okla. General patronage.

FLIGHT AT MIDNIGHT: Col. Roscoe Turner, Phil Regan, Jean Parker—A good action picture for small town. Republic compels us to run old ones but you can't miss on this one. Running time, 66 minutes. Played May 15-16.—H. F. Wall, Eltinge Theatre, Pleasant Hill, Ill. Small town and rural patronage.

FORGED PASSPORT: Paul Kelly, June Lang, Lyle Talbot, Billy Gilbert—Nice program picture. Suitable for dual billing. Nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—This was our first try in years to single bill a western. Before we have always lost money on single bill westerns. But we took a chance on this, after the Republic booker urged us quite a bit to single bill it on a change other than our Friday-Saturday. And, boy, did we go to town. It grossed right along with our top pictures this season. Why they go for him we cannot figure out. But why bother. He is doing it and is doing it big. Running time, 71 minutes. Played April 30-May 2.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—Did a nice business with this on Sunday. With good shorts makes an excellent show that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

ALLEGHENY UPRISING: John Wayne, Claire Trevor, Brian Donlevy, George Sanders—Snow and cold hit the box office; picture satisfactory. Played April 12-13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MILLIONAIRE PLAYBOY: Joe Penner, Linda Hayes—The best Joe Penner to date and one that drew an extra amount of business for us on gift night. The kind of picture that small towns seem to like. Running time, 64 minutes. Played May 7.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

BARRICADE: Alice Faye, Warner Baxter—The ardent followers of Alice Faye were even disappointed in this one. Maybe our marquee misled the public to believe that the doors of our theatre were "Barricaded" but I don't think so. "Barricade" didn't spell B. O. for us. Running time, 71 minutes. Played May 7.—R. G. Risch, Reno Theatre, Appleton, Minn. Rural and small town patronage.

BLUE BIRD: Shirley Temple, Eddie Collins, Spring Byington—This evidently from the press is Shirley's swan song, which is just as well. The picture brought many walkouts from the adults, who have consistently stayed away on the children's starring pictures for a long time. Jane Withers stayed on top longer than Shirley but she, too, is slipping and if the producers are smart they will use them only in supporting roles, as their chances for staying popular with the public will be much better. The kids were a wonderful asset to Fox while they lasted but the trouble of finding stories for them brought inane vehicles that the public refused to accept and that I think is the end of the cycles for the child prodigies for some time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BLUE BIRD: Shirley Temple, Spring Byington—Everyone though it was a kid's picture but it turned out to be far above the understanding of a child. Shirley Temple's popularity has died out so this picture didn't have half the box office appeal that her former pictures had. Running time, 83 minutes.—R. G. Risch, Reno Theatre, Appleton, Minn. Rural and small town patronage.

CHARLIE CHAN AT TREASURE ISLAND: Sidney Toler, Cesar Romero, Pauline Moore—Just another picture. Ran it on a Bank Night and the man that won the money felt he got gypped. Allocated too high. Running time, 67 minutes. Played March 12.—R. G. Risch, Reno Theatre, Appleton, Minn. Rural and small town patronage.

CISCO KID AND THE LADY, THE: Cesar Romero, Marjorie Weaver—This just an average western. Think Fox must have a spite against me, giving me this at an "A" classification. I can buy just as good Westerns for $5 per week with lots more action. Fox is evidently slipping, to put this in their upper bracket. Running time, 74 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

THREE EXHIBITORS JOIN DEPARTMENT

Three exhibitors this week joined the contributors to the What the Picture Did for Me Department. They are:

Edward J. O'Connell, Playhouse Theatre, Lisbon, N. H.

R. G. Risch, Reno Theatre, Appleton, Minn.

H. F. Wall, Eltinge Theatre, Pleasant Hill, Ill.

Read what these and other exhibitors have to say about the current pictures in adjoining columns.

CITY IN DARKNESS: Sidney Toler, Lynn Bari—A few eggs were laid in the Twentieth Century and this is one of them. They must have been in the "Dark" when they made this one. As far as I am concerned, "Charlie Chan" died when Warner Oland did. Running time, 74 minutes. Played May 10.—R. G. Rich, Reno Theatre, Appleton, Minn. Rural and small town patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—Good comedy. Linda nothing to write home about. Any other gal would have been as good or better. Running time, 72 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DRUMS ALONG THE MOHAWK: Claudette Colbert, Henry Fonda, Edna May Oliver—Excellent portrayal; best business in many weeks but at that not quite normal. Played April 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—This one was fair. Sonja good as usual but would have been better if not in foreign setting. Why not try Sonja in something other than a foreign setting. Running time, 77 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—We are afraid this little lady is done for at the box office. Just another example of how this company can take a money star and then fail to follow through with her in successive films. We believe they have ruined her with poor pictures and support. This picture is her poorest, though the one skating scene in it is her best of all. Business was only what our program picture average is mid-week. This is too bad for Sonja, who we believe would still be good with co-starring and good pictures. Running time, 78 minutes.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—Good picture; good business. Running time, 95 minutes. Played May 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MR. MOTO TAKES A VACATION: Peter Lorre, Virginia Field, John King, Joseph Schildkraut—It's too bad "Mr. Moto" doesn't take a long vacation so we can be rid of his "popeyes" and his involved murders that only his master mind could solve. Running time, 68 minutes.—R. G. Risch, Reno Theatre, Appleton, Minn. Rural and small town patronage.

STAR DUST: Linda Darnell, John Payne, Roland Drew, Charlotte Greenwood—Fairly good picture, none too well acted. Although the story wasn't new, it was interesting. No box office draw due to lack of well known name stars. Running time, 83 minutes. Played May 4-6.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

STAR DUST: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood—Personally, I enjoyed this picture and what few who saw this show were pleased but it's no draw. Played it two days, Tuesday-Wednesday, and I will say I took in just enough at the box office to pay for the show. Played May 14-15.—Edward J. O'Connell, Playhouse Theatre, Lisbon, N. H. General patronage.

STAR DUST: Linda Darnell, John Payne, Charlotte Greenwood, Roland Young—Here is a honey of a show and what a honey this Darnell girl is. Whole cast good and old man "Topper" is his usual good role. Give it your best days. Business above average. Running time. 85 minutes. Played May 7-8.—Alex Slendak, St. Clair Theatre, St. Clair, Mich. General patronage.

STOP, LOOK AND LOVE: Jean Rogers, William Frawley, Robert Kellard—Counter-attractions may have been partly responsible for lack of pulling power. Picture okay. Played April 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—Played this one after everyone around me had played it and did a pleasant surprise business. Everyone was pleased. Wish there were more good pictures like this one. Played April 13-15.—Melville Danner, Kozy Theatre, Granite, Okla. General patronage.

United Artists

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—This is the best English picture I have played. Good color and mostly good sound. Would have been outstanding with American players. Running time, 115 minutes.—J. N. Wells. Wells Theatre, Kingsland, Ga. General patronage.

MY SON, MY SON: Brian Aherne, Madeleine Carroll, Louis Hayward, Laraine Day—Another two week picture. Grosses fine both weeks. Built up by itself. A very wonderful production. Running time, 115 minutes. Played April 12-25.—B. H. Pfotenhauer, State Theatre, Oklahoma City, Okla. General patronage.

OF MICE AND MEN: Lon Chaney, Jr., Burgess Meredith, Betty Field—It is our frank opinion that this is a better picture than "Grapes of Wrath." The character portrayals by the leads and everyone else in the film were superb. And the director certainly knew how to get the greatest dramatic effect out of every little incident and scene. Whether or not this type of picture should have been made—as some in the trade hold—we shall not argue. It did, to our surprise, absolute top business and we had no complaints or criticism from any patron on the subject matter of the film. Running time, 106 minutes. Played April 31-May 1.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (reissue): Lew Ayres, Slim Summerville—Timely reissue from Universal. Narration good. One hour after we put feature back in can, conflict was on again. OK for midweek. Running time, 93 minutes. Played May 8-9.—H. F. Wall, Eltinge Theatre, Pleasant Hill, Ill. Small town and rural patronage.

EX-CHAMP: Victor McLaglen, Tom Brown, Nan Grey, Constance Moore—The weather couldn't be blamed for this as it was fine, but the picture only satisfied some and not too many came to see if they would like it. Played April 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE TOUGH GUYS IN SOCIETY: "Little Tough Guys," Mary Boland, Mischa Auer, Edward Everett Horton—Although old, this pleased. Box office remains much below normal. Played May 17-18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew, Andy Devine, Henry Hull, Jackie Moran—Counter-attractions cut down on box office receipts but those who saw this picture enjoyed it immensely. Played May 3-4.—C. W. Mills, Arcade Theatre. Sodus, N. Y. Family patronage.

UNDER-PUP, THE: Gloria Jean, Nan Grey, Robert Cummings, Beulah Bondi, C. Aubrey Smith, Virginia Weidler—Gloria Jean is the best child "find" in quite a few years. Her singing and pranks make this picture one the whole family can enjoy. Running time, 88 minutes.—H. G. Risch, Reno Theatre, Appleton, Minn. Rural and small town patronage.

Warner Brothers

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts—A small town natural, very much enjoyed by my patrons. Ann Sheridan is very good and takes a very smart part. Old time numbers very well received. This was put in here to replace "Virginia City" but can recommend this in any spot. Play it. Running time, 97 minutes. Played May 18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, Gantry, the Blind Horse, James McCallion—If any of you fellows wonder which of the "B" pictures from this company to play and which to reject and shelve, by all means play this one. It more than pleases. It has a human, heart warming story and is all around good. Gantry, the blind horse, is a wonder horse that your people will be talking about for some time after. The picture almost is "Kentucky" without the color. Naturally the films needs selling since it does not come to you pre-sold like the big ones. Running time, 65 minutes. Played April 5-6.—Egon W. G. Wieselmann, Cactus Theatre, Limon, Colo. Small town patronage.

Short Features

Columbia

A PLUMBING WE WILL GO: Three Stooges—The Stooges in a class by themselves. Our audience likes

(*Continued on following page*)

(*Continued from preceding page*)
them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

U. S. TREASURY: Washington Parade No. 2—Very interesting, educational and, at the same time, pleasing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

BIG PREMIERE, THE: Our Gang—A very poor Our Gang comedy. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DOMINEERING MALE, THE: Pete Smith Specialties—Smith has made better ones. This is not so hot. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAINTAIN THE RIGHT: Pete Smith Specialties—A Pete Smith short describing the training and work of the Royal Northwest Mounted Police that is tops. Contains more real entertainment than lots of features. Enough action to hold the interest. Advertise this like a feature. It will please one hundred per cent. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PUSS GETS THE BOOT: MGM Cartoons—The poorest of this series. Color not so good as most of them and plot below average. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SEATTLE, GATEWAY TO THE NORTHWEST: FitzPatrick Traveltalks—As usual, a grand colored travel reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TIME OUT FOR LESSONS: Well, this one is better. This series has been slipping badly but this one was as cute as could be. Running time, nine minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

XXX MEDICO: Passing Parade, No. 12.—An interesting short subject of the early days of doctoring on the high seas.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RKO Radio

DONALD'S DOG LAUNDRY: Walt Disney Cartoons—Another good Donald Duck color cartoon that everyone seems to enjoy. Running time, eight minutes. —Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

Twentieth Century-Fox

FASHION FORECAST, NO. 7: Fashions—Beautiful color but no entertainment in a small town. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLYING STEWARDESS: Magic Carpet Series—Entertaining short about airplane hostesses. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IT MUST BE LOVE: Terry-Toons—Average Terry-Toon cartoon in black and white. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

INTERNATIONAL REVELS: Two-Reel Musicals—Not so hot. Too much sameness. Just a filler. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 71—Always interesting and this one is no different. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING, SISTER, SWING: Ken Murray, Johnny Downs, Kathryn Kane, Eddie Quillan—A good programmer but didn't rush the box office any. Played March 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Vitaphone

AFRICA SQUEAKS: Looney Tunes—The best black and white cartoon Vitaphone ever made. Just a knockout. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ALEX IN WONDERLAND: Broadway Brevities—Average two reel comedy. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CARL HOFF AND HIS ORCHESTRA: Melody Masters—Good musical reel. Running time, 10 minutes. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CARL HOFF AND HIS ORCHESTRA: Melody Masters—Excellent musical. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CONFEDERATE HONEY: Merrie Melodies—Not up to the standards of these cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CROSSCOUNTRY DETOURS: Merrie Melodies—Here is truly a great cartoon. Schlesinger is getting better all the time with this series. Outstanding. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CROSSCOUNTRY DETOURS: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CURIOUS PUPPY, THE: Merrie Melodies—Very good cartoon. Running time, one reel.—Daniel Korman, Palace Theatre, Engelhart, Ontario, Canada. Small town patronage.

HOME CHEAP HOME: Broadway Brevities—A real good bang-up comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Just another band act. Too long stretches of music. Should be more vaudeville.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE BROTHER RAT: Merrie Melodies—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MECHANIX ILLUSTRATED, NO. 3: Color Parade —An excellent colored reel, interesting, educational and pleasing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUBLIC JITTERBUG, NO. 1: Broadway Brevities —Good two reel short that the younger customers particularly enjoyed. Running time, 20 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters —First class single reel. Can recommend this one. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SINGING DUDE, THE: Dennis Morgan—Beautiful color adds to this short feature of the western type. Better than average two reeler. Running time, 20 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SWING STYLES: Melody Masters—Something different in musical shorts. Play it. Running time, 10 minutes.—Daniel Korman, Palace Theatre, Englehart, Ontario, Canada. Small town patronage.

SWING STYLES: Melody Masters—If ever played a hot two reel musical, you have it in this one. Be sure and play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Hollander Wins Drive

Elmer Hollander, manager of the Stanton theatre in downtown Philadelphia, is the winner of the Seventh Annual "Managers' Week" drive, a contest sponsored by the Stanley-Warner Circuit, to determine the outstanding manager of the circuit whose prowess at exploitation, advertising and publicity brought the best results. He was awarded a week's vacation at the President Hotel in Atlantic City by Ted Schlanger, zone head.

Garrison Transferred

J. E. Garrison, formerly branch manager for Universal at St. Louis, has been named district manager in Kansas City, the territory including Omaha, Des Moines, Kansas City and St. Louis. He succeeds Peter Dana, who has been transferred to New York.

Altec Deal

Lewen Pizor and Charles Segall have signed new service agreements covering sound service and projection room repairs and replacements for all theatres in the Eastern Theatre Corporation with Altec Service Corporation. E. O. Wilschke negotiated for Altec.

Heads Club Committee

Peggy Foldes of the RKO home office publicity department in New York has been made chairman of the associated members of the New York Newspaper Women's Club.

National Decency Legion Classifies Seven Films

Of seven films reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and three were found unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Bad Man from Red Butte," "The Kid from Santa Fe," "Rocky Mountain Rangers," "Sandy Is a Lady." Class A-2, Unobjectionable for Adults: "Babies for Sale," "Earthbound," "Lillian Russell."

Catholic Group Warns Against Indecency Trend

A trend toward indecencies in current and recent films was noted by several speakers at the annual luncheon of the Motion Picture Department of the International Federation of Catholic Alumnae this week at the Hotel Roosevelt, New York. Hope was expressed that war-reduced revenues from abroad would not tempt or impel producers to insert offensive material under the false impression of increasing theatre attendance thereby.

Mrs. James F. Looram, chairman of the Department, presided. Guests of honor were: Reverend Francis X. Talbot, S. J., editor of *America*; Reverend Gerald Donnelly, S. J., of the staff of *America*; Reverend John J. McClafferty, executive secretary of the Legion of Decency; Patrick Scanlan, managing editor of *The Tablet*; Charles Ridder, publisher, and Richard Reid, managing editor of *The Catholic News*.

Transfer Warner Office

The western New York district office of the Warner Brothers circuit has been transferred from Jamestown to the Strand theatre building in Elmira. Ralph Crabill, district manager, will make his new headquarters in Elmira. The circuit operates three theatres in Elmira.

Hatfield in New Post

Max Hatfield has been appointed head booker of the Seattle Paramount exchange, succeeding R. L. Estelle, who has resigned to enter another business. Gordon Waldo, of the shipping department, becomes assistant to Mr. Hatfield.

Kallet Renews with Altec

Kallet Theatres, Inc., has renewed Altec service agreements for the 16 Kallet theatres in New York state. A. J. Rademacher negotiated the deal for Altec.

Monogram Opens Exchange

Monogram has opened a new exchange in Albany, N. Y. All Albany branch managers from other companies and members of their staff visited the offices Monday.

Join MGM Exchange

H. J. Beck, Metro-Goldwyn-Mayer salesman in Detroit, and Max Schwartz, MGM salesman in Milwaukee, have joined the company's exchange in Chicago.

Beier Resigns

Murray F. Beier has resigned as branch manager and board member of Preferred Pictures in Philadelphia.

"Wind" Fans Trade War in Great Britain

by AUBREY FLANAGAN
in London

The cataclysmic explosion of total war over Europe, with the menace to life and security has not interrupted Britain's other little war, that between distributors and exhibitors over the question of film hire. This has, however, developed into a battle of tactics rather than high explosive.

Notable in this subtle maneuvering and manipulation has been the expression by the Cinematograph Exhibitors Association of a readiness to discuss the vexed question of "Gone with the Wind" with Metro, if Metro was ready to do so on their part. Meanwhile a further tactical move has been made by the CEA stalwarts in a pointed public raising of Metro's supposed agreement with the Board of Trade—along with the other majors here—not to raise film prices above levels of last November.

Exhibitors have been invoked to act as informants upon any of their fellows who may have booked the Metro super against the association's official policy and advice.

Lowered Market Has Effect

The present international situation has, of course, had a fundamentally chemical effect upon the situation. Metro's policy, with its abundant confidence in the pulling power of their film, was devised at a time when Europe and its markets, its cinemas and its filmgoers, were in a far different state than they are here and now. Markets have dwindled, over the European front, filmgoers are thinking of other things than motion pictures, houses are closed over wide areas, although not in Britain.

It is the exhibitor belief that they can and will get "Wind" and other hitherto highly priced American films for very much less than the rentals now demanded. They are confident that they hold the winning hand. While they do not intend to demand an armistice, they are not unwilling in their own phrase to concede one.

Last November Mr. Oliver Stanley, then president of the Board of Trade, the CEA pointed out in its third manifesto, declared in a communication to the Films Council that, among other things, the agreement negotiated between the Board of Trade and the majors contained an assurance "that the companies will continue to export their films freely to this market and that there will be no attempt to create an artificial shortage. They have further agreed that if there should be a substantial shortage in the number of films available to exhibitors they will not take advantage of such a situation to raise film rentals above their present levels."

Shortage Shown

Pointedly the exhibitors asked:

"Was MGM a party to that 'assurance' and that 'agreement'?

"If so, is 70 per cent not above 'present levels' as of November last?

"Or did MGM have a mental reservation that 'levels' were whatever that company was charging in America from time to time?"

Figures given by the CEA to substantiate their claim of a present product shortage are:

Films registered during the renters' quota year, April 1, 1939, to March 31, 1940, by the seven American majors understood to be parties to the agreement with the Board of Trade—248.

Films registered by the same companies in the renters' quota year of 1938-39—310.

Total American films registered in 1939-40—364; in 1938-39—499.

Available records, it is claimed, show a drop in the United States of only 15, while the drop here is 151.

Day-to-Day Plans Necessary

Much is provisional upon the direction the war takes. No member of the industry expects Britain to be exempt from Hitler's bombers and dislocation is bound to result. But the rentals battle goes on meanwhile, with the "Wind" affair but an episode in the campaign.

Harry Mears, president of the CEA, himself has emphasized this, his own branch ratifying the film hire fight policy and urging a continuance of the present course of action. It is stressed that the storm over the Metro film is a matter of principle, aiming at the protection of the exhibitor.

"Results," says Mr. Mears, "will go much further than the immediate question of that particular film. . . . If they gave way now it would mean films were going to be made in the future for the people who could pay big prices for them without any consideration of the others. . . . If the system proposed for 'Gone with the Wind' were to come generally into being, it would mean when a big film was produced the biggest house in each district and the one that could afford to charge big prices would get an unlimited run and the rest of the houses would only pick up the crumbs of what the smaller producers could find for them."

Odeon and GB, who have professed unwillingness to book the film under present conditions, are currently backing the film hire fight, though the more cynical independents consider circuit allegiance is inspired by a belief that it will be the circuits who will benefit first, last and most of the time. The extent and strength of the Associated British deal has yet to be made known. It is unlikely to be considerable.

"Our Town" Has Boston Opening

Preceded by an intensive publicity campaign and with special features of "world-premieres in-the-field" Sol Lesser's "Our Town," United Artists, opened Thursday, May 23rd in Boston at Loew's State and Orpheum theatres. (Picture on page 10).

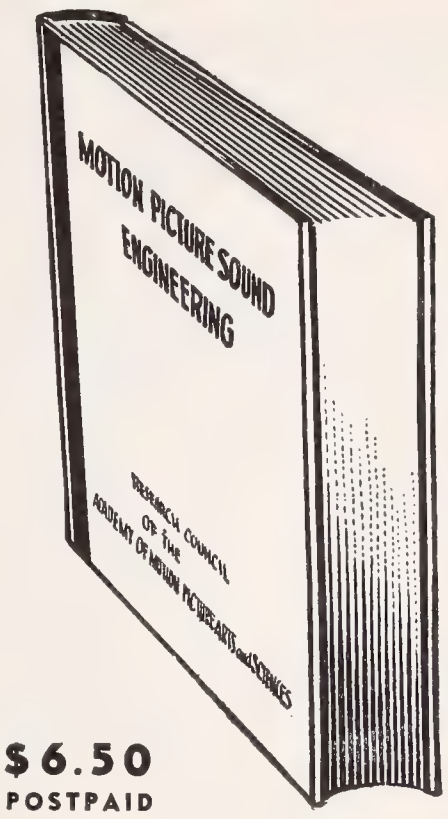
The premiere was attended by Mr. Lesser and Fay Bainter, Beulah Bondi and Thomas Craven, of the cast and Thornton Wilder, the author of the play on which the film is based.

Mayor Tobin had declared "Our Town Day" for the City of Boston. Communities in all the New England states sent a "typical" high school boy and girl. Governor Francis Murphy of New Hampshire was official host, and citizens of Peterborough, N. H., the town around which Mr. Wilder wrote his play, also were special guests. Governor Leverett Saltonstall of Massachusetts received the whole party at the state Capitol.

At the premiere a radio broadcast over the NBC network was held at the State theatre. Following the radio programs the stars went to the Orpheum theatre where more personal appearances were made. The picture was held over for a second week.

Sawyer Back in Miami

Arthur Sawyer, head of the new Colonnade Studios in Miami, returned there Wednesday from a visit to New York.



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IN COURTS

Early Goldwyn Decision Seen

An early decision from the United States circuit court of appeals on Samuel Goldwyn's action seeking a declaratory judgment that his United Artists releasing contract has been breached is expected, it was said, following the close of arguments this week in Philadelphia on Mr. Goldwyn's appeal from the lower court decision dismissing the action.

Max D. Steuer, attorney for Mr. Goldwyn, urged an early opinion from the court on the ground that a determination of the case is of urgent economic importance to the producer. The court's decision its expected within a month, whereas ordinarily opinions are not handed down by the court for at least three months after hearings.

Mr. Steuer said that if the lower court is reversed trial of the Goldwyn action against United Artists will proceed immediately.

Columbia Stockholder List Sought in Suit

James F. Burke, a Columbia stockholder, has filed proceedings in the New York supreme court to compel Columbia to turn over a list of its stockholders for the alleged pupose of obtaining stockholders' support for an action to dissolve the company.

Mr. Burke claims six grounds of dissolution: war conditions, the anti-trust suit, television, high salaries of officers, the Neely Bill and the loss of Frank Capra.

In an answering affidavit, Abe Schneider, treasurer of Columbia, scoffed at the suit as "preposterous" and brought without "good faith." Mr. Schneider pointed out that Columbia earned $400,000 in the last quarter of 1939 and said that prospects of Columbia and the film industry in general are good.

RCA Asks Dismissal

Vincent T. Leibell, federal judge, this week in New York ordered notification be sent to Robert Jackson, U. S. Attorney General, that Radio Corporation of America had attacked the constitutionality of Federal legislation in an application to dismiss the stockholder's suit of J. Webster Manning. RCA claims that Mr. Manning, as a resident of the District of Columbia, cannot bring suit in federal court in New York. Mr. Manning attacked subscription by RCA of RKO debentures prior to the latter's reorganization.

Transfer Spaeth Suit

The suit of Sigmund Spaeth against Warners for $500,000 damages has been transferred from the New York supreme court to the U. S. district court. Mr. Spaeth claims that he was libeled by the part of "Professor Hardwick" in the Warner film, "Naughty But Nice."

File MGM Suit

Roxie Parsons, Hollywood writer, has filed a $150,000 damage suit against Metro-Goldwyn-Mayer charging unauthorized use of her story, "Singing Through" in the film, "Thoroughbreds Don't Cry."

Yorke Institutes Suit

Emerson Yorke has instituted a suit in New York court against Loucks and Norling Studios, New York, for monies claimed due him in a contract for his share on the third dimensional sound motion picture now being exhibited by Chrysler Corporation at the New York World's Fair.

William Conselman, Scenarist, Dies

William Conselman, motion picture scenario writer and creator of the newspaper comic strip, "Ella Cinders," died at his home in Los Angeles May 25th. Mr. Conselman, who was 43 and a native of New York City, went on the stage as a boy and played in vaudeville and musical comedies. He passed three years in the United States Navy and five on newspapers in Brooklyn, Jersey City and Chicago before going to California.

It was while he was a member of the staff of the Los Angeles *Times* that he began writing the continuity for a comic strip about a black-haired, wide-eyed orphan girl whom he named "Ella Cinders."

He persuaded a staff artist, Charlie Plumb, to draw the strip. After the comic strip was begun, Mr. Conselman went into motion picture work, first as a publicity man, then as a title and gag writer, and finally as a scenario writer. Among his scenarios were "Whoopie," starring Eddie Cantor; "A Connecticut Yankee," with Will Rogers, and "Stowaway," for Shirley Temple.

His most recent scenarios were "East Side of Heaven," "That's Right," You're Wrong" and "If I Had My Way," the last in collaboration with James V. Kern.

George O'Neil, 42; Was Screen Writer

George O'Neil, 42, playwright and scenario writer, died in Hollywood May 24th of a cerebral hemorrhage. At the beside when he died were his two close friends, Melvyn Douglas, actor, and Jack Leighter, stage producer and agent.

Probably Mr. O'Neil's best known work was his collaboration on the screen play of "Magnificent Obsession." Other works included "Only Yesterday," "Beloved," "Yellow Dust," "High, Wide and Handsome."

T. S. Abernethy

T. S. Abernethy, 66, who opened a nickelodeon theatre in 1910 in Birmingham, Ala., died May 23rd at his home there. After opening his theatre to thriving business he expanded and some 10 years later sold the Strand Theatre Company, in which he was a partner with John Calman, and which owned four theatres, for $85,000.

Barbara McLeod

Mrs. Barbara Fielding, 32, formerly Barbara McLeod of the screen, was fatally shot in her home at Van Nuys, Cal., May 26th. A detective reported she shot herself after an argument with her husband, Gerald C. Fielding, a radio director and former British actor.

Arthur Lawson

Arthur Lawson, 57, theatre lighting specialist, died May 24th in Chicago.

Carroll Peacock

Carroll Peacock, Paramount branch manager in Los Angeles, and for the past 20 years with the company, died May 26th of complications following pneumonia. He was 54.

Phil Semelroth

Phil Semelroth, of the Semelroth circuit, Dayton, Ohio, died May 24th following a long illness. His widow will continue to operate the circuit's six houses.

Mayo Sues on Contract

Archie Mayo, director, has filed suit in superior court in Los Angeles seeking the clarification of a contract with Samuel Goldwyn. He protests an English assignment, declaring that conditions have so changed there that work would be dangerous.

OBITUARIES

Walter Connolly Succumbs at 53

Walter Connolly, long a character actor of the first rank, died unexpectedly at his Beverly Hills home, May 28th, at the age of 53. The actor had complained of extreme fatigue after a recent trip to New York and Louisville for the Kentucky Derby. His death was attributed to apoplexy.

Mr. Connolly was born in Cincinnati on April 8, 1887. His first stage appearance was in 1908 at the Academy of Music at Norfolk, Va., where he obtained a small role in a play called "Classmates." His first real opportunity came in 1911 when he joined the Sothern-Marlowe Shakespearean Company with which he toured the country until the latter part of 1914.

He left Broadway in 1932 to appear in Columbia Pictures' "The Bitter Tea of General Yen." Subsequently he appeared in such films as "Washington Merry-Go-Round" and "No More Orchids" for Columbia.

Mr. Connolly had appeared in many films since 1932, some of the more noted of them being "Lady for a Day," "Nothing Sacred," "Too Hot to Handle," "The Good Earth," and his role of Victor Herbert in "The Great Victor Herbert," recently released.

Gladys B. Unger, Playwright, Dies

Gladys Buchanan Unger, 55, playwright and screen author, died in New York May 26th after a week's illness. Miss Unger had many of her plays produced on Broadway and in recent years had written for motion pictures. Born in San Francisco she was educated in London and studied art at Julien's in Paris, receiving honorable mention at the Paris salon of 1900.

Miss Unger's interests shifted to the theatre and she wrote many plays, including "Ladies of Creation," "Experience Unnecessary," "Nona" and "$25 an Hour." In 1926 Miss Unger began writing for the screen. Her scenarios include "Music Is Magic," "The Mystery of Edwin Drood," "Rendezvous at Midnight," "Sylvia Scarlett" and "Daughter of Shanghai." She collaborated on several others.

John Lynn McManus

John Lynn McManus, 38, radio script writer and former New York newspaperman, died May 25th in Hollywood of a heart attack. In 1931 Mr. McManus was a newsreel reporter and later an editor of Movietone News. He entered radio work in 1936 and wrote program material for Floyd Gibbons, W. C. Fields and Bob Burns. At his death he was in charge of a program featuring Rudy Vallee.

Walter Fleischman

Walter Fleischman, 38, writer and publicity man, died in Hollywood May 24th after two months' illness.

Franklin H. Chase

Franklin H. Chase, dean of Syracuse, N. Y., critics and identified with Syracuse papers for nearly 60 years until his retirement upon the consolidation of Hearst's *Journal-American* and the *Herald* last July, died there May 24th.

Joseph De Grasse

Joseph De Grasse, former motion picture director, died in Los Angeles May 23rd of a heart attack.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Some Finger-Pointing at Passes

Since arguing with one's self is neither conducive to normal blood pressure nor tranquility of mind, your Chairman has decided that the time has come again to stop mumbling into his beard and speak up firmly about that old sickness—the pass evil.

It may be we have been closing weary eyes to it or, perhaps, a greater number of campaigns attached to pass tieins have lately come to this desk. Whatever the reason, the evidence to hand forces an opinion that, to effect what they hope will become profitable exploitations, too many managers appear to be leaning more heavily than is healthful upon passes for tieins.

One campaign reported as "costless" casually mentions "only 150 passes" as the entire cost of a promotion. Another member reports some 300 or 400 youngsters as guests of the theatre in return for newspaper publicity. Still another offers 25 pairs of passes per day for six days on a contest. And so forth. It would seem that pass tieins start arbitrarily at a minimum of 100 or thereabouts. This is something to consider.

* * *

As long as there is theatre business, there will be passes. It is too much to expect that a procedure born of economic expediency in the early days of showbusiness and maintained as a part of industry procedure should be dismissed with a carefully chosen handful of words. Passes do work certain magics. They often accomplish what money cannot. Granted further that passes are token money in payment for poster locations, for professional courtesies and contacts. These are limits beyond which the theatreman is not to venture unless any offer of passes promises a definite increase in grosses that might not otherwise be had.

Any attempt to eradicate pass evils must be preceded by a tracing of their sources. An immediate and most obvious source points numerously to the "goodwill and prestige" of tieins that bring less than expected returns, if even that much. These cooperations take different forms. But most work in the same direction, wherein the theatre's part is to give free admissions in exchange for publicity or organizational endorsement that may resolve into concrete expression at the box-office.

Another source, as apparent, is the miscalled "costless" campaign. Here a definite and often alarming number of free admissions is given in exchange for outside participation by merchants, newspapers, etc.

There are other "sore spots" with which theatremen are familiar. But a more realistic handling of the two here set down may go far in effecting a general cure.

* * *

By now, progressive newspapers, merchants and aspiring organizations recognize the returns to be had from motion picture tieins. In a highly competitive world, the possibilities of extra attentions through nationally publicized star names and picture titles are hardly to be ignored. Judged by the returns to be had from thoughtfully planned cooperations, why should it be necessary for the theatreman to give more than he receives?

It may be that home-office demand for promotional activity spurs the manager to such lengths in obtaining outside tieins. It may also be the manager's own short-sightedness in offering passes instead of a mutually beneficial plan. No matter what, let us face the fact that outside contacts have been educated by the theatreman to play "hard to get" when it should be the other way around.

* * *

A pass represents the occupation of a theatre seat. Every occupied seat represents a part of the grosses which keeps the manager working, his theatre operating. Thus, a seat is actual money. But only when sold. So why give it away when that's the only thing we have to sell?

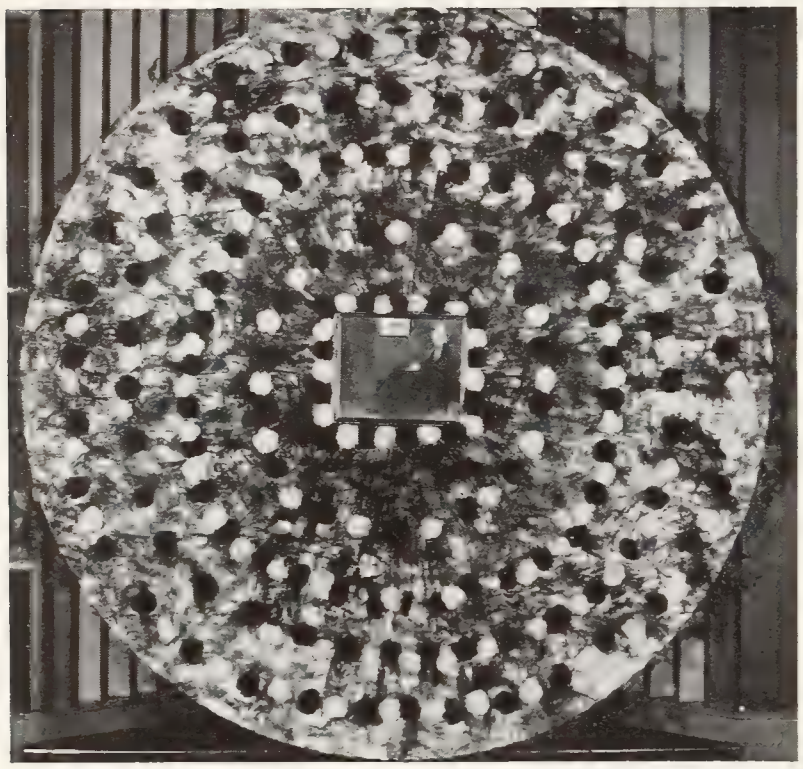
How long would the pass evil exist if the manager was called upon to offer in actual cash the amount represented by the number of passes he now gives so freely?

▽ ▽ ▽

With the reopening of the World's Fair and the coming of more congenial weather, your Round Table again invites all members headed in this direction to visit these headquarters and make full use of all the Club's facilities.

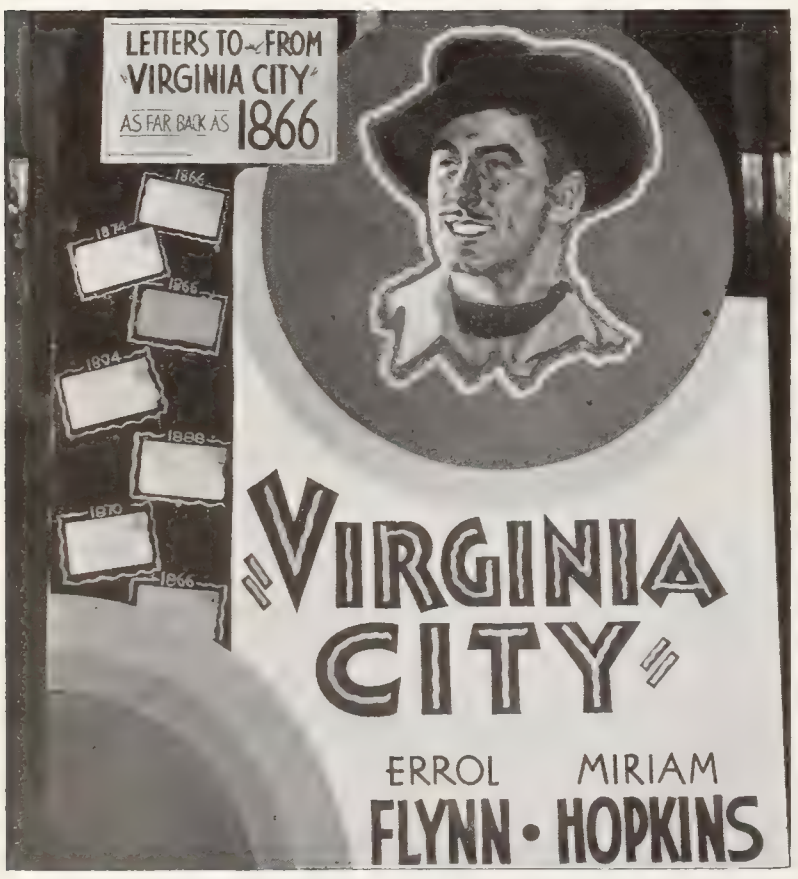
A-Mike Vogel

Round Table In Pictures



Credited by zone ad head, Frank LaFalce, to Manager Lawrence E. Snoots was the Mother's Day display at Warner's Sheridan, Washington, D. C. The circle was of white pleated paper with paper carnations of red and white with intermittent sprays of asparagus fern. Center of setpiece featured photo of Whistler's Mother.

Request copy in Paul Ketchum's advance ads on "Virginia City" at Schine's Strand, Seneca Falls, N. Y., brought old letters from readers in possession of mail postmarked from that western city. Letters were nucleus for lobby setpiece which attracted as did the postage stamps for philatelists.





Featured in the lobby of the Los Angeles, United Artists theatre was Tom Soriero's display for "20 Mule Team", highlight of which was mule team made entirely from crystal borax. Also featured were samples of mineral as it comes from the desert and finished products of the same. Entire display was floodlighted for effect.



Giant electric sign, 38 feet in diameter, covering back wall of the theatre was a conspicuous item in the campaign reported by Homer Harman, ad head for "Lillian Russell" at the New York Roxy. Added attractor was Neon lighting of outer circle and Faye's cane.



Caricature cutout of Jack Benny in cowboy outfit formed the basis of City Manager George Limerick's "Buck Benny" lobby display at Griffiths' Aztec, in Enid, Okla., with tiein copy alongside.

'Town' Proclaimed On Boston Opening

In honor of the picture's New England background, the Boston premiere on "Our Town" day was proclaimed by Mayor Tobin, of Boston, to signalize the premiere of the date at Loew's State and Orpheum theatres. In conjunction with the event, a concentrated drive by the United Artists and Loew's ad forces was put on to bring visitors from all New England, special trains and bus trips arranged for the event. For this purpose, posting covered a 200-mile area, with tack cards and directional arrows reading "This is the Way to Our Town."

Prominent at the premiere was the "Emily and George" group, consisting of pairs of boys most closely resembling the two juvenile leads in the picture. The winners, brought from 31 surrounding communities, were chosen in contests sponsored by newspapers and radio with the cooperation of school authorities. Chaperoned by the Mayors of their towns, the boys and girls were presented with dinner jackets and evening gowns for the opening.

The proceedings were given further prestige with the attendance of governors of the New England States and their staffs, Boston civic authorities headed by the Mayor, board of trade officials and members of the New England council. On hand also was a delegation from Petersborough, N. H., the town around which the story was written. The opening was broadcast over the Yankee network, with guest stars from Hollywood introduced from the theatre lobbies.

"LET'S HEAR FROM YOU"

Child Popularity Contest Good Business for Marquis

Running for a period of six weeks was the child popularity contest arranged by Jo Marquis at the Egyptian, in Brighton, Mass., and for which cooperation of local photographer was enlisted. A little extra business was garnered by the theatreman, since free photos of contestants were offered providing the pictures were taken in the theatre by cooperating studio, appointments made on request. Pictures after development were taken to entrants' homes, at which time parents made selection of photo to be entered in the contest.

For the duration of the contest, photos were displayed in theatre lobby, interested patrons being asked to vote for their favorites. On designated night winner's name was announced from stage, with special cup award presentation. Colored photos were given to second and third place winners.

"LET'S HEAR FROM YOU"

Ties "Danger" to Tires

For "Danger on Wheels" at the Bucklen, Elkhart, Ind., Manager Leo Haney wangled a prominent window in a downtown spot for a tieup with his Goodrich dealer. Space was filled with a colorful setpiece which featured tires in the center and panels on both sides given over to picture and theatre copy. Tiein line was "Avoid Danger on Wheels by using," etc.

WIRES ON LATEST DATES

Leap Year Party Builds "Favorite Wife" in Wichita

Used teaser build-up one week in advance, playing up the three on a honeymoon idea, following up ads with copy about Wichita crowning new comedy champion with more laughs than "Awful Truth" and "It Happened One Night". Window displays of traveling equipment, gowns and wardrobe for the bride and groom, presents for the bride and household articles. All windows with signs, copy reading such as "Don't pick that June bride if you already have a wife or until you see 'My Favorite Wife'."

Radio tieups with three local stations. Gave out thousands of folders with following copy, "What I Know About Women, by Cary Grant" inside of folder blank, back reading "Here comes the bride and what a spot Cary is in", followed by title of picture, cast and playdate. Special signs used with blowup of stars and copy such as "It's Leap Year; see what Cary Grant got into by talking too much" and other comedy selling lines. These signs were placed in lobby one week in advance.

Secured Leap Year party at local university; ladies called on boy friends, made dates and paid for theatre tickets; after show, girls took boy friends to dinner at University.

HARRY A. SEFTON,
Manager, Fox Orpheum, Wichita, Kan.

▽

Hollywood Premiere Heads "Russell" in Bridgeport

"Lillian Russell" publicity includes feature by old-time vaudeville actor, clippings and photo from morgue for special data, story on old-time songs, glamour girl stuff, etc. Radio covered quiz programs about picture, also special art on Faye broadcast. Co-op ads and many windows. News trucks bannered, stickers on magazine covers. Music counter displays in five-and-tens and other music stores. Street bally of Russell and Diamond Jim costumes, local Lillian Russells invited to show. Hollywood opening included usherettes dressed as Russell, doorman as Diamond Jim.

MATT SAUNDERS,
Manager, Loew's Poli, Bridgeport.

Columbus Sneak Preview Proves Top "Wife" Idea

A takeoff on Hollywood sneak previews was used on "My Favorite Wife". The picture was suddenly dropped into the regular Monday night program, without warning, three days in advance of opening. Replaced regular second feature. Surprised audience was advised picture would open regular run three days later. Although Monday night patrons knew nothing of this sneak preview, 150 preview invitations were distributed to hand-picked, cross-sectioned audience that had never seen a preview. Name of picture was kept secret until screening time. Element of surprise to patrons expecting regular second feature. Curiosity aroused among those invited by secretiveness of "sneak" cards, plus fine audience reaction following showing.

Started a splendid word-of-mouth advertising campaign. Preview card copy follows: "Sneak Preview. Present this card at the RKO Palace, Monday evening, May 20, at 9:00 P. M. for the first sneak preview ever held in Columbus in true Hollywood style. One of the greatest comedy hits of all time will be suddenly thrown on the screen. As this sneak preview will not be advertised, we ask that you please keep this information absolutely confidential until you have seen this picture. Admit two." This stunt proved to be one of the most worthwhile and profitable exploitation ideas we have ever used.

C. HARRY SCHREIBER,
JOHN BARCROFT,
RKO Palace, Columbus, Ohio.

▽

Denver Newspaper Campaign Stresses "Divorcement"

On "Bill of Divorcement" we are using an extensive campaign. However, most of it is in newspaper advertising, outdoor billing and radio, using 1,000 lines extra in newspapers. We received many extra stories. Billings were placed in 500 windows throughout the city through the use of cards and one-sheets. Radio announcements daily over three stations for one week in advance. Used stills for fashion tieups in many prominent windows.

MICKEY GROSS,
Manager, RKO Orpheum, Denver.

Nyberg Fetes June Bride

With June the month of brides, Manager Oscar Nyberg at the Fox, Spokane, Wash., prepared an elaborate campaign which included cooperation of merchants who outfitted a local "June Bride of 1940," so selected by local prominents from photos submitted by entrants. Prizes of merchandise were presented on stage opening night of "Irene," highlight of the promotion being an attractive trailer run 10 days ahead of opening of the musical production.

Poorman's "Cyclops" Reducer

The "Dr. Cyclops" reducing gag at the Avon, Utica, N. Y., was used the poorman's way, according to Manager Arnold Stoltz, who borrowed two reducing glasses and fastened them back of the cutout eyes in a giant head of the mad physician with spectacles painted on the face to carry out the illusion. When patrons, invited to look, did so they saw the usual 14-inch girl who varied the idea by modeling sport clothes on a promotion made by Stoltz with local shops.

SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

Schultz Promotes Bank For Ad on "Jack Pot"

To sell his "Jack Pot" short, one of the Crime Doesn't Pay" series, Manager John R. Schultz of the Liberty Theatre, in Sharon, Pa., promoted bank for an ad on the front page of the second section of newspaper, which was tied directly into the picture and referred to the opening.

Contacting the Junior Chamber of Commerce, Schultz received their endorsement which was used in his newspaper publicity, organization also giving the short a very nice writeup in their publication which goes to all members and business houses in Sharon. This John reports as a first time for any theatre publicity to appear in that paper and he feels it will serve as an opening wedge for future tieins.

"LET'S HEAR FROM YOU"

Nolan Stresses Humor In Benny Campaign

Gag lobby was arranged for "Buck Benny Rides Again" at Schine's Athens, in Athens, Ohio, by Manager Frank Nolan who planted an old fashioned hobby horse and hitching rack which was tied up with card bearing appropriate copy. Cake of ice was also planted in lobby, inside of which was frozen a card with Carmichael copy. Contest angle was featured through tieup with local paper, guest tickets going to those submitting most humorous sentences, assembled from words taken from different merchants' ads.

"Rebecca" coverage included teaser sidewalk stencil consisting of title name, giant foyer display featured 11 by 14 photos in shape of book on electric turntable, walking book street bally was also used and midget imprinted blotters were distributed room-to-room in fraternities, sororities and dormitories.

"LET'S HEAR FROM YOU"

Eytinge's Midweek Show

What he chose to call an "After School-Twin Hit Show" is reported to have brought results for Henry Eytinge at the Grange, in Philadelphia, feature being "Charlie McCarthy Detective" and the second half consisting of Disney prize reels. To put the midweek show over, Henry made announcements from the stage to kiddies on a previous Saturday; distributed heralds, carried an extra line in his ads, set up a special 40 by 60 in his lobby and offered promoted shoes to lucky boys and girls attending opening show.

Palmer to Repeat High School Night

Put on the opening day of "Village Barn Dance" and proven popular enough for an early repeat was Harry M. Palmer's High School Night at the Majestic, Seymour, Ind., the event built around a quiz program and community sing. Showing of the picture was preceded by a singing contest based on two of Columbia's sing reels. At conclusion, stage was used for the musical quiz with high school orchestra participating. School teacher who acted as M.C. called the "class" to order announcing that new pupils would be enrolled from audience. Orchestra then played bits of songs and students identifying these were invited to sit on stage. Musical test of winning students that followed brought cash prizes. Special section was set aside for the high school with contest entrants recruited from among student leaders.

Exploitation on the picture included life-size cutouts of Lulubelle and Scotty, the stars, popular locally because of their radio program. Patrons were invited to pose for free pictures behind the cutouts, the finished photos making it appear as though the stars were present in the flesh. Front was converted into a barn effect with farm tools for props. For favors, large lollypops were promoted for the audience.

Stresses Personal Endorsement

Since the title of the picture is the same as the song hit written by Hoagy Carmichael, formerly a resident in that sector and an alumnus of the local university, Palmer tied his date on "Stardust" to the composer by a personal endorsement telegram campaign. The fact that the theatreman was formerly associated with the song writer was helpful in the tiein. To all alumni in the university Palmer forwarded personal letters on the attraction. The song was featured by the high school band during the program. The thank-you wire from Carmichael, addressed to Palmer, and plugging the date, was reproduced in the local paper and copies pasted on windows in the downtown district with theatre credits for further attention.

"LET'S HEAR FROM YOU"

Barcroft Invites May Queen to "'Til We Meet Again" Opening

Ohio State University's "May Queen and her Court" were invited by Johnny Barcroft to attend the opening of "'Til We Meet Again" at the RKO Palace, in Columbus, Ohio; college newspaper was supplied with a feature story on the special invitation. Street attractor was 10-foot cut-out blowup of Merle Oberon, which was planted in front of theatre, college queen posing for pictures with the star which were later used for publicity purposes.

Theatre employees cooperated in a word-of-mouth campaign by saying "'Til We Meet Again" in all their conversations instead of the usual "goodbye," "so long," etc. Gag cards were distributed about town, one side reading "'Til We Meet Again," other with copy "We'll be seeing you at the RKO Palace."

Street Congested On "Irene" Tiein

Through the efforts of Manager George E. French and house publicist, Bill Morton, blue as a fashionable color was given much impetus locally for the date on "Irene" at the RKO Albee, Providence. Elaborate "Alice Blue Gown" windows were obtained in leading department stores, and a classified insertion, two days ahead, also pointed in the same direction. The ad read that the first 25 girls appearing at the theatre on opening night dressed in blue, would be given free admission. Gag caused congestion out front, Morton reports. Fashion publicity was topped with a page layout of star shots and co-op ads with leading dress shops were also prominent in the campaign.

Outstanding radio promotions covered a program of hit numbers from the show over WPRO and a girl named Irene on WJAR's "Where are you going?" street interview broadcast, the tiein being buildup of the picture which the girl had just seen at the theatre.

For a wider tieup on each change of program, the theatre is being plugged with leading boat line to New York, wherein on return trips to Providence, the boat's cruise director offers as prizes for various games, two pairs of tickets to the Albee. In exchange, the shows are given a direct plug before the passengers.

"LET'S HEAR FROM YOU"

O'Rear Reduces Locals For "Cyclops" Opening

Smart gagging for "Dr. Cyclops," at the W&J Colonial, Harrisburg, Pa., was introduced by Manager J. D. O'Rear in a newspaper tiein that sold the date uniquely with the assistance of local prominents. O'Rear promoted the citizens, including the Mayor, to pose for photos which were reduced in size and superimposed against nominal size backgrounds. Run for a series of days, each of the gag layouts carried copy to the effect that the locals had been reduced by the fearsome doctor.

The theatreman also promoted a reducing display used by local bakery chain. Exhibit parked next to the theatre featured a "three-inch" man who invited questions from onlookers and in return advised attendance at the picture. Trailer calling attention to the unusual exhibit squared the ballyhoo for O'Rear and is credited by him for building up the extra interest.

"LET'S HEAR FROM YOU"

DiPesa's "Melody" Date

Music tieups highlighted Joe DiPesa's "Broadway Melody" date at Loew's State and Orpheum Theatres, in Boston with such coverage as music wrappers in numerous stores bearing picture imprint, window displays featured in department and leading music stores, and plugs received over stations WEEI, WBZ, WCOP and WORL. Newspaper tieins included layouts in the roto section of the Sunday Herald, beauty page breaks using Eleanor Powell art and leading beauty salon came through with a co-op ad on the star's new headdress.

GENERAL ELECTRIC TIED TO "EDISON"

On "Edison the Man" at Loew's State, Cleveland, Manager Ev Steinbuch supplied imprinted cards to the local General Electric plant, at Nela Park, for insertion in pay envelopes. Copy was an announcement of the date, with emphasis on the invention of the incandescent lamp. Cards measured three by nine inches, corresponding to envelope size.

In addition, arrangements were made with the company for the purchase of 6,000 tickets at full price for use on four weekdays and publicized in honor of the company.

Theatremen Hosts On 'Mother's Day'

The growing popularity of "Mother's Day" was tied in variously, with theatremen generally executing campaigns built around various events in honor of the parents. Attention was called to the programs on the Big Day by Chuck Shannon, at Warners' Boulevard, Pittsburgh, for instance, with the copy line in regular advertising: "Treat Mother to a Show Sunday." Followup to this was an insert calling attention to a flower giveaway, roses promoted from florist in return for lobby credit card, florist additionally supplying special bouquet for display, the tiein credited by Shannon to his assistant, Sklar. Other important publicity for the event included a special column by Chuck in the neighborhood weekly and trailer on the giveaway, headed: "A Flower for the Queen of Our Hearts."

In Laporte, Ind., at the Roxy, Manager J. R. Wheeler tied the local daily to a special party for all mothers over 70, cooperating cab company calling for the ladies and returning them to their homes after the show. Promoted roses were given to the guests who also were treated to special refreshments at a nearby confectioner's. Paper contributed advance publicity plus a two-column display ad, asking that eligible mothers write to the theatre giving names, age, address. Florist and cab company were also credited in the copy. Week ahead, imprinted lapel ribbons were worn by the house personnel.

"LET'S HEAR FROM YOU"

Kalberer Promotes Paper On "Pinocchio" Opening

Scattered throughout the classified ad section of daily paper were the names of localities who were invited by A. J. Kalberer of the Indiana, in Washington, Ind., to see "Pinocchio" as his guest. Also planted in the same paper was a coloring contest for kids on which tickets were awarded, contest was played up in co-op ad page.

As an advance teaser on "The Doctor Takes a Wife," Kalberer distributed small pay envelopes with title printed on front, inside contained capsule with picture message enclosed.

Circusing Sells "Million B.C."

Concentrated circus-type exploitation makes up the most popular selling attack for "One Million B.C.," as indicated in the current campaigns reported. In Waterbury, Conn., as an instance, Ed Fitzpatrick, at Loew's Poli, made up a giant cutout of Victor Mature, the lead, the base of which was lettered with title. The figures was supported by a large shield which carried copy asking onlookers to compare their measurements with the "perfect man of One Million B.C.," the star's measurements listed below. Entrants were asked to secure comparison blanks at the theatre. Many entries were secured for the prizes of passes, since the cutout was carried about the main streets, parked at busy corners and in front of leading stores.

For laugh purposes, Fitz had a man on the streets in long woolen underwear, with sign attached. Copy read: "Amazed? Don't be. Save your amazement for," etc., etc. On the more serious side, the Round Tabler was able to receive cooperation from the local historical society where a display of dinosaur and other prehistoric animals, open to the public, was pointed up with posters and stills from the picture.

The date at the Paramount, Denver, was spotlighted by Manager Harold Rice with a giant plaster cast model of a dinosaur enclosed in a cage and wheeled about town in a large bannered truck. Man dressed in animal skins and carrying war club, acted as "keeper." The float was timed to pass the heavily populated school zones when the students were on the streets, which gave occasion for frequent traffic jams. For lobby attention, Rice promoted showing of an armadillo and alligator. Tiein copy read: "Monsters like these weighing 70 tons apiece can be seen," etc., etc.

"LET'S HEAR FROM YOU"

Effective Tieup Arranged By Corker on "It's a Date"

Three-way tieup in which newspaper, Station WGAU and furniture store cooperated was arranged by City Manager Moon Corker for "It's a Date" at the L&J Palace, in Athens, Ga., with a contest angle featured. Since the store exclusively sells a brand of cedar chest used by Deanna Durbin in the picture, one of these was awarded to the winner presenting the best 50-word letter on why Deanna chose that make chest for her wardrobe, letter accompanied by theatre ticket stub. Store ran large three-colum co-op ad and devoted window display to the chests with appropriate tiein copy and life-size cutout of the star.

Through cooperation of a wholesale grocer, an attractive girl with ribbon chest banner reading "wanna date," distributed dates in imprinted cellophane bags. Radio coverage includes dedication of their half hour request program to the picture, playing hit tunes therefrom as well as other Durbin recordings and telephone company ran a special line to the theatre and appointed a special operator to handle calls made by a boy and girl to every student and faculty members of the University and others, making a date to see the picture.

Some Tips On Cooling Comfort and Telling the Folks About It

Ohio Round Tabler Outlines Ideas to "Beat the Heat"

by DICK WRIGHT
District Manager, Warner Ohio Theatres

Taking the simmer out of summer once again confronts the theatre manager. In checking through our filed copies of the Round Table Pages, I find a great number of selling suggestions, which if coupled with your regular campaigns will go a long way in indelibly impressing your townspeople that "It's comfortable at your theatre tonight."

A tough spot to be in, of course, is to have a theatre where there is no cooling plant. Those who have this condition to contend with naturally want to do everything possible to keep their patrons comfortable. Of some help we would suggest that you re-arrange the hours of your cleaning staff if they are already not coming in around midnight or very early in the morning. While the theatre is being cleaned every door and window should be opened to permit new cool fresh air to come into the theatre and at a set time, they should all be closed tight until the house opens. To offset heat on the outside of the theatre, our managers have found that a good drenching on the walls, roof, etc., will cool to some extent. General appearance of your house and staff will help.

If your theatre is equipped with a plant, make sure that your house is sealed and under pressure so that the air rush can only escape through your front doors. Skylights, backstage, doors, and dressing room windows should be checked to make sure they are closed. Keep your house comfortable . . . if it's too cool, it will hurt you more than help you.

"Name-a-Drink Idea"

Having satisfied yourself that your plant is operating efficiently and properly, make sure that your community is aware that your theatre is comfortable. The following suggestions have been carried through with in previous seasons by our men and found to be effective. Twist them around to suit your own particular needs:—

Ice cream and bottled drink manufacturers are applying pressure to their business more than ever, now! How about getting one of them to name a drink after one of your theatre's permanent personalities, or bring out a special brick of ice cream each week, named after the star of the picture on your screen that week? The tieup should include:

Distribution of printed napkins; soda fountain stickers; window stickers—cards; banners on manufacturers' cars and trucks; co-op newspaper ads.

Suggests Star Tiein

Have one of the stars wire the manufacturer thanks for the compliment and have Postal blow up this wire for display in their windows. Send the stars a brick of the ice cream by air, express, packed in dry ice which the manufacturer can supply. Get the air lines to publicize this.

Front porches in residential districts are always the popular family gathering place after the evening meal. Have your boys distribute from porch to porch a neat four-page institutional folder made up with a photo of your plant and a personal message from you urging them to "C'mon Down and Relax in Cool Comfort and Enjoy a Good Show Tonight!" An appeal worded in intimate phraseology as if you yourself were personally inviting Mr. Jones to your theatre will have a tendency to create the urge to get off of that porch. Have boys begin their distribution between six thirty and seven o'clock.

'Phone Contacts Favored

Along these same personal angles have your cashiers or service staff members telephone in the early evening people in your town telling them that your cooling plant is working swell and it certainly is a pleasure to find such a cool spot to relax.

Dress attractive girl in bathing suit and place in window with camera. Tie-in your cooling plant to form background using large blowup enlargement of photo with copy "Cool as a Lake Breeze." Have girl snap pictures of persons who pause to look at window and post a number of pictures the following day for winners of tickets to your theatre. Electric fans blowing green paper tassels at background will help in carrying out breeze idea.

Tie-in with merchants on cooperative display page such as "The Ohio and These Canton Merchants Say It's Easy to Keep Cool." Suggested firms for tap ads—fountain service stores, sport shoes, laundrys, dine-out ads, household renovating companies, men's stores handling summer suits, etc. Merchants can offer morning bargains, urging women to shop during the morning hours and cool off at the Ohio, etc. Theatre plugs early shopping on the screen.

Slogan Contest Found Profitable

Have director of your town's Weather Bureau photographed at your plant with story telling how the weather man envies the theatre manager . . . the theatre's weather is made to order.

Tie-in with classified department of your paper with streamer "Let the *News* Want Ad Rent Your Apartment or Summer Cottage While You Keep Cool and Comfortable at the Ohio Theatre."

Run a contest for the best "cool" slogan for your theatre. Lobby displays, window displays and cooperative newspaper space for those tying in on the prizes to be awarded the winners.

As part of your slogan contest you might tie-up local refrigerator store for a prize, displaying same in lobby with coils frosted, appropriately placarded. Include gold fish, running water, sea weed, freezing pipes and multi-colored spotlights to dress display.

Advertisements



(Above) Representative combination layout at the Orpheum, San Francisco, featuring double-bill treatment, turned out by Manager Hal Neides and Artist Sam Liles. Size: 115 lines on 2 col.

(Below) More type than usual to sell "Dark Command" at the RKO Shubert, Cincinnati, was employed by Dinny Dinerman in this 100 lines on 3 col.



Of Current Attractions From Various Sectors



(Below) Since rain is page-one news in that sector, Spence Pierce used a local headline to tiein the "Singapore" holdover at the Plaza, Oklahoma City. Size: 100 lines on 2 col.



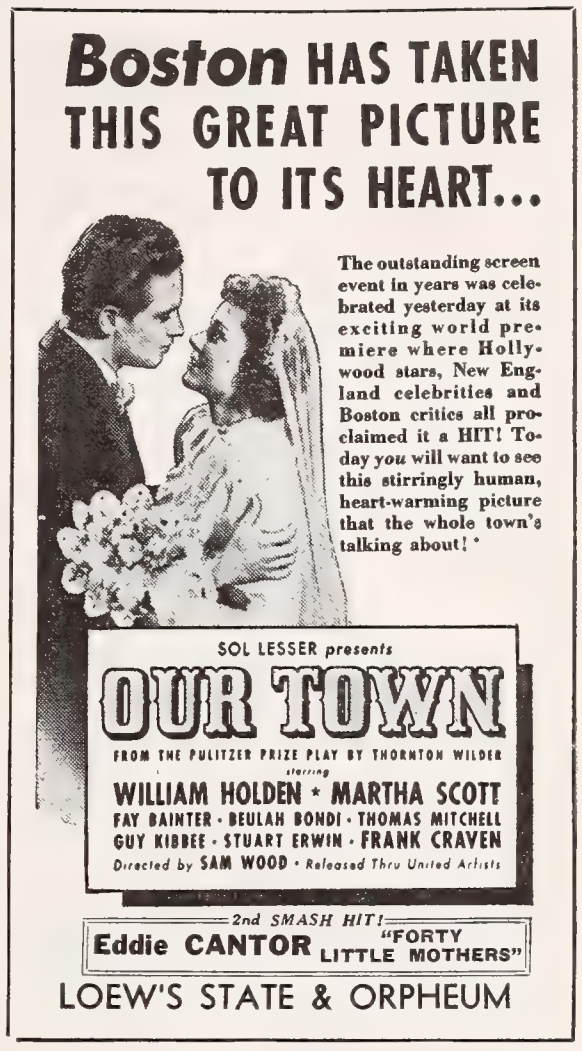
(Left) For highlighting of "Waterloo Bridge" at the New York Capitol, a special series of ads, not included in the pressbook, were created by Howard Dietz and Si Seadler, and represented here by the opening day 120 lines on 3 col.

(Right) Following up the elaborate advance campaign for "Our Town", at Loew's State and Orpheum, Boston, the opening-day layout was aimed to stress the reception accorded to previous night's premiere. Size: 100 lines on 2 col.

(Below) One of sock-selling layouts turned out by zone ad head, Lou Brown, as adapted by Les Pollock, at Loew's Rochester, emphasized the strength of the double bill by the two reverse circles and the benday "wow" at top. Size: 160 lines on 2 col.



(Right) An example of double-bill treatment by Bob Paskow for Warners' Stanley, Jersey City, N. J., wherein the panel for the second feature is built into the main copy, with reverse panel overlay holding both together. Size: 105 lines on 2 col.





YOU ARE INVITED TO JOIN UP

VAUGHN L. HARMON
was a youngster of 14 when he obtained his first job in the theatre, acting as usher and doing doorman duty. His was a quick rise, for we now find Vaughn holding the managerial reins at the Majestic Theatre in Wyandotte, Michigan, and a nice job he is doing, too. Let's hear from you at frequent intervals, Vaughn.

▽

WILBERT BRIZENDINE
manages the Rialto Theatres in Baltimore, Maryland, owned by the Rome Circuit. He has been in this business for the past nine years, during which time he acted as usher for two and a half years and then moved into a managerial post. Among the houses at which he served were the Gwynn, Cameo and Preston, all of the same circuit in Baltimore.

▽

SIDNEY SELIG, JR.
began his career in showbusiness in 1935 at the Gem Theatre, Chicago, Illinois. Three years later he was employed by the Filmack Trailer Co., as a salesman and then office manager. At the end of 1938 Sid became assistant manager of the Adelphi Theatre in Chicago and the following year he joined the ranks of the Indiana-Illinois Theatres as the assistant manager of the Elco Theatre in Elkhart, Indiana. A transfer soon after brought him into a manager's position at the Capitol in Whiting, Indiana.

▽

ANTHONY DAPICE
acts as the assistant manager of Warner's Avon Theatre in Utica, N. Y. When eight years old Anthony began to peddle bills and heralds and then was made crew leader. His next spot was the sign shop for Warners and then he became an usher at the Avon Theatre. He was next promoted to chief usher and subsequently was made assistant doorman, and finally secured the job he is now handling.

▽

WILFORD N. SKLAR
was in the midst of his studies at the University of Pittsburgh when he commenced working in advertising and exploitation under the guidance of Charles E. Kurtzman of Loew's, in the same sector. Wilford used this information in good stead upon the completion of his school work by becoming an assistant manager at one of the Warner Bros. neighborhood theatres. He was also an assistant at the Mt. Oliver and Model houses and then moved, in the same capacity, to the Brookline and Boulevard Theatres, where he is doing a good job under the managership of our good friend, Chuck Shannon.

▽

JOE GOLDSTEIN
is the assistant manager at Schine's Colonia Theatre in Norwich, N. Y. Although he has been in the moving picture industry for only a short period of time, Joe has been employed as an assistant at the Strand, Paramount and Eckel Theatres, all in Syracuse, N. Y., and has been doing a grand bit of work at all of these situations.



MARGARET ELIZABETH BEVERLY to CALVIN A. SORIERO on Sunday, April 21st. Groom is the son of Tom Soriero, United Artists Theatre, Los Angeles, Cal.

▽

HENRY MANGRAVITE
is engaged as the publicity manager for the Avon and Stamford Theatres, in Stamford, Conn., both houses belonging to the Weiss Amusement Corp. circuit. He had been in the employ of the Fox Metropolitan Theatres, RKO and Loew's before 1939, at which time he secured his present position.

▽

MATTHEW E. FUZO
is the house manager of the Grove Theatre in Freeport, Long Island, N. Y., one of the theatres owned by Century Circuit. Before coming to his present situation, he worked at the Albemarle and Farragut houses. Since you are nearby, Matthew, why not pay a visit to Managers' Round Table.

Showmen's Calendar

JULY

1st	Dominion Day—Canada
	Charles Laughton's Birthday
	Madge Evans' Birthday
	Olivia de Havilland's Birthday
3rd	Idaho Admitted to Union—1890
4th	Independence Day
	Calvin Coolidge (20th President) Born—1872
	Nathaniel Hawthorne (Author) Born—1804
7th	Inauguration of "Lindbergh Line" Mail—Air Passenger Service Between New York and California
10th	Wyoming Admitted to Union—1890
	Slim Summerville's Birthday
	John Quincy Adams (6th President) Born—1767
12th	Jean Hersholt's Birthday
14th	Irene Dunne's Birthday
	Toby Wing's Birthday
16th	Ginger Rogers' Birthday
	Barbara Stanwyck's Birthday
17th	James Cagney's Birthday
24th	Pioneer Day—Utah
26th	Postal System Established—1775
	Gracie Allen's Birthday
28th	Rudy Vallee's Birthday
	Joe E. Brown's Birthday
29th	William Powell's Birthday

FREDERICK TICKELL
is situated in Calgary, Canada, where, at the Capitol Theatre he holds down the job of assistant manager and also does publicity work. He has been affiliated with Famous Players Canadian circuit since 1921 and among his duties were ushering and sign shop work. Fred is no newcomer to these pages for he has received a number of Quigley Award mentions and his frequent contributions bring him in the front rank of the Round Tablers.

▽

JAMES A. LAUX
started from scratch in show business, his first job being that of usher, in 1932, followed by a doorman's job. Soon after he became assistant manager and then manager at the Mt. Oliver. He transferred to Warner's Cameraphone, from where he now communicates. Please keeup us informed of your activities, Jim, for undoubtedly much of what you are doing will be of interest to our other readers and members.

▽

FRED C. HENISER
began his career in the movie industry in 1936, when he secured an extra's job for Maller Bros. at their Hines Theatre in Portland, Indiana. He became an usher and then was promoted to assistant manager. At that point, he did double duty, for he acted as an assitant at their Princess house as well. In 1939 Fred attained the skipper's position at the Princess and is doing a fine job of work there.

▽

ROY GAMEL
manages the Bremen Theatre in Bremen, Georgia, which house belongs to Martin Theatres Circuit. His first job in this business was that of sign-artist in Sylacauga, Alabama, shortly thereafter being given the post of assistant manager. Roy transferred to Talladega, in the same state, working as artist and advertising manager. He left the circuit to operate his own sign and display studio but came back to do the art work, also acting as relief operator.

▽

HAROLD E. ELLEY
was only ten years old when he broke into showbusiness, doing odd jobs around the theatre. He was made an usher and then doorman. For a period he returned to school, dropping his work and when he came back to the theatre he sold corn and then for two years worked as projectionist. Once more he left the industry, to attend business college and do office work and when he got back to the theatre he was made manager of the Royal in Versailles.

▽

FRANK BRUTON
acts as the manager of the Forsyth Theatre in Winston-Salem, N. C. He is practically a newcomer for he only began in the motion picture business in 1936, when he was made an usher at the Carolina Theatre, in the same sector. A year later Frank was promoted to chief usher and several months later became an assistant. In 1939 he attained his present managerial post.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alias the Deacon, 4015, Com.....Univ.
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Kid, The, 951, West.....Rep

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, 4063, West....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, 3935, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, Mel.....MGM
Boom Town Killer, West.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling All Marines, 912, Mel.....Rep
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, West.....Rep
Carson City Kid, West.....Rep.
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round The Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 19, Mel.....MGM
Conspiracy, 935, Mel.....RKO
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheel, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day the Bookies Wept, The, 902, Com...RKO
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.- 413, Mel.....WB
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel..... 20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Episode, Mel.....WB
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fifth Avenue Girl, 934, Com.....RKO
Fight for Life, Mel.....Col
Fighting Gringo, 986, West.....RKO
Fighting Mad, 3937, West.....Mono
Fighting Marshal, The, Mel.....Rep
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Five Little Peppers at School, Com.....Col.
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....St. Rts
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN
Full Confession, 003, Mel.....RKO

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Gloves, Mel.....Para
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Plane Robbery, Mel.....Col
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gribouille, Mel. .....Col
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Hell's Harbor, Mel.....St. Rts
Henry Aldrich in Life with Henry, Com..Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Mel.....St. Rts
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
I Do! Mel.....MGM
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I Married a Nazi, Mel.....20th-Fox
I'm Nobody's Sweetheart Now, Mus.-Com. Univ.
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....St. Rts
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was An Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel. .....Foreign
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Kid Reporters, Mel.....Mono
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Knights of the Range, 3923, West.....Para

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN

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Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Alarm, The, Mel.....Mono
Last Desire, Mel.....Foreign
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus .....Foreign
Love, Honor and Oh, Baby, Mel.....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Mal He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Married and In Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Mein Kampf, My Crimes, Documentary Foreign
Melody Ranch, West.....Rep
Men Against the Sky, Mel.....RKO
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, 3921, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com.....Col
Mr. Washington Goes to Town, Mel....St Rts
Modern Monte Cristo, Mel.....Univ
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, Mel.....MGM
Murder in the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery in Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
North West Mounted Police, Mel. (C)...Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel..... .....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
On Your Toes, 463, Mus.....FN
One Came Home, Mel.....MGM
One Crowded Hour, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, Mel.....Mono
Opened By Mistake, Com.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (G).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Pier 13, Mel..... .....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel .....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Rangers of Fortune, Mel.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Refugee, The, Mel.....Rep
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel. (C)....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ridin' The Trail, West.....Mono
Rio, 4014, Mel.....Univ
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers, 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel..... .....Rep
Safari, Mel .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West..Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com. .....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Sentence, The, Mel.....WB
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel.....Col
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Son of the Navy, 3902, Mel.....Mono
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Stop, Look and Love, 008, Com.....20th-Fox
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Drive by Night, Mel.....WB
Thief of Bagdad, Mel. (C).....UA
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thousand Dollar Marriage, 034, Com.....RKO
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
'Til We Meet Again, 456, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel.....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, Mel.....Rep
Wall Street Cowboy, 857, West.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
When the Daltons Rode, Mel.....Univ
Wild Horse Range, West.....Mono
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ.

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Jean Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64.	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson-June Lang-F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	88.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65.	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Island of Doomed Men	Peter Lorre-Rochelle Hudson	May 20,'40†		
(See "In the Cutting Room," May 4,'40.)				
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Man from Tumbleweeds, The	Bill Elliott-Iris Meredith	May 2,'40†		
(See "In the Cutting Room," May 4,'40.)				
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold-Claude Rains-Guy Kibbee-Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74; May 11,'40, p. 68.)				
Music in My Heart (G)	Tony Martin-Rita Hayworth-Edith Fellows-Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Scandal Sheet	O. Kruger-O. Munson-N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett-Lorna Gray-Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur-Fred MacMurray-Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72.	June 1,'40
Two Fisted Rangers	Charles Starrett-Lorna Gray-Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona — Jean Arthur-Wm. Holden

Blondie Has Servant Trouble — P. Singleton-A. Lake-L. Simms — July 25,'40†

Durango Kid — Chas. Starrett-Luana Walters-Sons of the Pioneers — Aug. 29,'40†

Fight for Life (A) — Myron McCormick — 69. Mar. 16,'40

Five Little Peppers at School* — Edith Fellows-Dorothy Ann Seese

Fugitive from a Prison Camp — Jack Holt-Marian Marsh

Girls of the Road — A. Dvorak-H. Mack-L. Lane — July 1,'40†

Great Plane Robbery, The — Jack Holt-Vicki Lester

(See "In the Cutting Room," May 25,'40.)

Gribouille — Brian Aherne-Rita Hayworth

He Stayed for Breakfast — Loretta Young-Melvyn Douglas

Howards of Virginia, The — Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke

Lone Wolf Meets a Lady, The — Warren William-Jean Muir — May 30,'40†

(See "In the Cutting Room," Apr. 27,'40.)

Mad Men of Europe* — Edmund Gwenn-Mary Maguire

Military Academy — Tommy Kelly-Bobby Jordan

Out West with the Peppers — Edith Fellows-Tommy Bond — June 30,'40†

Passport to Alcatraz — Jack Holt-Noah Beery, Jr. — June 6,'40† — 59.

(See "In the Cutting Room," Jan. 27,'40.)

Return of Wild Bill — Bill Elliott-Iris Meredith — June 27,'40†

(See "In the Cutting Room," May 18,'40.)

Singapore — Melvyn Douglas-Miriam Hopkins

West of Abilene — Chas. Starrett-Marjorie Cooley-Sons of the Pioneers — July 11,'40†

(See "In the Cutting Room," May 25,'40.)

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32.	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy-William Powell-Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern-John Carroll-Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery-Reginald Owen-Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man (G) 36	Spencer Tracy-Rita Johnson-Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Forty Little Mothers (A) 34	Eddie Cantor-Rita Johnson-Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67.)				
Ghost Comes Home, The (G) 27	Frank Morgan-Billie Burke-Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	79	Dec. 9,'39
Judge Hardy and Son (G) 15	Lewis Stone-Mickey Rooney-Cecilia Parker-Fay Holden	Dec. 22,'39†	*90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76.)				

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Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	*103.	May 18,'40
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76.)				

Coming Attractions

Andy Hardy Meets Debutante	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford			
(See "In the Cutting Room," Apr. 6,'40.)				
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Captain Is a Lady, The	C. Coburn-B. Bondi-B. Burke	June 21,'40†		
(See "In the Cutting Room," May 25,'40.)				
Escape	N. Shearer-R. Taylor-Nazimova			
Gold Rush Masie	Ann Sothern - Lee Bowman - Virginia Weidler			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Do!	Lana Turner-John Shelton			
I Love You Again	William Powell-Myrna Loy			
Mortal Storm, The	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†		
(See "In the Cutting Room," May 11,'40.)				
New Moon 31	Jeanette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
One Came Home	Robert Young - Lewis Stone - Maureen O'Sullivan			
Pride and Prejudice	Greer Garson-Lawrence Olivier-Mary Boland-Maureen O'Sullivan			
(See "In the Cutting Room," Apr. 27,'40.)				
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			
Susan and God 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	June 7,'40†	117.	
(See "In the Cutting Room," May 4,'40.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G)	Tex Ritter	May 9,'40†	58.	May 11,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The	Jack Randall	May 23,'40†		
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Pals of the Silver Sage (G) 954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere	Jack Randall-Margaret Roach	May 30,'40†		
(See "In the Cutting Room," May 11,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	June 24,'39
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Kid Reporters*	Marcie Mae Jones-Jackie Moran	July 17,'40†		
Boom Town Killer*	Tex Ritter			
Last Alarm, The	Polly Ann Young-Warren Hull	June 25,'40†		
On the Spot	Frankie Darro-Mary Kornman	June 11,'40†		
(See "In the Cutting Room," May 25,'40.)				
Queen of the Yukon		July 31,'40†		
Ridin' the Trail	Fred Scott	June 27,'40†		
Wild Horse Range	Jack Randall-Phyllis Ruth	June 18,'40†		
(See "In the Cutting Room," May 18,'40.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure In Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee- Helene Millard	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Opened by Mistake (G)	C. Ruggles-R. Paige-J. Logan	May 10,'40†	*68.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40, p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
Those Were the Days (G)	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	*75.	May 18,'40
Typhoon (A)	Dorothy Lamour-Robert Preston	May 17,'40†	*70.	May 4,'40
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Comin' Round the Mountain	Bob Burns-Una Merkel	Aug. 16,'40		
Dancing on a Dime	Grace MacDonald-Robt. Paige			
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson	June 21,'40†		
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich in Life with Henry	Jackie Cooper-Lella Ernest			
(See "In the Cutting Room," Apr. 20,'40.)				
Hidden Gold (G)	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
I Want a Divorce	Joan Blondell-Dick Powell	Aug. 9,'40†		
(See "In the Cutting Room," May 18,'40.)				
Mystery Sea Raider	Henry Wilcoxon-Carole Landis			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Aug. 9,'40		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison			
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant			
Safari	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Texas	J. Howard-E. Drew-M. Robson			
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde			
(See "In the Cutting Room," May 18,'40.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Victory	Fredric March-Betty Field			
Way of All Flesh (G)	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	July 5,'40†	86.	June 1,'40

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39†	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Kid, The (G) 951	Roy Rogers-George Hayes	Sept. 29,'39†	61.	Oct. 14,'39
Calling All Marines (G) 912	D. Barry-H. Mack-W. Hymer	Sept. 21,'39†	66.	Sept. 9,'39
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Grandpa Goes to Town (G) 922	James, Lucille, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder - Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40†	67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Rocky Mountain Rangers 966	Three Mesquiteers-R. Towne	May 24,'40†	58	
(See "In the Cutting Room," May 18,'40.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74.	Feb. 3,'40
Wall Street Cowboy (G) 857	R. Rogers-G. Hayes-R. Hatton	Sept. 6,'39	66.	Sept. 9,'39
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40

Coming Attractions

Carolina Moon*	G. Autry-S. Burnette-J. Storey			
Carson City Kid	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele			
(See "In the Cutting Room," May 25,'40.)				
Fighting Marshal, The	Donald Barry-Janet Waldo			
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford			
Grand Ole Opry	Weaver Bros. & Elviry			
Melody Ranch	Gene Autry-Smiley Burnette			
Refugee, The	J. Wayne-C. Coburn-S. Gurie			
(See "Doctors Don't Tell," "In the Cutting Room," May 4,'40.)				
Scatterbrain	J. Canova-W. Ford-A. Mowbray			
Sing, Dance, Plenty Hot*	Johnny Downs			
Wagons Westward	Chester Morris-Anita Louise-O. Munson-B. Jones-G. Hayes			
(See "In the Cutting Room," May 18,'40.)				
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71.	May 25,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84.	Mar. 30,'40
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74.	Mar. 16,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Conspiracy (G) 935	Allan Lane-Linda Hayes	Sept. 1,'39	59.	Aug. 26,'39
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63.	Apr. 13,'40
Day the Bookies Wept, The (G) 002	Joe Penner-Betty Grable	Sept. 15,'39†	64.	Sept. 16,'39
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Fighting Gringo (G) 986	George O'Brien-Dick Lane	Sept. 8,'39	59.	Aug. 26,'39
Fifth Avenue Girl (G) 934	Ginger Rogers - James Ellison - Tim Holt-Walter Connolly	Sept. 22,'39	83.	Aug. 26,'39
(Exploitation: Oct. 14,'39, p. 66; Oct. 21,'39, pp. 62, 68; Nov. 4, 39, p. 65.)				
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Full Confession (G) 003	Victor McLaglen-Sally Eilers	Sept. 8,'39†	73.	Aug. 26,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Bail	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88.	May 4,'40
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71.)				
Primrose Path (A) 023	Gingers Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				

(THE RELEASE CHART--CONT'D)

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City In Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl in Room 313, 051	Kent Taylor-Florence Rice	May 31,'40†		
Grapes of Wrath, The (A) 040.	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023.	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
Here I Am a Stranger (G) 009.	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 20,'39†	83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007.	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038.	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	62.	Aug. 12,'39
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127.	May 18,'40
Little Old New York (G) 031.	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Stop, Look and Love (G) 008.	Jean Rogers-Robert Kellard	Sept. 22,'39†	57.	Sept. 2,'39
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033.	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Title	Star	Rel. Date	Reviewed
Anne of Windy Poplars 035	Anne Shirley-James Ellison	June 28,'40†	
(See "In the Cutting Room," May 18,'40.)			
Cross Country Romance 039	Gene Raymond-Wendy Barrie	July 19,'40†	
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward L. Ball-V. Fields-M. Carlisle	Aug. 23,'40†	
Dr. Christian Meets the Women 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson		
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 2,'40	
Men Against the Sky*	R. Dix-W. Barrie-E. Lowe		
Millionaires in Prison 037	Lee Tracy-Linda Hayes	July 12,'40†	
(See "In the Cutting Room," May 25,'40.)			
One Crowded Night*	Billie Seward-Don Costello		
Prairie Law 084	George O'Brien-Virginia Vale	June 14,'40†	
(See "In the Cutting Room," May 4,'40.)			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 16,'40†	95. Oct. 29,'39
(Reviewed under the title, "Sixty Glorious Years.")			
Saint Takes Over, The (G) 033.	George Sanders-Wendy Barrie	June 7,'40†	69. Apr. 27,'40
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†	
Thousand Dollar Marriage 034.	L. Errol D. O'Keefe-A. Pearce	June 21,'40†	
(See "In the Cutting Room," May 18,'40.)			
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson		
(See "In the Cutting Room," May 4,'40.)			
Triple Justice* 085	George O'Brien	Sept. 27,'40†	
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton		
(See "In the Cutting Room," Apr. 27,'40.)			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p 87.)				
Housekeeeper's Daughter (G).	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A).	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Reviewed
Bride Wore Crutches, The	Lynne Roberts-Ted North		
Brigham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40	
Charlie Chan in the Wax Museum*	Sidney Toler-Marguerite Chapman		
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75. May 11,'40
Earthbound 034	Warner Baxter-Andrea Leeds	June 7,'40†	
(See "In the Cutting Room," Mar. 16,'40.)			
Elsa Maxwell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40	
(See "In the Cutting Room," May 25,'40.)			
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88. June 1,'40
Ghost of Cisco Kid*	Cesar Romero-Shiela Ryan		
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40	
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92. May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)			
I Married a Nazi	Joan Bennett- Francis Lederer-Lloyd Nolan-Anna Sten	Aug. 30,'40	
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	*65. June 1,'40
Manhattan Heartbeat	Virginia Gilmore-Robt. Sterling	July 12,'40†	June 1,'40
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 19,'40†	
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40	
(See "In the Cutting Room," May 25,'40.)			
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper	Sept. 13,'40	
Sailor's Lady 052	Jon Hall-Nancy Kelly	July 5,'40†	
(See "In the Cutting Room," Mar. 2,'40.)			
Street of Memories	Lynn Roberts-John McGuire	Aug. 9,'40	
(See "In the Cutting Room," May 18,'40.)			
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan		
(See "In the Cutting Room," May 11,'40.)			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24, '40†	*90	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85	Jan. 13,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	*85	May 4,'40

Coming Attractions

Captain Caution	Victor Mature-Louise Platt
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Kit Carson*	Jon Hall-Lynn Bari
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan

(See "In the Cutting Room," Feb. 10,'40.)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Burns-M. Auer-D. O'Keefe	May 17,'40†	72	May 4,'40
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Bad Man from Red Butte 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†		
(See "In the Cutting Room," May 11,'40.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Hot Steel 4056	Richard Arlen-Andy Devine	May 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100	Mar. 23,'40
La Conga Nights (G)	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65	Nov. 4,'39
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59	Nov. 11,'39
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56	May 25,'40
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79	June 26,'37
Ski Patrol (G)	Luli Deste-Philip Dorn	May 10,'40†	*64	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55	May 11,'40
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69	Mar. 30,'40

Coming Attractions

Black Diamonds 4057	Richard Arlen-And Devine	July 12,'40†		
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth	Aug. 9,'40†		
I Can't Give You Anything But Love, Baby (G)	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	*61	May 11,'40
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore			
Love, Honor and Oh, Baby	W. Ford-K. Adams-D. Woods	July 7,'40†	59	
(See "In the Cutting Room," May 11,'40.)				
Modern Monte Cristo, A	V. McLaglen-J. Loder-A. Nagel			
Private Affairs	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†		
Sandy Is a Lady (G)	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	June 14,'40†	*64	May 25,'40
Slightly Tempted	H. Herbert-J. Downs- P. Moran			
South to Karanga	C. Bickford-D. Foran-L. Deste	Aug. 2,'40†		
(See "In the Cutting Room," May 11,'40.)				
Spring Parade*	Deanna Durbin - Robt. Cummings - Mischa Auer - Andy Devine			
When the Daltons Rode*	K. Francis-R. Scott-B. Donlevy			
You're Not So Tough (G)	"Dead End Kids"-Nan Grey	July 26,'40†	71	June 1,'40

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 13,'40	90	Jan. 27,'40†
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'10, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G)	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	*75	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Murder in the Air	R. Reagan-J. Litel-L. Lys	June 1,'40†	55	
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58: May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77.)				
Torrid Zone (A)	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	*90	May 11,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39

Coming Attractions

All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†		
(See "In the Cutting Room," May 11,'40.)				
Fugitive From Justice	Roger Pryor-Lucille Fairbanks	June 15,'40†	53	

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	Feb. 17,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40. p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101	Apr. 13,'40
Tear Gas Squad	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55	
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A.Hale-H. Bogart	Mar. 23,'40†	121	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69.)				

Coming Attractions

Brother Orchid	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91	June 0
City for Conquest*	James Cagney-Ann Sheridan			
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas	Apr. 29,'39	102	
Episode	O. de Havilland - J. Lynn - C. Winninger - J. Wyman - E. Albert			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†	56	
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Man from Fleet Street, The*	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End	Dennis Morgan-Elizabeth Earl			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
(See "In the Cutting Room," May 11,'40.)				
Sentence, The	G. Brent-V. Bruce-B. Marshall			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters... (G)		Times	Apr. 20,'40	65	Mar. 30,'40
Frontier Crusader	Tim McCoy	Sig Neufeld	May 20,'40		
(See "In the Cutting Room," May 25,'40.)					
George Washington Carver (G)	S. W. Carver	Bryant	Apr. 16, 40	69	Apr. 20,'40
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39	80	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57	Apr. 13,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70	May 4,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International		*60	Mar. 23,'40
Double Deal (G)	Monte Hawley	International		*55	Dec. 16,'39
Hold That Woman*	James Dunn	Sig Neufeld			
I Take This Oath	Gordon Jones	Sig Neufeld			
(See "In the Cutting Room," May 4,'40.)					
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90	May 25,'40
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger... (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82	Apr. 6,'40
Contraband (G)	Conrad Veidt	Anglo-American		91	Apr. 13,'40
Curse of the Swastika, The	Documentary	Pathe		46	Apr. 27,'40
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76	Mar. 2,'40
Face Behind the Sear, The	Griffith Jones	Film Alliance	Feb. 29,'40	72	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64	May 11,'40
For Freedom (G)	Will Fyffe	General		85	May 11,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,39
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100	Jan. 6,'40
Let George Do It (G)	George Formby	ABFD		82	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer Burstyn	Apr. 13,'40	66	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80	Feb. 10,'40
Mayor's Dilemma, The (A)	Charpin	Film Alliance	Apr. 22,'40	90	Apr. 22,'39
(Reviewed under the title, 'Les Otages.")					
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75	May 25,'40
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Mill on the Floss, The (G)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90	Feb. 13,'37
(Exploitation: Dec. 23,'39, p. 58.)					
Monkey Into Man (A)		World	May. 1,'40	65	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
n the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Phantom Wagon, The* (La Charrette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69	May 11,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ..... Andy Clyde	Oct.	20,'39†17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426.	Dec.	15,'39†19....
A Plumbing We Will Go 1406 ..... (3 Stooges)	Apr.	19,'40†.2 rls.
Awful Goof, The, 1427..... Charley Chase	Dec.	22,'39†17....
Boobs in the Woods 1435.. Andy Clyde	May	31,'40†.2 rls.
Glove Slingers (1-6-40) 1425 ..... (All Star)	Nov.	24,'39†18....
Heckler, The (2-10-40) 1430 ..... Charley Chase	Feb.	16,'40†17....
His Bridal Fright 1437... Charley Chase	July	12,'40†.2 rls.
Mr. Clyde Goes to Broadway 1429 ..... Andy Clyde	Feb.	2,'40†17....
Money Squawks 1432..... Andy Clyde	Apr.	5,'40† 2 rls.
Nothing But Pleasure (2-24-40) 1428 ..... Buster Keaton	Jan.	5,'40†17½..
Oh, You Nazty Spy (2-24-40) 1404 ..... (3 Stooges)	Jan.	19,'40†18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ..... (3 Stooges)	Oct.	6,'39 18½..
Pardon My Berth Marks (3-16-40) 1431 ..... Buster Keaton	Mar.	22,'40†16....
Rockin' Thru the Rockies. (3-16-40) 1405 ..... (3 Stooges)	Mar.	8,'40†18....
Skinny the Moocher 1421... Charley Chase	Sept.	8,'39†16½..
South of the Boudoir 1434. Charley Chase	May	17,540†.2 rls
Static in the Attic 1422... Walter Catlett	Sept	22,'39†19....
Taming of the Snood, The 1436	June	28,'40..2 rls.
Teacher's Pest 1424 ..... Charley Chase	Nov.	3,'39†16½..
Three Sappy People 1403.. (3 Stooges)	Dec.	1,'39†18½..
You're Next 1433..... Walter Catlett	May	3,'40†.2 rls.

CINESCOPES

Title	Rel. Date	Min.
Berth of a Queen (4-27-40) 1974	Mar.	15,'40†11....
Fashion Takes a Holiday (3-16-40) 1973.....	Mar.	8,'40†11....
Odd Vacations 1975	May	24,'40†.1 rl..
Threads of a Nation, The (2-10-40) 1972	Feb.	9,'40†11....
World of 1960 (Futurama (1-6-40) 1971	Dec.	22,'39† 9....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508....	Mar.	15,'40† 7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan.	12,'40† 7½..
Crop Chasers (10-14-39) 1502	Sept.	22,'39† 8....
Dreams On Ice (10-7-39) 1503	Oct.	20,'39† 6½..
Egg Hunt, The 1510.....	May	31,'40† 7½..
Greyhound and the Rabbit (4-27-40) 1509.....	Apr.	19,'40† 7½..
Happy Tots' Expedition 1507	Feb.	9,'40†.6½..
Mother Goose In Swing-time 1505	Dec.	18,'39†.7....
Mountain Ears (11-11-39) 1504	Nov.	3,'39†.7....
Ye Old Swap Shoppe 1511	June	28,'40†.1 rl..

Title	Rel. Date	Min.
COLUMBIA TOURS		
Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†10....
Historic Cities of India 1552	Oct.	27,'39†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10....
In the Land of Pagodas 1558.	June	14,'40†.1 rl..
Life in Paris 1554.....	Dec.	22,'39†11....
New Hampshire (3-30-40) 1555 ..... (color)	Feb.	9,'40†11....
Pleasure Bound in Canada 1557	May	3,'40†.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar.	1,'40†10....
COMMUNITY SING (Series 4)		
No. 2 1652 ..... (Old Time Songs)	Sept.	8,'39†.9½..
No. 3 1653 ..... (College Songs)	Oct.	13,'39†10....
No. 4 1654 ..... (Stephen Foster Songs)	Nov.	17,'39†11....
No. 5 (3-10-40) 1655 ..... (Gypsy Songs)	Dec.	29,'39†10....
No. 6 1656 ..... (Songs of Hit Parade)	May	10,'40†.1 rl..
FABLES CARTOONS		
Barnyard Babies 1754.....	June	14,'40†.1 rl..
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6....
Little Lost Sheep 1751.....	Oct.	6,'39†.7....
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40†.6....
FOOLS WHO MADE HISTORY		
No. 1 (Elias Howe) (10-2-39) 1601	Sept.	1,'39†11....
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½..
SPECIAL (HAPPY HOUR)		
No. 1 (11-11-39) 1520 (Book of Books).....	Oct.	6,'39†10....
No. 2 1521 (Building of Boys)	Oct.	12,'39†11....
PHANTASIES CARTOON		
Charm Bracelet, The (9-9-39) 1701	Sept.	1,'39†.6½..
Fish Follies 1705.....	May	10,'40†.1 rl..
Man of Tin 1704.....	Feb.	23,'40†.6½..
Millionaire Hobo 1702.....	Nov.	24,'39†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½..
News Oddities 1706.....	July	19,'40†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept.	22,'39†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars).	Nov.	10,'39†10....
No. 3 1853 (Novelty Parties)	Dec.	1,'39†10....
No. 4 1854 (Trip Thru Studios)	Jan.	5,'40†10....
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb.	23,'40†10....
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar.	29,'40†10....
No. 7 1857 (Wardrobe Designers)	May	3,'40†10....
No. 8 1858	June	7,'40†.1 rl..
No. 9 1859	July	10,'40†.1 rl..
SPORT THRILLS		
Bows and Arrows 1801.....	Oct.	6,'39†.9....
Flying Targets (3-16-40) 1804	Feb.	16,'40†10....
Jai Alai (1-6-40) 1802....	Nov.	30,'39†.8½..
Rough House Fiesta 1805..	Mar.	8,'40†10....
Saving Strokes with Sam Snead 1808	June	21,'40†.1 rl..
Skiing Technique 1803.....	Jan.	19,'40†.9½..
Sport of Kings 1807.....	May	24,'40†.1 rl..
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40†10....
WASHINGTON PARADE		
No. 1 (11-25-39) 1901..... (Smithsonian Institution)	Nov.	10,'39†11....
1939-40		
No. 2 (2-17-40) 1902 ..... (U. S. Treasury)	Dec.	29,'39†11....
No. 3 1903 ..... (Inside the F. B. I.)	Feb.	9,'40†11....
No. 4 1904 ..... (Social Security)	Apr.	26,'40†.1 rl..
No. 5 1905 ..... (The Archives)	June	28,'40†.1 rl..

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7....
Bookworm, The (9-16-39) W-889	Aug.	26,'39..9....
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8....
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8....
Goldilocks and the Three Bears (7-23-39) W-888..	July	15,'39.11....
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8....
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9....
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9....
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9....
Rainy Day, A W-86.....	Apr.	20,'40†.7....
Swing Social W-87.....	May	18,'40†.8....
CRIME DOESN'T PAY		
No. 24—Think First (10-21-39) P-815 ..... Loraine Day-Ann Morriss	Sept.	9,'39.21....
No. 25—Drunk Driving (10-28-39) P-816 ..... Dick Purcell-Jo Ann Sayers	Oct.	28,'39.21....
No. 26—Pound Foolish (1-27-40) P-1 ..... Neil Hamilton-Lynn Carver	Dec.	23,'39†20....
No. 27—Know Your Money (2-3-40) P-2 ..... Dennis Morgan-Noel Madison	Jan.	27,'40†21....
No. 28—Jack Pot (4-13-40) P-3 ..... Tom Neal-Ann Morriss	Mar.	9,'40†19....
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar.	16,'40†.8....
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11....
Land of Alaska Nellie (2-3-40) T-55	Dec.	23,'39†.9....
Modern New Orleans T-61.	May	11,'40†.8....
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9....
Night Descends on Treasure Island (3-9-40) T-57.	Jan.	20,'40†.8....
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9....
Quaint St. Augustine (12-2-39) T-53	Nov.	4,'39†.9....
Seattle, Gateway to the Northwest (4-6-40) T-58.	Feb.	17,'40†.9....
Sitka and Junea (4-27-40) T-60	Apr.	13,'40†.9....
Suva, Pride of Fiji T-62..	June	8,'40†.9....
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9....
MGM MINIATURES		
Ash Can Fleet (10-21-39) M-72 ..... Robert Warwick	Sept.	9,'39†11....
Door Will Open, A (4-13-40) M-78 ..... Dallies Frantz-Lynne Carver	Mar.	9,'40†11....
Failure at 50, A (11-18-39) M-73..... Truman Bradley-Jack Mulhall	Oct.	7,'39†10....
Mendelssohn's Wedding March (12-2-39) M-74...	Nov.	4,'39†.8....
Miracle at Lourdes (1-20-40) M-75 ..... G. P. Huntley, Jr.-Jo Ann Seyers (Sepia)	Dec.	30,'39†11....
Northward Ho! (3-9-40) 80-X ..... (Sepia)	Feb.	10,'40†.9....
Old South, The (2-3-40) M-77	Jan.	20,'40†11....
Rhumba Rhythm (9-9-39) M-71 ..... Mary Treen-Sally Payne (Sepia)	Sept.	2,'39†11....
Servant of Mankind M-79.	May	11,'40†.9....
Where Turf Meets Surf (2-24-40) M-76 ..... Mary Treen-Sally Payne (Sepia)	Jan.	6,'40†11....
OUR GANG		
Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11....

Title	Rel. Date	Min.
All About Hash C-136.....	Mar.	30,'40†11....
Auto Antics (9-16-39) C-942	July	22,'39.10....
Big Premiere, The (3-30-40) C-135	Mar.	9,'40†10....
Bubbling Troubles C-138..	May	25,'40†.1 rl..
Captain Spanky's Showboat (10-28-39) C-131	Sept.	9,'39†11....
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11....
Dog Daze (7-29-39).....	July	1,'39.11....
New Pupil, The (4-27-40) C-137	Apr.	27,'40†11....
Time Out for Lessons (1-6-40) C-133	Dec.	2,'39†11....
PASSING PARADE (Sepia)		
No. 7—Giant of Norway (7-22-39) K-927	June	24,'39.11....
No. 8—Story that Couldn't Be Printed (9-16-39) K-928	July	22,'39.11....
No. 9—One Against the World (9-16-39) K-929..	Aug.	19,'39.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11....
No. 11—Forgotten Victory (12-23-39) K-121 ..... (Sepia)	Dec.	9,'39†11....
No. 12—XXX Medico (4-27-40) K-122 ..... (Sepia)	Mar.	30,'40†10....
No. 13—The Hidden Master (4-27-40) K-123 ..... (Sepia)	Apr.	20,'40†11....
PETE SMITH SPECIALTIES		
Culinary Carving (8-12-39) S-910	July	1,'39..9....
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10....
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10....
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11....
Maintain the Right (1-27-40) S-104	Jan.	13,'40†10....
Romance of the Potato (1-6-40) S-103..... (Sepia)	Dec.	9,'39†.9....
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10....
Ski Bird (11-25-39) S-102	Nov.	18,'39†.8....
Spots Before Your Eyes S-108	May	4,'40†10....
Stuffie (3-9-40) S-106.....	Mar.	2,'40.11....
Take a Cue (9-16-39) S-911 ..... (Sepia)	Aug.	12,'39..8....
What's Your I. Q.? (3-9-40) S-105	Feb.	8,'40†.8....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40†19....
ROBERT BENCHLEY		
Day of Rest, The (10-21-39) F-141.....	Sept.	6,'39†.9....
Home Movies (3-9-40) F-144	Feb.	17,'40†.7....
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8....
That Inferior Feeling (1-27-40) F-143	Dec.	9,'39†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England 8830.	Nov.	15,'39†.2 rls.

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Busy Little Ants C9-3....	Feb.	23,'40†.1 rl..
Fresh Vegetable Mystery, The (10-14-39) C9-1....	Sept.	22,'39†.1 rl..
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7....
Kick in Time, A (5-18-40) C9-4	May	17,'40†.7....
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7....
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3.....	Nov.	10,'39†10....
Cuba K9-4	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1....	Sept.	1,'39†10....
Isle of Columbus K9-5....	Feb.	9,'40†.1 rl..
Peru (10-14-39) K9-2.....	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7.....	May	31,'40†.1 rl..

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Rel. Date	Min.
HEADLINERS		
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept.	8,'39†10
Blue Barron & His Orch. A9-9	May	24,'40†.1 rl.
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10
Have You Met Yvett? (5-4-40) A9-8	Apr.	26,'40†10
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov.	24,'39†10
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11
Phil Spitalny & Girl Or.		
Sweet Moments (9-9-39) A8-12	Aug.	11,'39.11
Russ Morgan and Orch.		
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11
Breaking the News (9-2-39) J8-12	Aug.	25,'39.10
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11
Sugar Wind (2-3-40) V9-5.	Jan.	19,'40†10
Television Preview (5-18-40) V9-8	May	3,'40†10
Touchdown Review (1-20-40) V9-4	Dec.	22,'39†10
PARAMOUNT PICTORIAL (New Series)		
No. 11—(6-24-39) P8-11.	June	2,'39.10
No. 12—(8-12-39) P8-12.	July	14,'39.10
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7
Hello How Am I? (8-12-39) E8-10	July	14,'39..7
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40†.7
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6
Onion Pacific E9-6	May	24,'40†.1 rl.
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40†.7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 6—(7-29-39) J8-6	Aug.	4,'39.11
1939-40		
No. 1—J9-1	Sept.	15,'39†10
No. 2—(12-2-39) J9-2	Nov.	3,'39†10
No. 3—(1-26-40) J9-3	Dec.	15,'39†10
No. 4—(2-24-40) J9-4		10
No. 5—(5-4-40) J9-5	May	3,'40†10
GRANTLAND RICE SPORTLIGHTS		
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10
No. 66—Hydro Maniac (9-8-39) R9-1	Sept.	1,'39†10
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10
No. 74—The Blue Streak (5-11-40) R9-10	Apr.	19,'40†10
No. 75—Playmates from the Wild (5-18-40) R9-11	May	17,'40†10
STONE AGE CARTOONS		
Granite Hotel (5-18-40) B9-3	Apr.	26,'40†.7
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7
Way Back When a Night Club Was a Stick B9-4.	May	10,'40†.1 rl.
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept.	29,'39†.1 rl.
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov.	24,'39†18
UNUSUAL OCCUPATIONS (In Color)		
No. 6—(7-29-39) L8-6	June	16,'39.10
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl.
No. 2—(12-16-39) L9-2	Nov.	17,'39†11
No. 3—(2-3-40) L9-3	Jan.	19,'40†10
No. 4—(5-18-40) L9-4	Mar.	29,'40†10
No. 5—(5-18-40) L9-5	May	31,'40†10

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19
Scrappily Married 03,703.	Jan.	12,'40†20
Truth Aches 03,702	Nov.	3,'39†19
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19

EDGAR KENNEDY COMEDIES

Act Your Age (10-14-39) 03,401	Oct.	6,'39†18
Feathered Pests 03,406	July	14,'39†16
Kennedy the Great 03,402.	Dec.	8,'39†19
Mutiny In the County 03,404	May	3,'40†17
Slightly at Sea 03,403	Feb.	9,'40†16
'Taint Legal, 03,405	July	26,'40†16

INFORMATION PLEASE

No. 1—(10-14-39) 04,201.	Sept.	8,'39†10
No. 2—(10-28-39) 04,202.	Oct.	6,'39†11
No. 3—(12-2-39) 04,203.	Nov.	3,'39†10
No. 4—(1-6-40) 04,204	Dec.	1,'39†11
No. 5—(2-3-40) 04,205	Dec.	29,'39†10
No. 6—(2-3-40) 04,206	Jan.	26,'40†11
No. 7—(4-6-40) 04,207	Feb.	23,'40†10
No. 8—(4-13-40) 04,208.	Mar.	22,'40†10
No. 9—(4-27-40) 04,209.	Apr.	19,'40†11
No. 10—04,210	May	17,'40†11

MARCH OF TIME

1938-39		
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19
No. 2—Battle Fleets of England (10-7-39) 03,102.	Sept.	29,'39†18
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18
No. 4—Newsfronts of War —1940 (11-25-39) 03,104.	Nov.	24,'39†19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec.	22,'39†17
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18
No. 9—America's Youth—1940 (4-13-40) 03,109.	Apr.	12,'40†19
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40†19

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†16
Chicken Feed 03,203	Jan.	19,'40†18
Coat Tails 03,202	Nov.	17,'39†18
Goodness, a Ghost 03,205.	July	5,'40†16
Marriage Go-Round 93,204.	July	28,'39.18
Twinpuplets 03,204	Apr.	12,'40†20

RAY WHITLEY COMEDIES

Bandits and Ballads 03,502	Dec.	15,'39†17
Corralling a Schoolmarm 03,504	June	14,'40†20
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18
Molly Cures a Cowboy 03,503	Mar.	22,'40†19
Sagebrush Serenade 93,504.	June	6,'39.19

REELISMS

Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9
Air Army (4-27-40) 04,609.	Apr.	26,'40†.9
American Royal (11-18-39) 04,603	Nov.	10,'39†.9
Kennel Kings (8-26-39) 94,612	July	12,'39..9
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8
Pack Trip (9-16-30) 94,613.	Aug.	18,'39..9
Siege (3-2-40) 04,608	Mar.	29,'40†10
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9
West Wall (1-6-40) 04,604.	Dec.	8,'39†10
Zoo (8-12-39) 94,612	July	21,'39..9

RKO PATHE SPORTSCOPE

Aquapolse (2-3-40) 04,306.	Jan.	19,'40†.9
Court Favorites (5-4-40) 04,3099	Apr.	12,'40†.9
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9
Gun Play (10-14-39) 04,301	Sept.	1,'39..9
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9
Ice Cutters (11-4-39) 04,303.	Oct.	27,'39†.9
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40†.9
Riding the Crest (7-8-39) 94,312	July	14,'39..9
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9
Silent Wings 04,310	May	10,'40†.9
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9

SPECIAL

Five Times Five (9-16-39) 93,801	July	23,'39.20

WALT DISNEY CARTOONS

Autograph Hound, 94,116.	Sept.	1,'39..8
Beach Picnic (5-27-39) 94,114	June	9,'39..8
Bone Trouble 04,107	June	28,'40†.9
Billposters, The (5-25-40) 04,105	May	17,'40†.8
Donald's Dog Laundry (5-25-40) 04,103	Apr.	5,'40†.8
Donald's Vacation 04,109.	June	21,'40..1 rl.
Donald's Penguin (5-27-39) 94,117	Aug.	11,'39..8
Fire Chief 04,114	Nov.	22,'40†.1 rl.
Gone with the Whirlwind 04,113	Nov.	1,'40†.1 rl.
Mickey's Magic Lamp	Aug.	2,'40†.1 rl.
Mr. Duck Steps Out (5-25-40) 04,106	June	7,'40..8
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40†.1 rl.
Officer Duck 04,101	Sept.	22,'39†.8
Put Put Trouble 04,108	July	19,'40†.1 rl.
Riveter, The 04,102	Mar.	15,'40†.7
Sea Scouts 94,115	June	30,'39..8
Tugboat Mickey (5-25-40) 04,104	Apr.	26,'40†.7
Window Cleaners 04,111	Sept.	20,'40†.1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Conquering the Colorado (8-26-39) 0201	Aug.	18,'39†11
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11
Sky Fighters (12-9-39) 0203	Dec.	8,'39†11

FASHIONS (In Color)

Fashion Forecast, No. 5 0601	Sept.	15,'39†10
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl.
Fashion Forecast, No. 8 0604	June	21,'40†.1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40†10
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10

LEW LEHR

Cheerio My Dears! 0404	July	5,'40†.1 rl.
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10

MAGIC CARPET SERIES (Lowell Thomas)

Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11
Flying Stewardess 0106	Mar.	15,'40†10
Isles of the East 0108	May	24,'40†.1 rl.
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10

TERRY-TOONS

All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7
Catnip Capers 0559	May	31,'40†.1 rl. (color)
Dog in a Mansion, A 0507.	Jan.	12,'40†.7
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7
First Robin, The 0555	Dec.	29,'39†.1 rl. (color)
Golden West The (8-26-39) 0501	Aug.	25,'39†.7
Hare and the Hounds 0509.	Feb.	23,'40†.7
Harvest Time (2-17-40) 0556	Feb.	9,'40†.7 (color)
Hitch-Hiker, The 0505	Dec.	1,'39†.7
Hook, Line and Sinker 0552	Sept.	8,'39†.7
Ice Pond, The 0506	Dec.	15,'39†.7
It Must Be Love 0511	Apr.	5,'40†.1 rl.
Just a Little Bull 0558	Apr.	19,'40†.1 rl. (color)
Love In a Cottage 0517.	July	28,'40†.1 rl.
Much Ado About Nothing (3-30-40) 0557	Mar.	22,'40†.7 (color)
One Mouse In a Million (12-9-39) 0504	Nov.	3,'39†.7
Orphan Duck, The (10-14-39) 0553	Oct.	6,'39†.7 (color)
Professor Offkeyski 0514.	June	14,'40†.1 rl.
Rover's Rescue 0515	June	28,'40†.1 rl.
Rupert the Runt 0516	July	12,'40†.1 rl.
Sheep In the Meadow (10-14-39) 0502	Sept.	22,'39†.7
Swiss Ski Yodelers 0513.	May	17,'40†.1 rl.
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7
Watchdog, The 0503	Oct.	20,'39†.7
Wicky-Wacky Romance, A (12-9-39) 0554	Nov.	17,'39†.7 (color)
Wot's All th' Shootin' Fer 0512	May	3,'40†.7

ED THORGERSEN (Sports)

Action on Ice 0306	July	19,'40†.1 rl.
Big Game Fishing 0301	Sept.	1,'39†10
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11
Following the Hounds (9-10-40) 0304	Mar.	1,'40†10 (color)
Over the Seven Seas (4-6-40) 0305	Apr.	26,'40†10
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10

UNITED ARTISTS

WORLD WINDOWS (Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39.10
Eternal Fire, The (1-28-39)	Sept.	21,'39.10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—4362	May	27,'40†.1 rl..
No. 78—4363	June	17,'40†.1 rl..
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
MENTONE MUSICAL COMEDIES		
With Best Dishes (6-3-39) 3233 — Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty 4382	May	20,'40†.1 rl..
No. 78—Novelty 4383	June	10,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Follies Parisienne (4-27-40) 4228 — Leon Belasco	Apr.	17,'40†17....
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½..
International Revels (3-30-40) 4227 — Wm. G. Sabbot	Mar.	13,'40†17....
Naughty Nineties 4230	June	17,'40†.2 rls.
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18....
Swingin' In the Barn 4229	May	15,'40†.2 rls.
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39.20....

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Slapsie Maxie (9-16-39) 5303 — Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 — (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderalla's Feller 5006 — Juanita Quigley (Color)	June	1,'40†.2 rls.
Spills for Thrills 5109	June	15,'40†.2 rls.
Pony Express 5007 — (Color)	July	13,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl..
Gun Dog's Life (5-18-40) 5047	May	11,'40†.1 rl..
Mechanix Illustrated, No. 4 5408	June	29,'40†.1 rl..
The Valley 5409	July	20,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007 — Moroni Olson	Aug.	19,'39†20....
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19....
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†1.rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†.7....
No. 87—The Chewin Bruin 5614	June	8,'40†.7....
No. 88—Porky's Baseball Broadcast 5615	July	6,'40†.7....
MELODY MASTERS		
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orch. (5-18-40) 5508	May	25,'40†10....
Ozzie Nelson and His Orch. 5509	June	29,'40†.1 rl..
Woody Herman and His Orch. 5510	July	27,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bears Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7....
No. 110—Tom Thumb in Trouble 5320	June	8,'40†.7....
No. 111—Circus Today 5321	June	22,'40..7....
No. 112—Ceiling Hero 5322	July	6,'40†.7....
No. 113—The Egg Collector 5323	July	20,'40†.7....
No. 114—A Wild Hare 5324	July	27,'40†.7....
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31....
VITAPHONE VARIETIES		
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9....
History Repeats Itself (10-14-39)		10....
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703 — Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9....
No Parking (4-13-40) 5704	Mar.	30,'40†10....
Grouch Club All Girl Revue 5706	June	27,'40†.1 rl..

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
Zoo in Manhattan (11-18-39)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....
Homes of Today (11-18-39)		11....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Couriers of the Nation (12-9-39)		17....
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180	July	19,'40†.....
Shadow, The (1-13-40) 1140	Jan.	5,'40†.2 rls. (each)
Victor Jory-Veda Ann Borg (15 episodes)		(1 episode 31 min)
Terry and the Pirates (4-20-40)	Apr.	12,'40†19.... (each)
Wm. Tracy-Granville Owens (15 episodes)		(1st episde 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder — Don "Red" Barry	June	15,'40†.....
Dick Tracy's G-Men (8-19-39) 872 — (15 episodes)	Sept.	2,'39..... (1st episode 29 min.)
Ralph Byrd		
Drums of Fu Manchu (2-17-40) — Henry Brandon-Luana Walters — (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.18.... 1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Crabbe — (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones Anne Nagel — (13 episodes)	Jan.	9,'40†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 — Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)
Winners of the West (5-11-40)	July	2,'40.21....
Dick Foran-Anne Nagel (13 episodes)		(each)

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SECTION TWO

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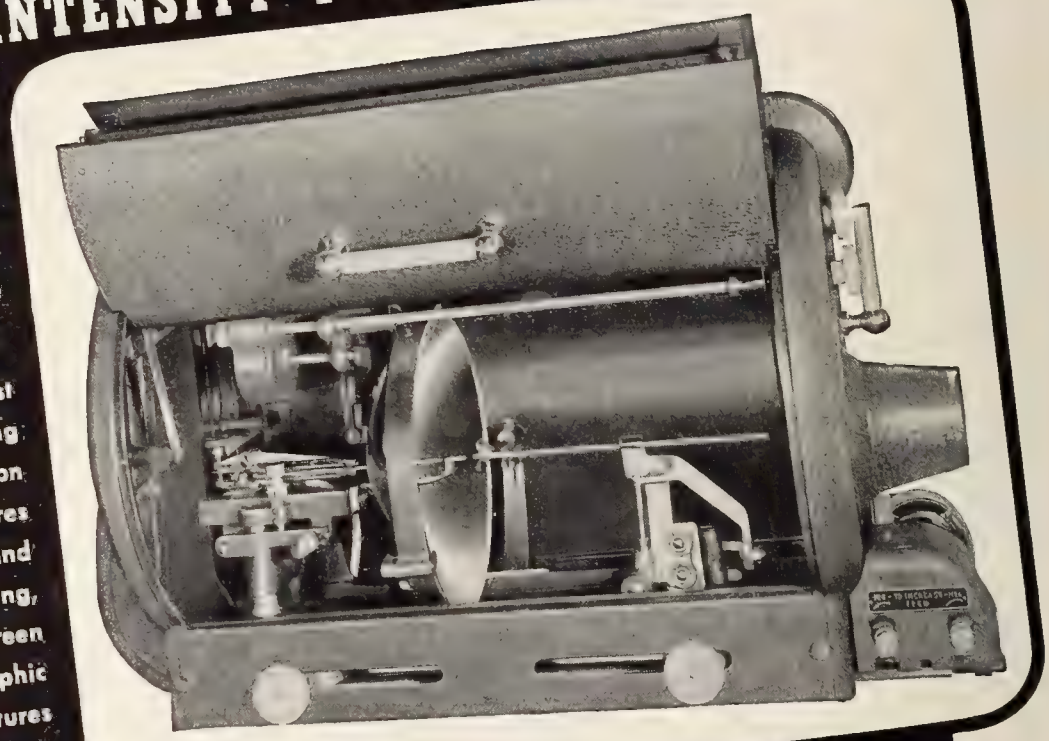
• JUNE 1, 1940 •



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The new Brenkert Senarc . . . at low first cost and a surprisingly low operating cost, brings high intensity light projection within easy financial reach of theatres ranging in capacity up to 800 seats and screen sizes up to 18 feet . . . eliminating, at the same time, all eye-fatiguing screen flickers . . . bringing about photographic fidelity . . . whether projected pictures are black and white or colored.

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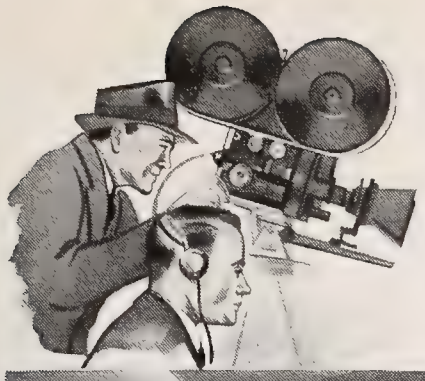
Brenkert engineered and Brenkert built throughout means high efficiency, high quality, performance, low cost and excellent service.

There is a Brenkert distributor near you . . . he will be glad to show and explain the features of the economical, efficient new BRENKERT SENARC.

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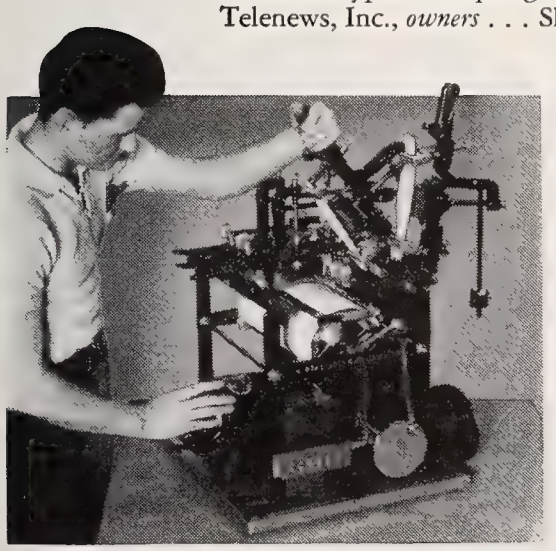
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From coast to coast, in small theatres and in large, American Bodiform Chairs are being acclaimed the most beautiful, most comfortable ever built. They're proving to be one of the soundest investments for building increased business that any theatre can make.

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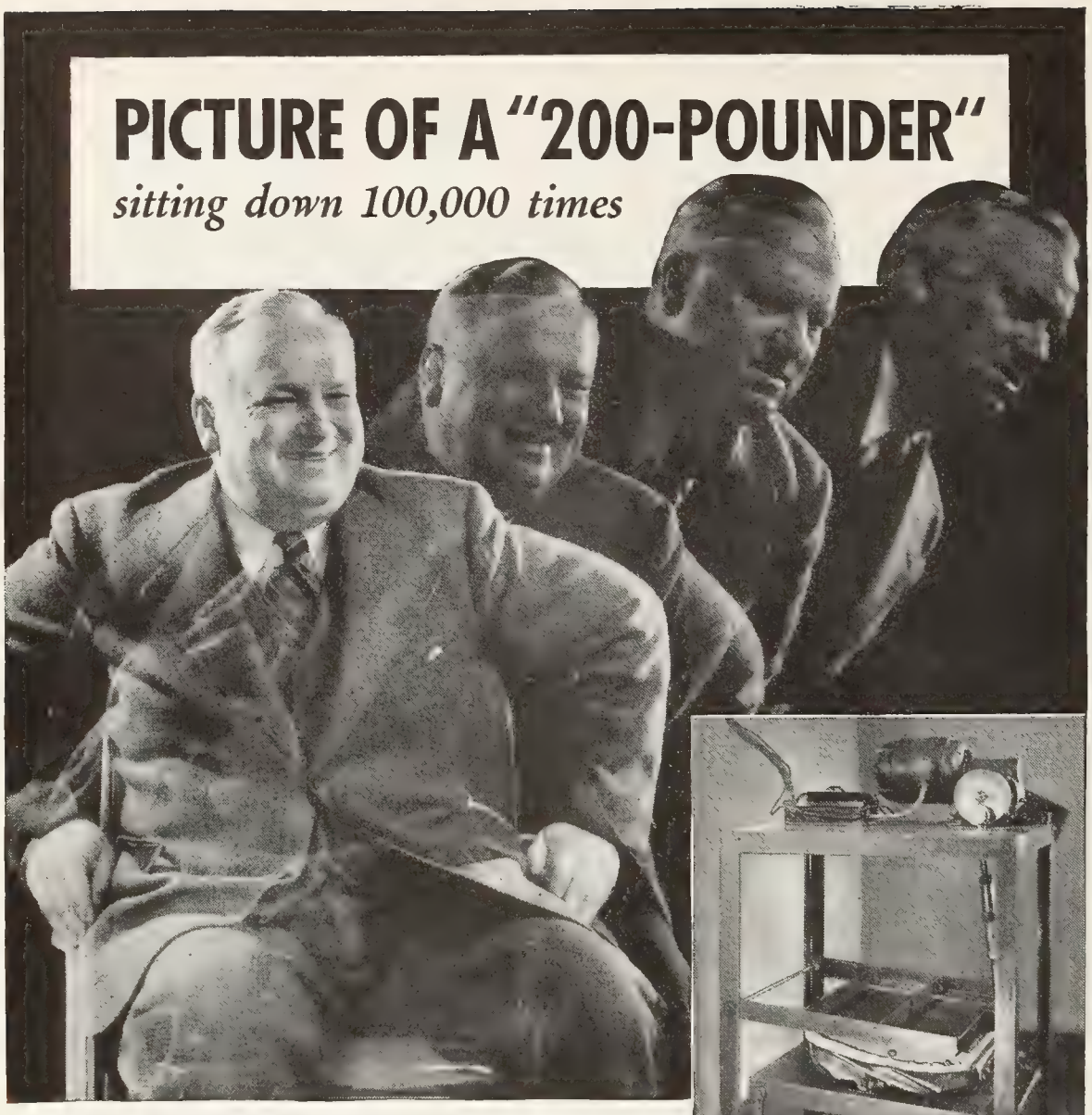
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PICTURE OF A "200-POUNDER"

sitting down 100,000 times



—that's what a seat upholstered in CAVALON* can stand!

IN the Du Pont laboratories at Fairfield, Conn., where CAVALON is made, there's a mechanical impact testing machine called the "Seat Tester." This machine, illustrated at the right, exerts a downward force of two hundred pounds on a stationary cushion upholstered in CAVALON over 100,000 times without a break! This, in itself, is dynamic proof of the amazing durability of CAVALON heavy-duty upholstery fabric.

CAVALON is made by a special "case-hardening" process. It resists edgewear, cracking, peeling and flexing. Its good-looking colors are washable and highly resistant to crocking, bleeding and fading. No wonder theatre owners the country over are so enthusiastic about CAVALON! It will pay you, too, when re-upholstering old seats or buying new equipment to specify CAVALON. Samples and complete information sent on request. E. I. du Pont de Nemours & Co. (Inc.), "Fabrikoid" Div., Fairfield, Conn.

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MARKET NOTES:

Removes to New Quarters

JOE ROBIN has removed the offices of his theatre equipment distribution company, J. E. Robin, Inc., from 334 West 44th Street, to the McGraw-Hill Buliding, New York. The firm handles general sales of the Robin-Imperial motor-generator, and export sales of various types of theatre equipment, including Brenkert projection products.

Advertising Sign Projector

A FILM PROJECTOR designed to flash a continuous advertising message on a screen, has been marketed by the Golde Manufacturing Company of Chicago. The projector uses either 35-mm. or 16-mm. stock and is available in several sizes, with light sources ranging from 300 to 5,000 watts in capacity. All sizes project a travelling message and are adapted to quick changes of copy.

Lamp Prices Reduced

INCLUDED AMONG almost 100 types and sizes of Mazda lamps for which prices have just been reduced, are fluorescent and projection lamps. The reduction, announced by General Electric and Westinghouse, is the twentieth major decrease in lamp prices in the last nineteen years.

Affecting the prices of blue, green, gold and red fluorescent lamps, as well as the daylight and white, the reduction for this class of light source is indicated by the following changes announced for daylight and white fluorescent lamps:

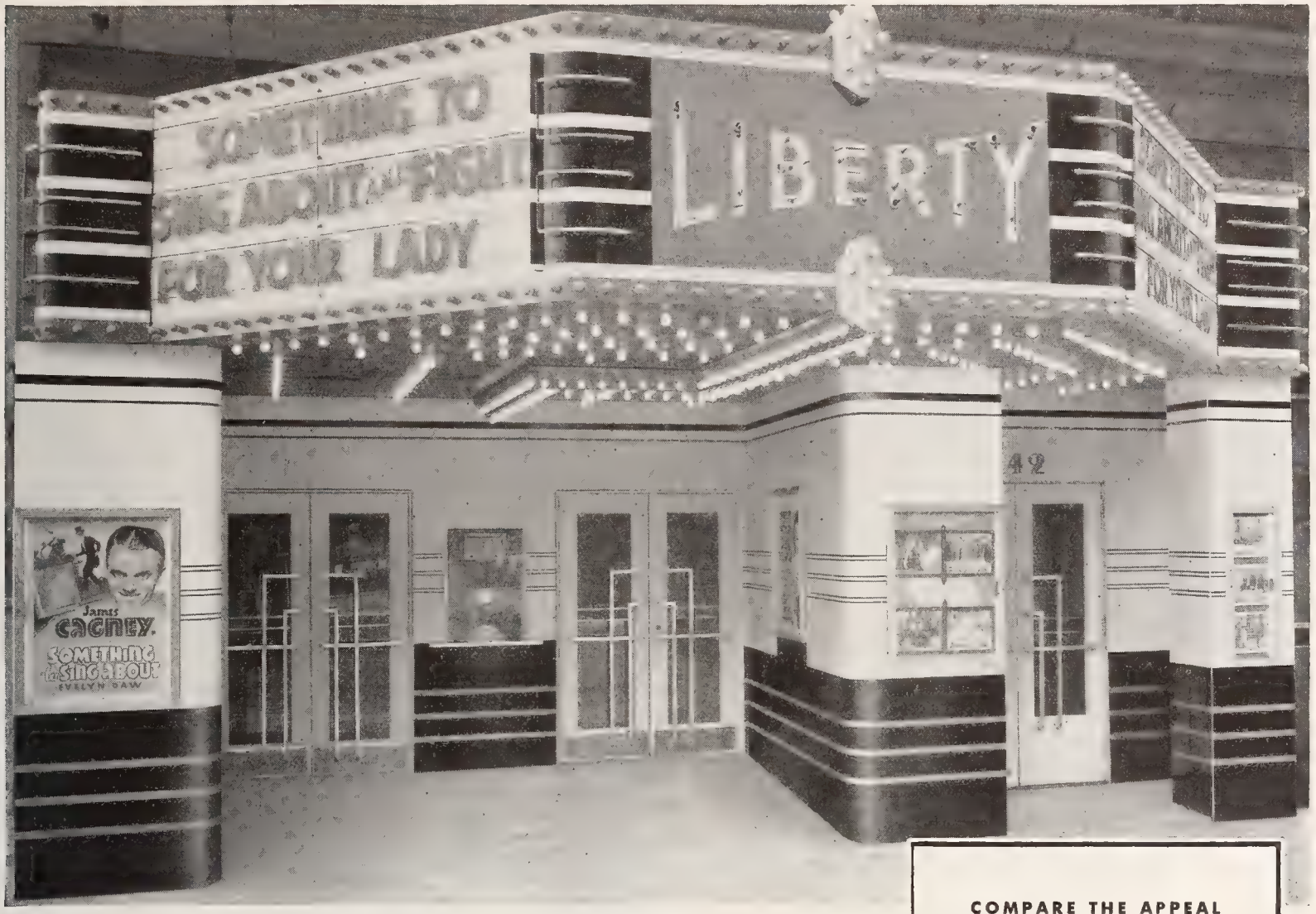
The 15-watt, 18-inch lamps, reduced from $1.15 to 95c; 20-watt, 24-inch—from $1.65 to $1.25; 30-watt, 36-inch—from $1.50 to $1.25; and 40-watt, 48-inch—from $2.30 to $1.90.

Of the Mazda projection lamps, the 750-watt T-12 has been reduced from $4.50 to $4.10, while the 1,000-watt T-20 Mogul base lamps, including the prefocus type, have been cut from $5.25 to $4.75. The 1-000-watt T-20 prefocus lamps, with medium base, formerly $5, is now $4.50.

Full Line of Metal Mouldings

METAL MOULDINGS in a comprehensive range of stock forms, and for all purposes, including display frames, are described in literature issued by the Colonial Sales Corporation of New York. They are available for the finishing and sealing of wood frames as well as for attachment of veneers, panels, table tops, deal plates, etc., and the line includes the snap-on type. All patterns are obtainable in chromium, copper, brass, bronze, nickel-silver, aluminum and stainless steel.

DON'T LET THEM PASS YOU BY!



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A MODERN Pittco Front makes even casual passers-by take a second look at your theatre. Often it brings them inside, convinced that you have something extra to offer them in the way of entertainment. You'll impress regular patrons when you dress up your theatre with a handsome Pittco Front. Yes—a Pittco Front attracts visitors, new and old, and helps keep your theatre filled.

Theatres everywhere report larger audiences, soaring box office, after remodeling with Pittco Fronts. Find out how a Pittco Front can make *your* theatre prosper. Send the coupon for our free book. It's filled with photographs and facts . . . tells the dramatic success stories of many Pittco-remodeled businesses.

See an architect when you remodel, if you want an economical, well-planned job. Our staff of experts will cooperate with him gladly, in planning a Pittco Front to suit your needs. And remember, you can use the Pittsburgh Time Payment Plan — 20% down, balance in monthly payments.

At the New York World's Fair, see the miniature Pittco Store Fronts in the Glass Center Building, and the full-size Pittco Fronts of the Avenue of Tomorrow in the Forward March of America Building.

COMPARE THE APPEAL

of this theatre in Akron, Ohio, before and after remodeling with a Pittco Front.



PITTCO STORE FRONTS

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"PITTSBURGH" stands for Quality Glass

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Please send me, without obligation, your new book entitled "How to Get More Business."

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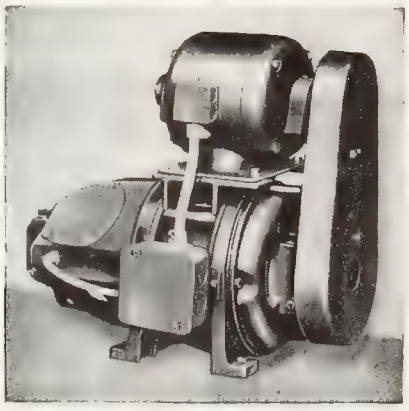
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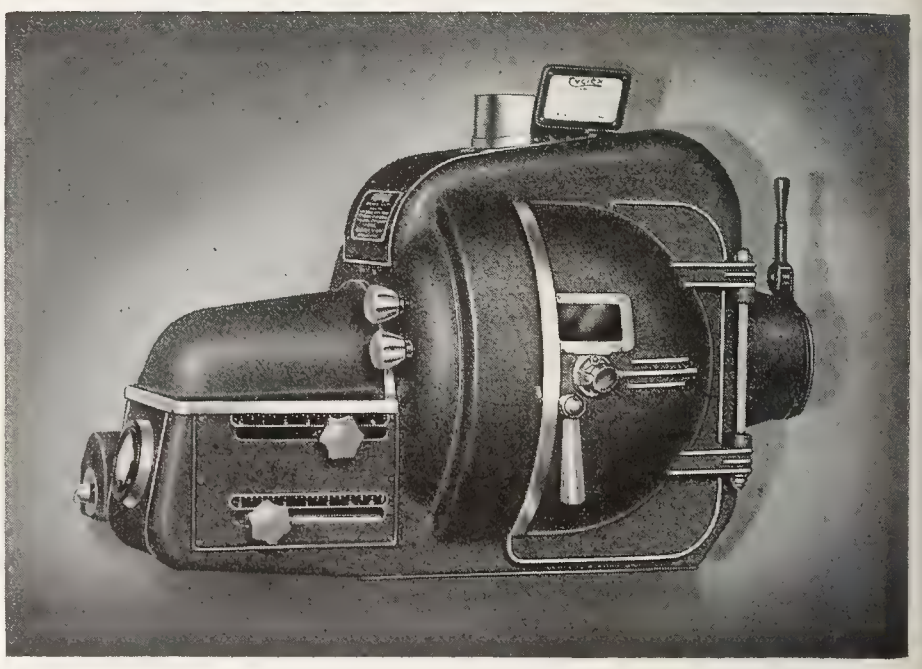
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Better Theatres

JUNE 1, 1940

Vol. 139 No. 9

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C. B. O'Neill,** Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

■ ■ ■

School Days Again For Theatre Folks

SOMETHING LIKE 200 exhibitors and theatre technicians rewarded, by their attendance, the efforts of the University of Oklahoma last month to give the theatre people of its state some "higher education" in their business. The school's engineering department, under W. H. Carson, dean, and with the assistance of Prof. Ansel Challener, sound engineer, had organized a "short course" for exhibitors and projectionists, which was offered May 20 and 21 at the university in Norman, at a fee of one dollar per theatre represented. "Students" came from 46 communities in Oklahoma, and from two towns in Texas, practically all of them entitled to feel that they already knew pretty much about practical theatre operation, but still not averse to exposing themselves to some more larnin'.

The "course" consisted in lectures and demonstrations by men both in and out of showbusiness, dealing exclusively with the affairs of physical operation as distinguished from pictures and their exploitation. One of the papers is given substantially in full elsewhere in this issue (*page* 42).

Manager's Job One of Details

C. B. Akers, general manager of the Griffith Amusement Company, covered the broad ground of management responsibility, which he said resolved itself into close attention to details in every department of the theatre. The theatre proprietor or his manager should be prepared to deal with conditions pertaining to screen lighting, sound volume, auditorium temperature, employe contacts with the public, and similar details of operation.

►Many of the exhibitors saw for the first time actual fluorescent carpeting, in a demonstration of some of the new tricks in theatre lighting accompanying a paper by E. L. Pickens of the Oklahoma Gas & Electric Company. He discussed the use of "black light" in general as a rapidly developing medium of theatre decoration.

Show Need for Latest Equipment

Projection and sound of course occupied a dominant place on the program, with papers by Herbert Griffin, vice president of International Projector; Alan Chapman of RCA's Dallas office, Roy Boomer of Motiograph, Eldon Peek of the Oklahoma Theatre Supply Company, Roy Tyack of Altec, and F. H. Richardson. These showed how vital to effective exhibition of today's motion picture are the latest types of projection and sound equipment.

Additionally, E. R. Geib of the National Carbon Company, presented a paper on carbons suited to the successful reproduction of color films; while Gaylord Giles of Bell & Howell discussed the use of 16-mm. equipment to augment standard projection facilities, particularly for the exhiibtion of "local newsreels."

Air-conditioning was also dealt with, but with respect to fundamental principles rather than to applied theatre engineering. The latter is probably what the average theatre man wants to hear about air-conditioning, and considerable material is readily available on his specific interests.

►But there may be other "short courses" on theatre management at the University of Oklahoma at which the important subject of air-conditioning could receive due practical notice. And why not such larnin' bees for theatre folk at other engineering schools of the country?



The amount of heat given off by the human body is, of course, a matter of considerable concern in theatre operation—which fact provides all the excuse needed to submit this record of an experiment conducted by the Carrier air-conditioning folk at their 1940 New York World's Fair "igloo." Three gals tested their heat-giving proclivities—a blonde, a brunette, a red-head. Guess who gave most! . . . You're right.

Projection Room Max- and Minima

Be it known that the Projection Practice Committee of the Society of Motion Picture Engineers doesn't like BETTER THEATRES' effort, in the May issue (*page* 35), to provide a projection scheme meeting minimum space requirements. The article and the accompanying plans were vigorously discussed at the committee's session on May 23 in New York, at which John J. Sefing, who prepared the specifications given in the article, and who is a member of the committee, was accused of something like treachery to the SMPE in its endeavors to raise theatre standards.

Following the meeting a letter was dispatched to the editor of BETTER THEATRES by Harry Rubin, chairman of the committee, enumerating the committee's objections to the article.

Not Recommendations, But a Warning

The committee fears that because Mr. Sefing is a member, the specifications he gives in the article may be considered recommendations of the committee.

They are not. In fact, they are not the recommendations of BETTER THEATRES. The opening sentence of the article amounts to a warning:

►"In advising on the planning of the projection room, one familiar with the needs of theatres today, with the regulations of governmental authorities, and with the standards that the motion picture industry properly endeavors to enforce, is wary of suggesting anything short of the ideal."

►The purpose of the article?—"This discussion is concerned wholly with the practical situation confronting a specific group of theatre operators who find themselves interested in properties which can be adapted to modern motion picture exhibition only by an acceptance of minimum facilities."

The article was the ultimate result of several years' of dealing with inquiries from readers concerning the planning of theatres. A large proportion of the inquiries, relating to theatres of only two or three hundred seats, often in small store buildings, showed clearly that some pretty horrible projection layouts were being contemplated in the absence of guidance.

B-T Plans "Non-Standard"? Right!

Mr. Rubin's letter states that the "recommendations" in BETTER THEATRES are "unofficial, non-standard and in some case impossible of application." As the article painstakingly points out at its beginning, the specifications given are *not* to be taken as "recommendations." As for their be-

ing unofficial and non-standard, so are all specifications not required under law, and nowhere has the SMPE projection room plan, calling for a room 16x12x8 feet, been made legally compulsory.

▶It is true that in *some* cases *some* of Mr. Sefing's specifications would be "impossible of application." They are *minimum* specifications, below which not even a tiny storeroom theatre should go, and naturally they are subject to modification to meet local regulations. Said the fourth paragraph:

"Every theatre, whether it has a small or a large projection room, should have projection plans approved by its local city or state authorities before any remodeling or new construction. The following data are intended to help the theatre owner *familiarize himself with the absolute-minimum requirements* of the small theatre projection room. . . "

The Matter of Insurance Rates

Mr. Rubin further writes that Mr. Sefing's scheme might lead to higher insurance rates. Fire insurance, we assume. The National Fire Protection Association *recommends* a projection room 14x10x8 feet; it also recommends two exits, whereas Mr. Sefing *allowed* one. These are matters pertinent to the convenience and efficiency of the projectionist, and to his personal safety, not to fire hazard. (Incidentally, a bill submitted at the last session of the New York State Legislature sought to establish a minimum of 72 square feet for projection room floors; Mr. Sefing's dimensions amount to 70 square feet.)

▶Mr. Rubin's only other criticism concerns the space between the projectors. The SMPE recommends 5 feet from center line to center line; Mr. Sefing said, on the basis of actual measurements of Simplex SRI projectors, that 4 feet would do if available space permitted no more.

The whole scheme, of course, represented an intensely practical attempt to deal with a specific situation, and in that sense, it expresses an interest in bringing about *acceptable* standards where otherwise conditions might be wholly inadequate.

▶And here it may not be amiss to point out that John J. Sefing has been handling theatre equipment installation specifications for many years, for both architects and equipment distributors.

Come Close as Possible to SMPE Scheme!

▶The projection room plans and layouts developed by the Projection Practice Committee of the SMPE do, of course, give the specifications to shoot at. *All* theatres today *should* have projection facilities better than those indicated in Mr. Sefing's scheme—*they should come as close as possible to the SMPE recommendations.*

▶The first publication of the SMPE plans, outside of the society's *Journal,* was in BETTER THEATRES (*December* 1935). They were slightly revised a year or so ago, and the modifications were noted in BETTER THEATRES of *January,* 1939.

A large supply of the SMPE booklets containing the revised specifications were obtained by BETTER THEATRES and have been mailed out with replies to inquiries on planning problems, making BETTER THEATRES the principal medium, other than the society itself, for the distribution of the SMPE projection room recommendations.

A few copies are still available from BETTER THEATRES, or they may be obtained by writing the Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

APOLOGY FOR MR. LEE

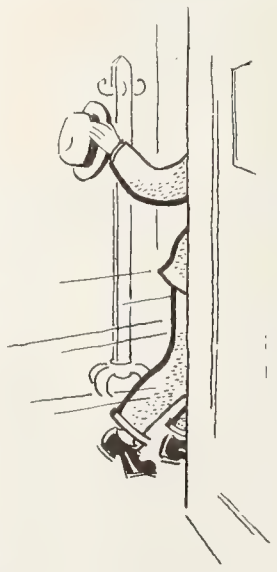
Many readers will recall a letter published in the April issue from Mr. S. Charles Lee, the eminent Los Angeles theatre architect. It discussed balconies, what to do with them, if at all. But inasmuch as Mr. Lee does not specialize exclusively in balconies, we expected to have a letter shortly on some other matter concerning the theatre—the planning of seating so that patrons may share the arms rests equitably and amicably, or something of equal importance. We even wrote him, asking questions calculated to disturb him into making a lively, instructive reply. And this space was duly reserved for it. Now the following letter is submitted without further comment. It speaks, we believe, for itself.—THE EDITOR.

Dear Editor:

This ought to be a letter apologizing for my boss, Mr. S. Charles Lee, but I can tell you truthfully that my heart isn't in it. I have brought to his attention all those matters that you have been expecting to hear from him about almost every day—I mean, I have brought them to his attention almost every day (I was very good in English when I was in school, but somehow this job—oh, well, skip it). However, just when he gets started dictating a letter, the telephone rings and Mr. Lee says into the transmitter, "I'll be there in ten minutes." Then he grabs his hat and yells at me, "Back in ten minutes." Then two hours later he shows up and explains. "Another job, dammit, I had to go out to look at the site." It is none of my business what Mr. Lee does with his time, of course. I am only his secretary. Still, I am conscientious about having him answering his mail on time. I think any secretary should be conscientious, don't you?



Of course, Mr. Lee is a very busy man. One must always take such things into consideration. He designs more than just theatres, you know. Someone called up one time and asked, "Your office does only theatres, doesn't it?" It made me so mad I said something like, "We design everything from fish houses to million dollar piers." I don't know how million dollar piers came into my mind, because I don't think Mr. Lee was ever the architect of even a cheap pier, but I suppose fish houses suggested itself or rather themselves, because Mr. Lee once told me that the houses in which people smoke fish were among the first jobs he had had. I wouldn't mention that outside the office if it were not for the fact that he has gone so far in his profession since then.



It isn't only his running out right in the middle of things which is so annoying. It is his attitude toward flying. When he has to go to some other city quite a long distance away, he goes in his plane, and being a licensed pilot, he insists on running it himself. He says this not only get him there quicker, but that flying is his relaxation. I can tell you it is not any relaxation to me. If anything ever happened I wouldn't know how to handle half the things he leaves me with unfinished.

Of course, I am not trying to unload my troubles on anyone. I am just writing to explain why Mr. Lee has not written that letter yet. I hope I haven't put him in a bad light. After all, Mr. Lee is not a bad person to work for. He has so much vim and enthusiasm he keeps the rest of us in the office stepping to keep pace with him. In fact, I guess I had better stop right now and dig up a fresh supply of vim and enthusiasm for myself. You never know when he'll get back.

Yours very truly,

MILDRED S. MERRILL,
Secretary to Mr. S. Charles Lee.

P.S.—He just came in the door, but it's too late to do that letter today.

Interior Materials Today

FOUR THEATRE DESIGNERS DISCUSS TRENDS, METHODS AND COSTS

MANY are the materials, old and new, which are well suited to the making of attractive theatre interiors; and many are the different approaches to the whole matter of theatre interior design. Space and time, however, call a halt somewhere—not all of those prominently concerned with theatre design could be included in this symposium; nor can they exhaust the list of eligible materials in their comment. But here are four such representatives of theatre architecture, with observations, out of their own experience, on at least a goodly number of materials. They offer authoritative guidance, each according to his point of view, within the limitations that are herewith acknowledged.



Standee area of the Lakewood theatre in Dallas, Tex., designed by Pettigrew & Worley, in which a lighting feature (as referred to by Mr. Worley) is the dominant element in an otherwise simple interior pattern.

MODERN STYLING AND MATERIALS THAT MEET ITS PECULIAR NEEDS

By J. A. WORLEY
Pettigrew & Worley, Architects
Dallas, Tex.

TODAY'S THEATRE builder is blessed with a multitude of newer materials for interior use. The purpose of this article is to discuss, within the limitations of available space, some of these newer interior finishing materials, and some of the recent trends of thought in design.

The Foyer

First let us consider the foyer. One essential purpose of the foyer is to impress, to dazzle, to begin to transform the thinking of the patron from his everyday sense of things, into the spirit of imagination, in order that he may better enter the illusion of the illusory world of the show. With this in mind, we must "shoot the works."



Example of the use of modern murals for "spot" decoration in a simple scheme, in the River Oaks theatre, Dallas, Tex., designed by Pettigrew & Worley.

The trend of modern architecture is toward the use of beautiful materials in a simple straightforward way, rather toward the use of "gingerbread" surfaces. We therefore select our materials in such a way as to create a pleasing *general* effect, by the combination of beautiful but simple materials, leaving the star role to one dominant feature, which is quite often the lighting treatment of the space.

Let us follow the process by "working from the bottom up," and begin with the carpet. For practical reasons a certain limited amount of pattern is necessary in a carpet to conceal footprints, cigarette burns, flaws, etc.; however, this pattern should be kept very simple so as to give the appearance of one solid tone, if it is to fit into the scheme of the simple "streamlined" theatre.

The uses of linoleum, asphalt tile, rubber tile, and sheet rubber for floor covering are already well known, therefore little need be said in their regard. It is recommended that much care be exercised in choosing colors and patterns so as not to give *too* much dominance to the floor in the composition of the whole room.

For the covering of the walls we may chose any of a number of fresh new materials. *Fab-rik-o-na* is a recently developed and very handsome cloth wall covering, available in various textures and colors, which is applied to the walls over smooth plaster very much in the manner of wall paper. *Flexwood* is a beautiful veneering available in a wide range of woods mounted on canvas and applied essentially like wallpaper. It is possible to increase the apparent length of a room by running the long graining of the wood parallel to the floor, or perpendicular to the floor for increasing the height effect. Mouldings are sometimes used to cover the joints of the Flexwood, but more often than not the plain veneering is sufficient.

Linoleum and Sheet Rubber have been recently perfected for application on walls. *Leatherette* also provides an interesting wall finish. Such materials give a very beautiful streamlined effect along with ruggedness. They may be applied over smooth plaster by the use of a specially prepared adhesive. As with Flexwood, the use of mouldings for covering the joints is a matter of personal choice.

Marlite is another of the newer materials, being what appears to be a baked enamel finish over Masonite. This material is washable and fairly rugged. Marlite, however, should be applied with mouldings at the joints for the best effect.

Architectural Glass is available for use at walls to make spots of interest. This material is cast-moulded glass, which when combined with colored lights, gives very beautiful effects. In glass we also have *sculptured glass*, a very beautiful, but rather expensive type of cast glass. Glass blocks are appropriate to interior use, particularly for partitions and standee rails;

(*Continued bottom of following page*)

The Acoustical Development

By C. C. POTWIN

● In dealing with the auditorium of the motion picture theatre, interior treatment, even decoratively, must let function play a bigger role than elsewhere. Here Mr. Potwin, long a leading figure in theatre acoustics, states the case of the auditorium as a unit of the sound transmission system—and in the following four pages provides a graphic outline of the forms best suited to the acoustic function.

ARCHITECTURE, as it relates to the modern motion picture theatre, means fundamentally the co-ordination of basic engineering requirements, plus a blending of these requirements to gain distinction and beauty in design.

To begin with, the design must have a purpose. That purpose may at first thought seem comparatively simple in the case of the motion picture theatre. We require a projection room and a screen for showing the picture, a seating area from which patrons can view the picture with some degree of comfort, and four walls and a ceiling to enclose the space. To complete the design along the lines of past practice, the interior walls may be finished with a few artistic murals, ornamental details, or decorative lighting fixtures, and perhaps some acoustical material may be included inasmuch as sound accompanies the picture.

If, on the other hand, we consider the theatre design problem from the *functional* or *purposeful* viewpoint, *it is not simply one of building a structure to house a medium of entertainment—it is rather one of integration of all the engineering requirements of such a structure into a unit which will harmoniously support the entertainment. This cannot involve a design which is in itself so completely unrelated to the fundamental purpose of the auditorium that the patron is more conscious of his surroundings than of the picture.*

Acoustics as a Basis

Sound without distortion, and vision without obstruction, are certainly basic engineering requirements in the design of the auditorium. Only through the proper coordination of these two factors can the utmost appreciation of the sound motion picture be achieved. It is very important that the *complete* picture be seen from every seat. It is equally important that the sound be heard with clarity and naturalness at every seat.

Efficient acoustical design operates to support the sound and to maintain its natural qualities. Sound of this character blends with effective vision to give the theatre patron the feeling that he is *living the scene.*

Obviously, the requirements for correct vision establish a basis for the outline form of the seating area and for height as it relates to projection of the picture to the screen. The outline form is also affected by acoustical requirements, in that there are desirable ratios of length to width which permit fundamentally the most efficient control of sound reflections and distribution of sound over the seating area.

The "Decorative" Influence

The most significant point with respect to design, however, is that *the architectural treatment of the walls and ceiling is influenced largely, if not entirely, by acoustical considerations.* Absorbing materials have a definite pattern or texture which must form the basis for the decorative treatment. *Acoustical shaping, additionally, can be used to give the interior an individualistic architectural expression, without limitations on surface texture or finish.*

Interior shaping, or form, as distinguished from *basic shaping,* relates to the *inner furred walls* of the auditorium. *Basic form* refers to the *outer structural* walls of the building.

The interior acoustical shaping demonstrated by the accompanying figures [beginning on the opposite page] is used to control the destination and dispersion of sound reflections. For this reason these shapes are functional—a definite need is fulfilled by their use.

Acoustical Form Effects

Architecture strives to create beauty of shape or form, along with the other elements of planning. From this standpoint alone, it may sometimes be difficult to decide upon a type of interior treatment for the walls and ceiling which will lend beauty and distinction to a design. In attempting to be *modern* it may even be necessary to go so far as to grope for some intangible form that may in the final analysis be directly comparable in purpose to the traditional ornamentation of the past.

Acoustical shaping of the interior gives an architect something tangible to work with in developing an expressive design. When correctly studied and expanded in relation both to acoustics and architecture, these acoustical forms afford decoration, in themselves—a purposeful decoration which has beauty and character without artificiality.

The writer feels that architects can find a new source of inspiration and expression by adopting such forms in the development of modern auditorium designs. It is with this thought in mind that the accompanying sketches have been prepared, so that they might serve as a guide in the functional approach to auditorium planning.

INTERIOR MATERIALS TODAY: CONTINUED FROM PRECEDING PAGE

they give an impression of weight, however, and should be used structurally rather than as ornament.

Recently developed and highly suited to theatre designs are the several *plastics,* available for use in conjunction with lighting. Plastics may be used for displays, for partitions, for stair railings, for lighting fixtures, directional signs, etc., Undoubtedly the use of plastics will increase immediately because of the many merits of the product.

Another new material worthy of mention is the wainscot door, and floor material developed by the theatre decorator, Mr. Buck Winn, Jr., of Dallas. Mr. Winn has used cross-sectional portions of mountain heart cedar to excellent effect. The cedar is installed in place, then sanded and polished, offering a very beautiful and "different" finish.

Mirrors definitely have a place on the walls of foyers because of their ability to increase the apparent size of the area and because of their decorative value.

On the ceiling of the foyer we have a multitude of lighting effects to select from. Indirect light almost always seems to flatter the room most. Coves, plaques, domes, etc., may be employed in conjunction with air-conditioning outlets, such as Anemostats, very effectively and beautifully. Plastics may be used for light fixtures on the ceiling in conjunction with the lights. Mirrors may be used also on ceilings to good advantage, especially where height is limited.

Most of the materials discussed in the foyer may be used in the standee space,

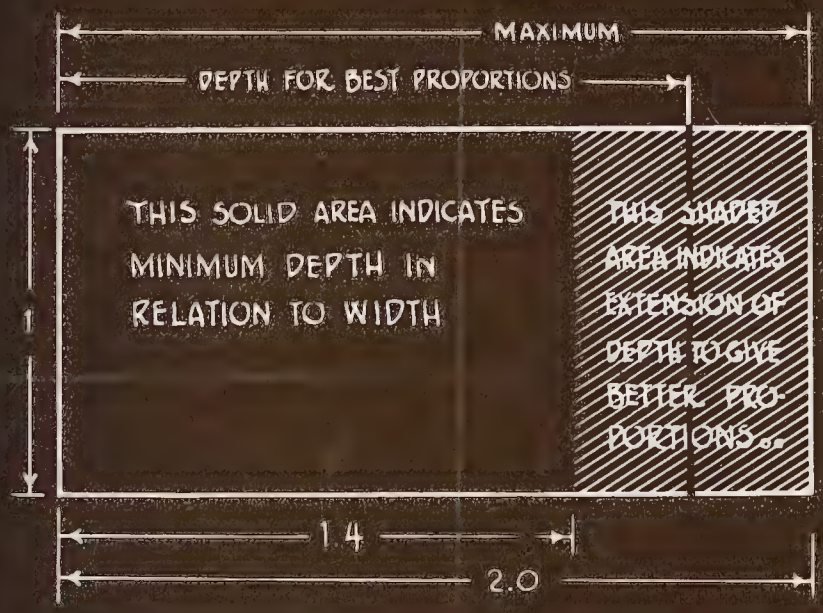
(*Continued on page* 20)

of the Theatre Structure

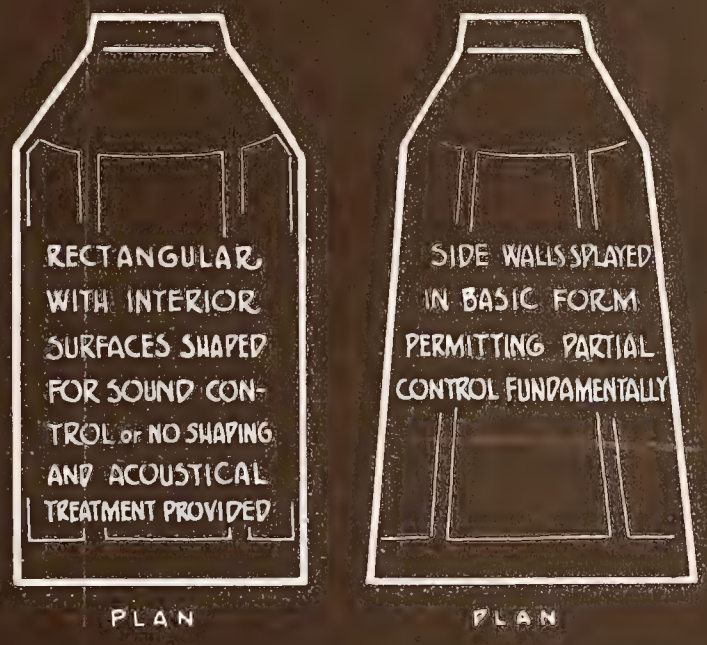
FOUR PAGES OF PLATES . . . FORMS AND LEGENDS BY C. C. POTWIN

STRUCTURAL DEVELOPMENT – ACOUSTICS

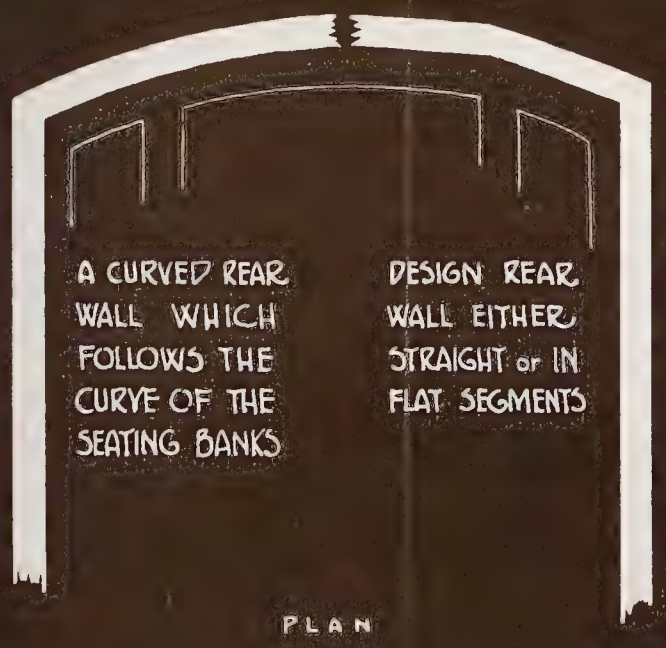
DESIRABLE PROPORTIONS

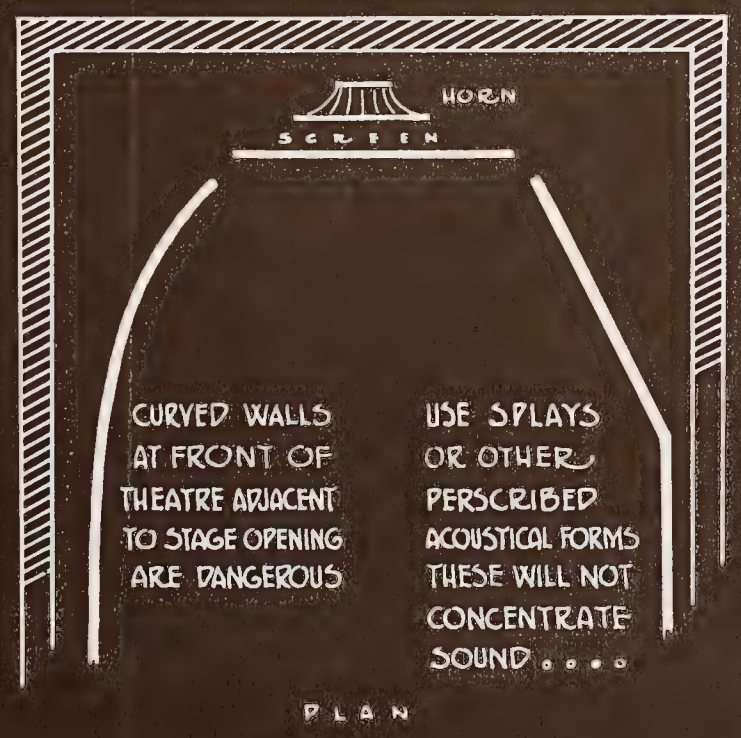


DESIRABLE BASIC FORM

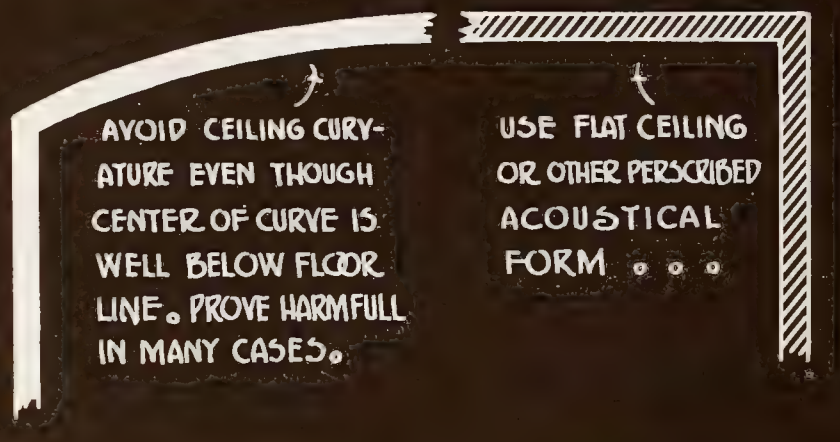


STRUCTURAL FEATURES TO AVOID IN THE DEVELOPMENT OF BASIC AND INTERIOR FORM . . . .



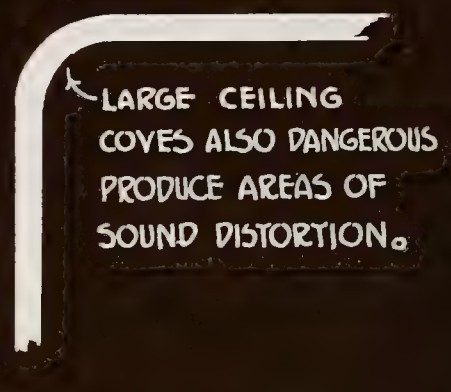


STRUCTURAL DEVELOPMENT- ACOUSTICS



AVOID CEILING CURVATURE EVEN THOUGH CENTER OF CURVE IS WELL BELOW FLOOR LINE. PROVE HARMFULL IN MANY CASES.

USE FLAT CEILING OR OTHER PERSCRIBED ACOUSTICAL FORM . . .



LARGE CEILING COVES ALSO DANGEROUS PRODUCE AREAS OF SOUND DISTORTION.

HORN HOUSE DESIGN

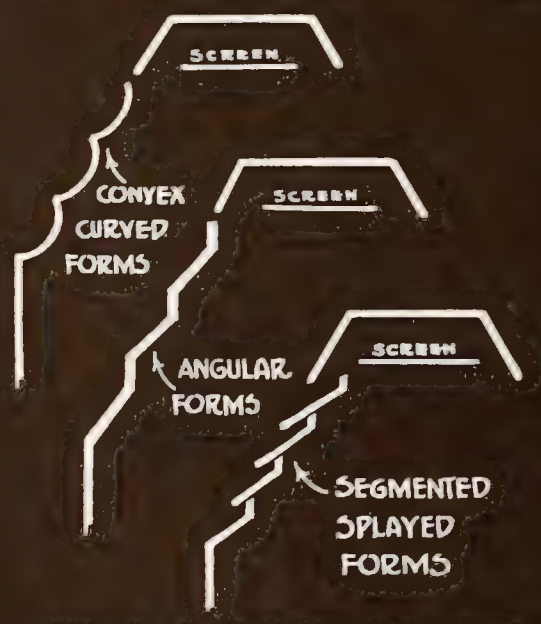
. . . IN EITHER CASE ALLOW MINIMUM DISTANCE OF 5 FEET BETWEEN SCREEN AND REAR WALL FOR INSTALLATION OF HORNS AND BAFFLE.



COMMON PRACTICE RECTANGULAR FORM AT FRONT-SOMETIMES EXCESS SPACE — UNNECESSARY EXTRA CONSTRUCTION . . .

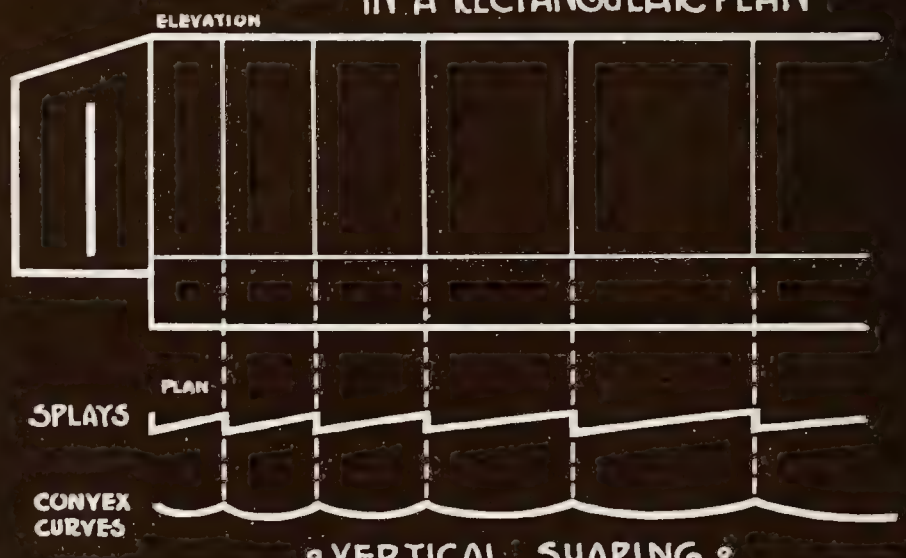
HORN HOUSE CAN BE DESIGNED AS EXTENSION of AUDITORIUM WITH SIDE WALLS FOLLOWING BASIC SPLAY. . .

THE DEVELOPMENT OF INTERIOR FORM USING ORDINARY FURRED PLASTER-REVERBERATION TIME IS CONTROLLED BY CUBIC FOOT VOLUME. . .



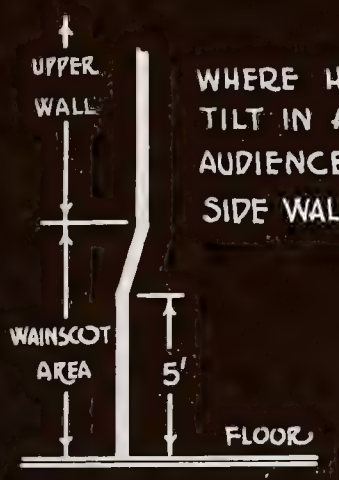
WALLS ADJACENT TO SCREEN

SIDE WALL DEVELOPMENT IN A RECTANGULAR PLAN

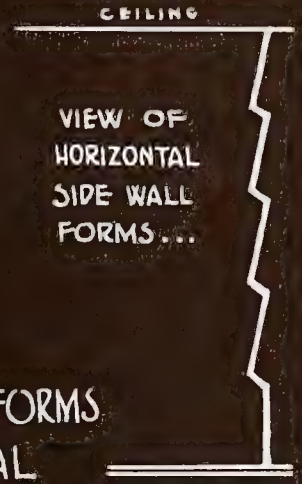


VERTICAL SHAPING

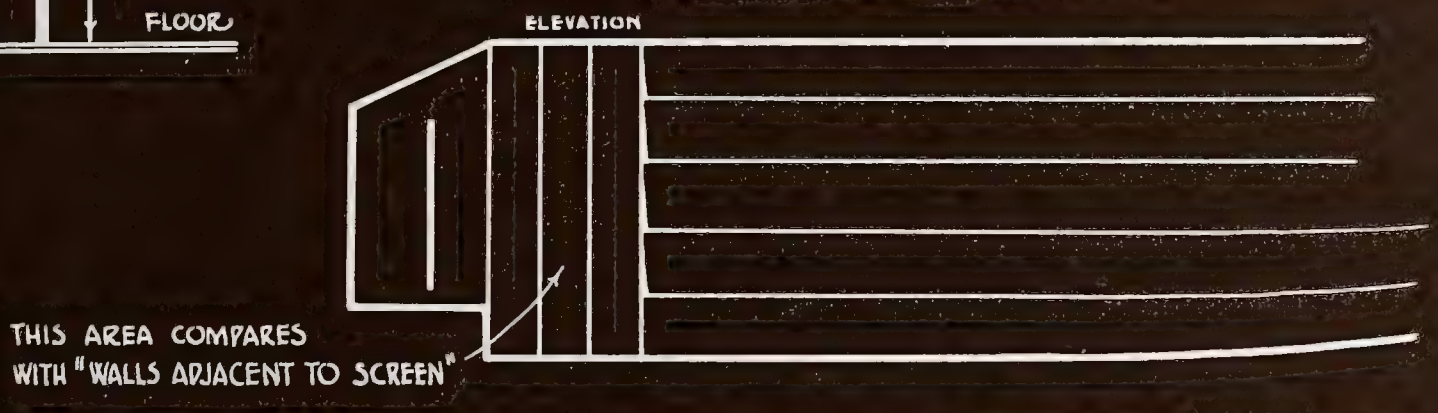
STRUCTURAL DEVELOPMENT - ACOUSTICS



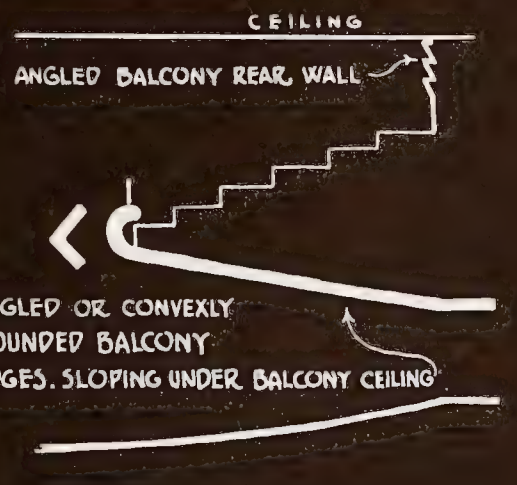
WHERE HIGH WAINSCOT OF HARD PLASTER IS DESIRED TILT IN ABOVE 5' TO PREVENT LONG REFLECTIONS TO AUDIENCE AND MULTIPLE REFLECTIONS BETWEEN LOWER SIDE WALLS.



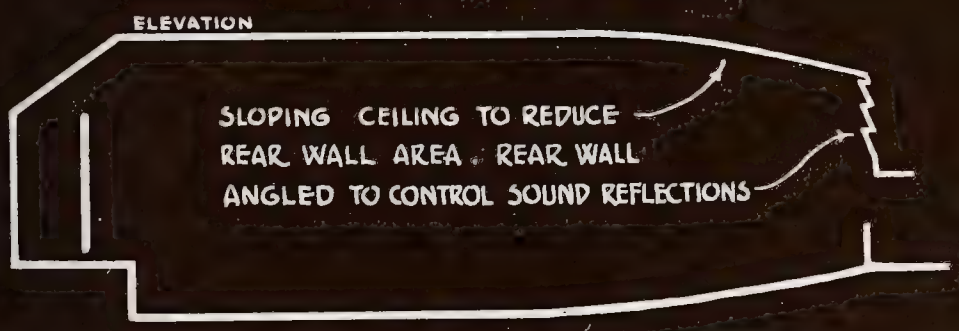
HORIZONTAL SIDE WALL FORMS COMBINED WITH VERTICAL FORMS AT FRONT. . . .



REAR WALL ACOUSTICAL CONTOURS



SINGLE FLOOR HOUSE



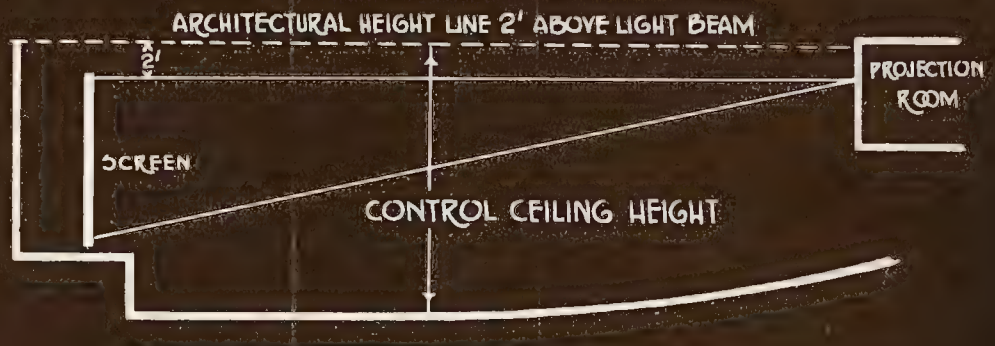
CEILING CONTOURS

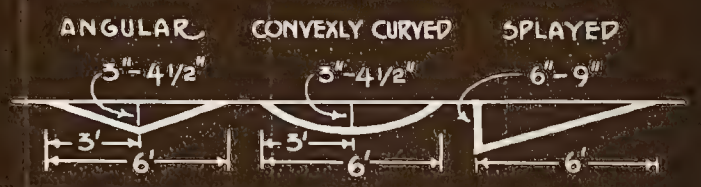


STRUCTURAL DEVELOPMENT – ACOUSTICS

HEIGHT CONSIDERATION

ACOUSTICAL SHAPING CAN ONLY BE USED SUCCESSFULLY THROUGHOUT WHEN CUBIC FOOT VOLUME IS HELD DOWN IN DESIGN TO INSURE FUNDAMENTAL CONTROL OF REVERBERATION TIME — CONTROLLING CEILING HEIGHT SLOPING, AND OFFSETTING THE CEILING AND SHAPING SURFACES ACOUSTICALLY ARE ALL MEANS OF REDUCING CUBIC FOOT VOLUME





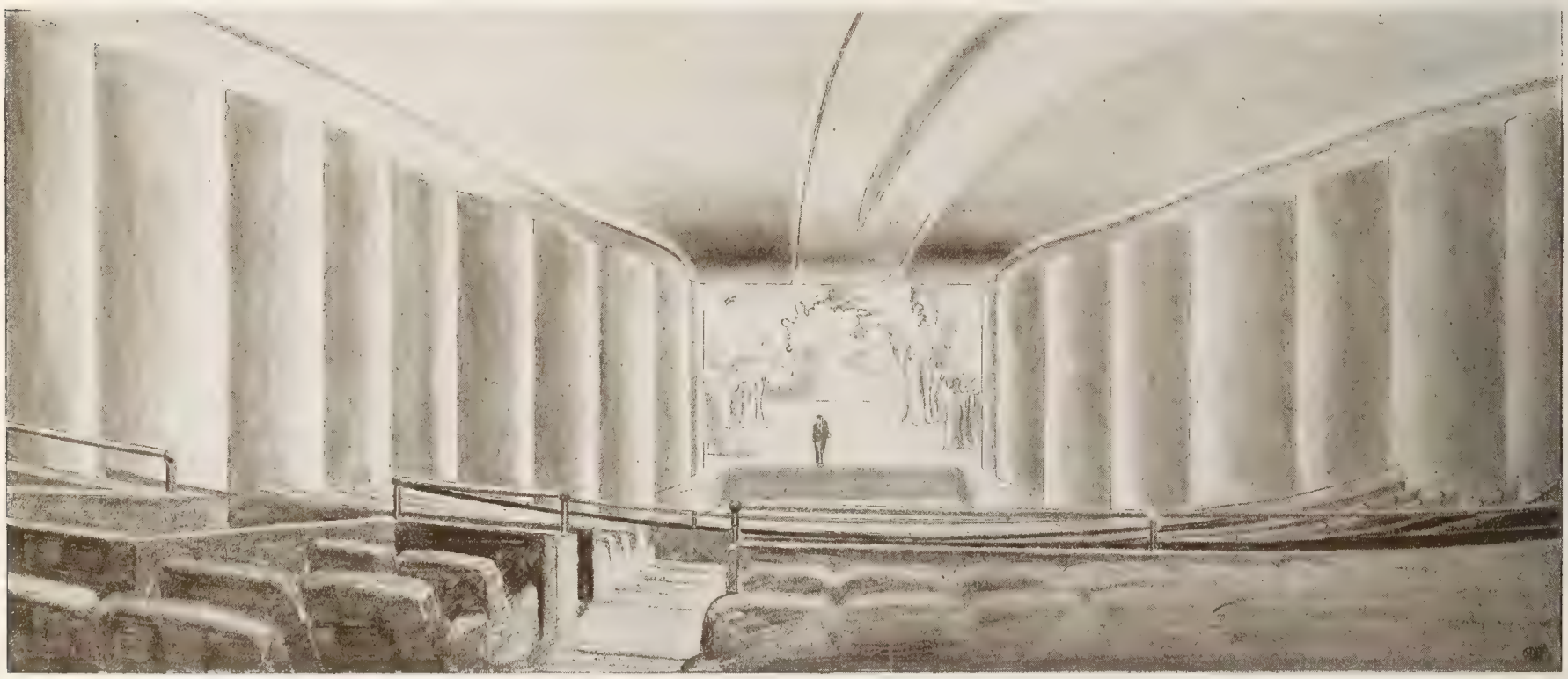
PROJECT OF ANGULAR, CONVEXLY CURVED or SPLAYED FORMS 1" to 1½" PER RUNNING FOOT FROM STRAIGHT LINE DEPENDING UPON REQUIREMENTS OF INDIVIDUAL CASE. SHARP ANGLES OR PRONOUNCED CONVEX CURVES HAVING GREATER PROJECTS ARE TOO SEVERE ARCHITECTURALLY, ALSO PRODUCE RESONANT CAVITIES.

TABLE OF MAXIMUM & MINIMUM CUBIC FOOT VOLUMES PER SEAT BASED ON CONTROLLING SOUND BY SURFACE SHAPING*

NUMBER OF SEATS	CUBIC FOOT VOLUME PER SEAT	
	MINIMUM	MAXIMUM
350	110	120
500	112	123
750	115	128
1000	119	133
1250	122	139
1500	125	144

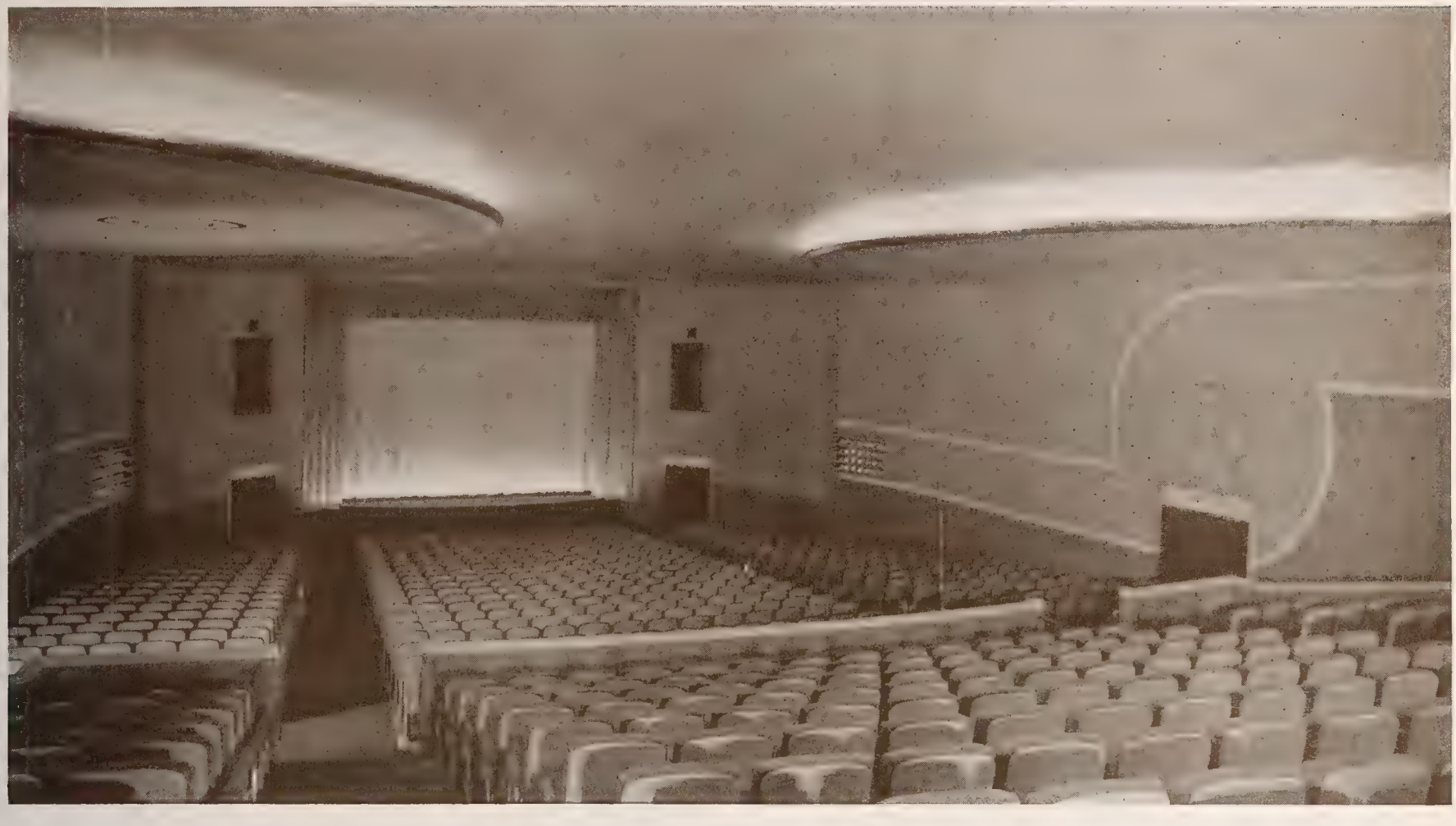
* BASED ON DATA IN A PAPER BY C.C. POTWIN PRESENTED AT THE SPRING MEETING [1940] OF THE SOCIETY OF MOTION PICTURE ENGINEERS.

In presenting these forms Better Theatres calls special attention to the fact that they are graphic expressions of principles. With respect to interior shaping for sound control, the guidance of an acoustical design expert is strongly advised so that the specific problems of the particular structure involved may be successfully dealt with.



A perspective drawing of a theatre auditorium showing the application of acoustical forms to decorative design. Convexly curved forms controlling sound reflections are used as architectural devices along side walls.

SOME RECENT INTERIOR TREATMENTS







■ Recent designs by S. Charles Lee, Los Angeles theatre architect. The auditorium is that of Lawrence Goldsmith's Hopkins theatre in Oakland, Calif., with its sweeping light plaques. Finish is plaster, tinted brown and peach. . . . At right is the standee, above the lounge, of the DeAnza theatre in Riverside, Calif., owned by Roy C. Hunt and Fox West Coast. The foyer has Spanish cedar veneer walls, with local historical mural in relief-effect. The ceiling is rose-cream, the carpet burgundy. The lounge has pale blue walls in plaster, with gold and rose trim.



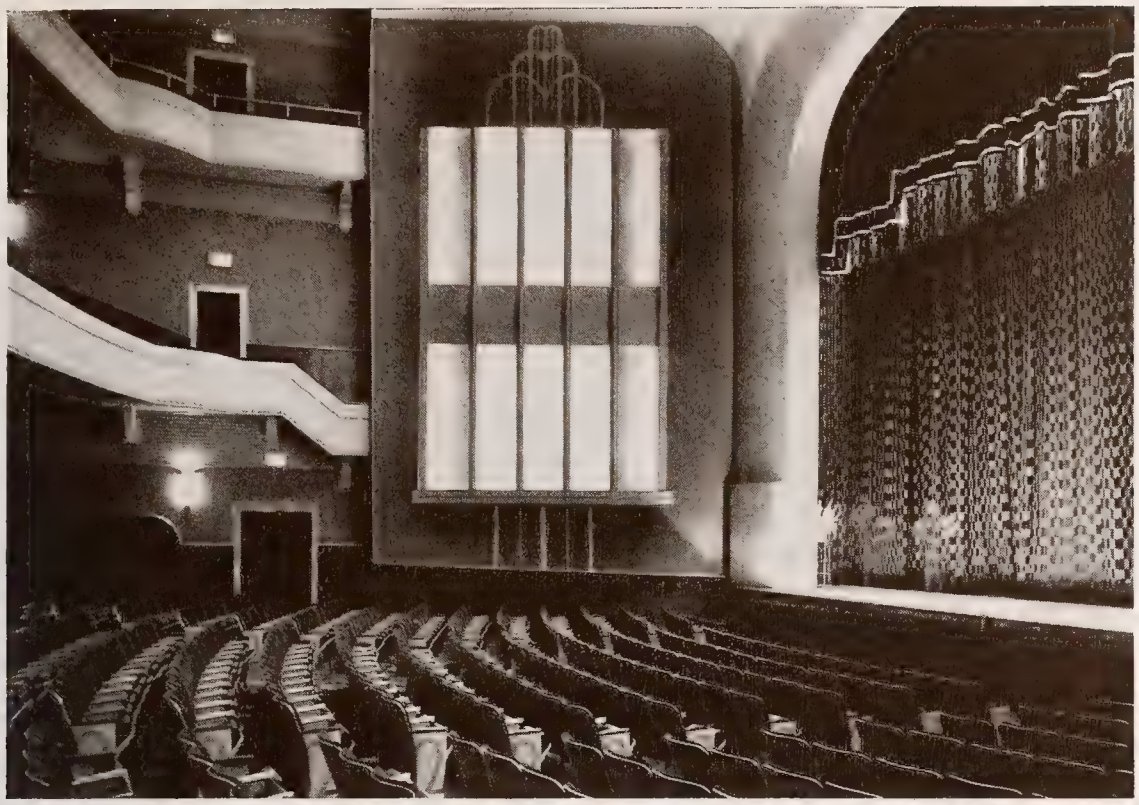
ELY JACQUES KAHN
Architect

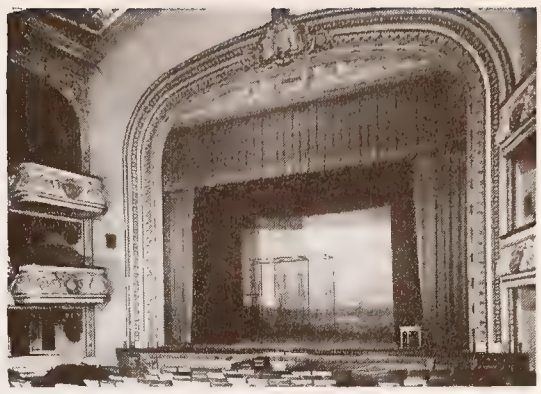
PHOTOGRAPHY BY WILLIAM WARD, NEW YORK





■ Three views of the Pix theatre on 42nd Street, New York, off Times Square. The auditorium, which seats 850 on two floors, is splayed at both walls and ceiling. In general form, the design is sectional, with walls in stepped panels, the ceiling formed by a series of shallow "saucers." Walls are of sand-finished plaster, tinted rust, and ornamented with white composition masks and striping. The ceiling is of hard plaster; acoustic plaster is used at the rear of side walls, and across rear wall. Illumination is by sources above plaques incorporating Anemostat air outlets and suspended from two ceiling domes. . . . The foyer has walls of stenciled plaster with tan stripes and silver and gold pointing on a rust-mulberry ground. The sand-finish plaster ceiling is beige. Carpeting is a modern Crestwood pattern in red, black and tan. A blonde plywood candy stand occupies a focal point, which is illuminated by box lights. Other foyer illumination is by white metal louvered wall luminaires concealing lumiline lamps. . . . The principal design effect of the lobby is provided by a pattern arrangement of fluorescent lamps along the ceiling, which provide illumination at so high a level that the display cases, while wired, are not lighted. End walls are gray-blue, elsewhere tan.







■ Auditorium and lobby treatments which were part of the complete transformation of Charles Martina's Empire theatre in Syracuse, N. Y. Michael J. DeAngelis of New York and Rochester, N. Y., was the architect. . . . Above, and the middle view at right, show the new theatre, views of which may be contrasted with those showing the auditorium and lobby before remodeling at the upper right corner of the page. In revising the lobby, a lower ceiling was built of Masonite, and a light blue textured veneer was laid over the Masonite. The side walls are paneled in birch plywood, with display frames combining birch and walnut. The display cases are lighted by fluorescent tubes all around, and they provide all of the lobby illumination. The lobby floor is of mastic tile in a pattern with rose field and grey stripes. . . . In the retreatment of the auditorium, the boxes were eliminated and all ornamental plaster removed. Mouldings provide a grille effect at the box areas, with the opening lighted by sources concealed at the edges. Because of shortness of time, the proscenium arch finish was not removed, but covered with fabric on a steel frame, while the side walls were covered with velour and damask with division moulds of wood painted gold. The Empire seats 1,600.

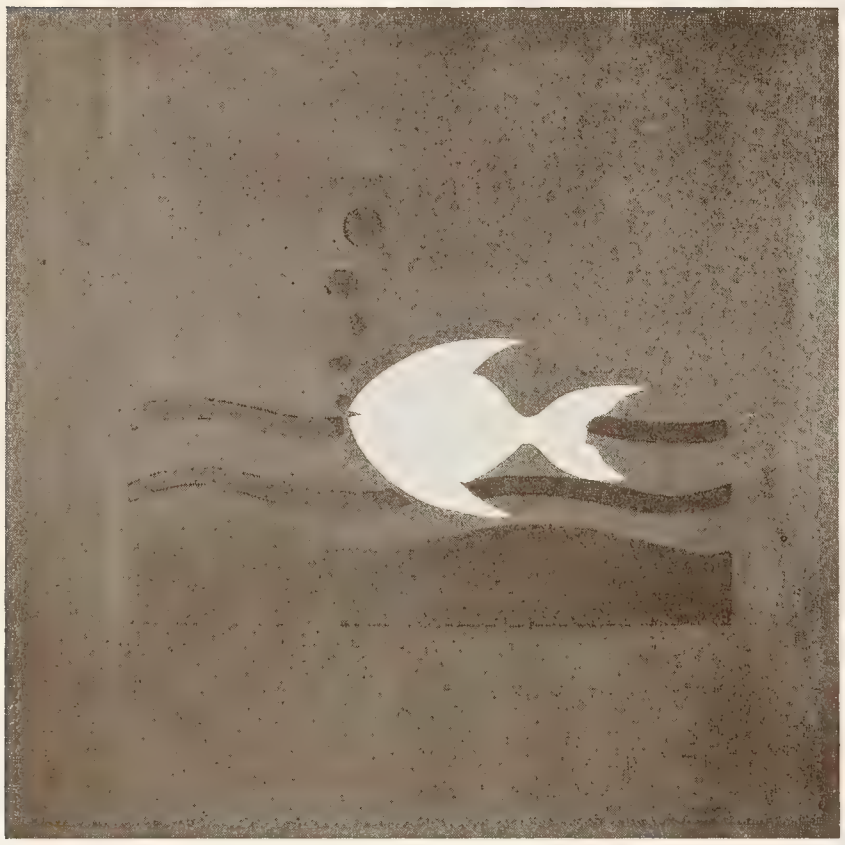




■ At right: The striking decorative use of cove lighting in the simply done, neutral-toned mezzanine lounge of the Miller theatre in Augusta, Ga., owned and operated by Miller Brothers. The only ornamentation, except for metal balustrades around the foyer staircase, consists in a central figure of the Bigelow-Sanford patent-back carpeting. Roy Benjamin of Jacksonville, was the architect.

New . . . smart . . . easily done with

LEATHERETTE

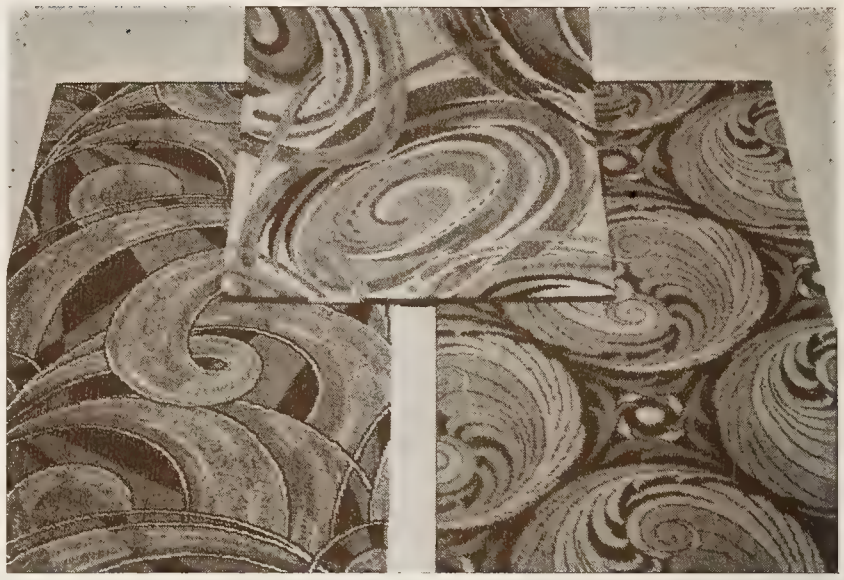


■ For over-all finishing, above wainscoting, or for more limited use in panels, leatherette in the lighter weights must be included among modern materials for theatre wall treatment. Graining or antique finishes provide an interesting surface in even the pale colors, and with cutouts the lighter shades can be used as a ground for a distinctive ornamentation. The method is illustrated in the reproductions above and below. In both cases the figures were cut from Naugalite (a lighter form of the U. S. Rubber Company's seating fabric, Naugahyde), and cemented to pieces of the same material. Such devices lend themselves to local symbols (as the Lincoln head below might be), or to abstract designs as indicated in the marine scheme above. These reproductions fall far short of indicating the beauty of such decoration.



NEW PATTERNS

In theatre carpeting



Three new patterns in Alexander Smith Crestwood Velvet.



Three patterns recently added to the line of Bigelow-Sanford

SEE TEXT ON OPPOSITE PAGE

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

Modern Twists Extend Choice in Theatre Carpeting

THERE ARE carpet patterns galore for the theatre—yet the designer comes up every now and then with a scheme that wasn't exactly there before. Sometimes it is a re-accenting of motifs in existing designs, sometimes it is a completely new interpretation of long established pattern devices. A good deal of the later efforts in modern styling has been of the latter class, to which the new patterns shown on the opposite page and below largely belong.

The upper group on the opposite page, and that below, are Alexander Smith Crestwood velvets. To take patterns on page 18 first: The whirling oval figure design at the top is a blend of tan, red, green and blue; that at left has rust and tan figures on a ruby ground; the righthand is in light tans and dark reds. All are modern abstractions with plenty of movement.

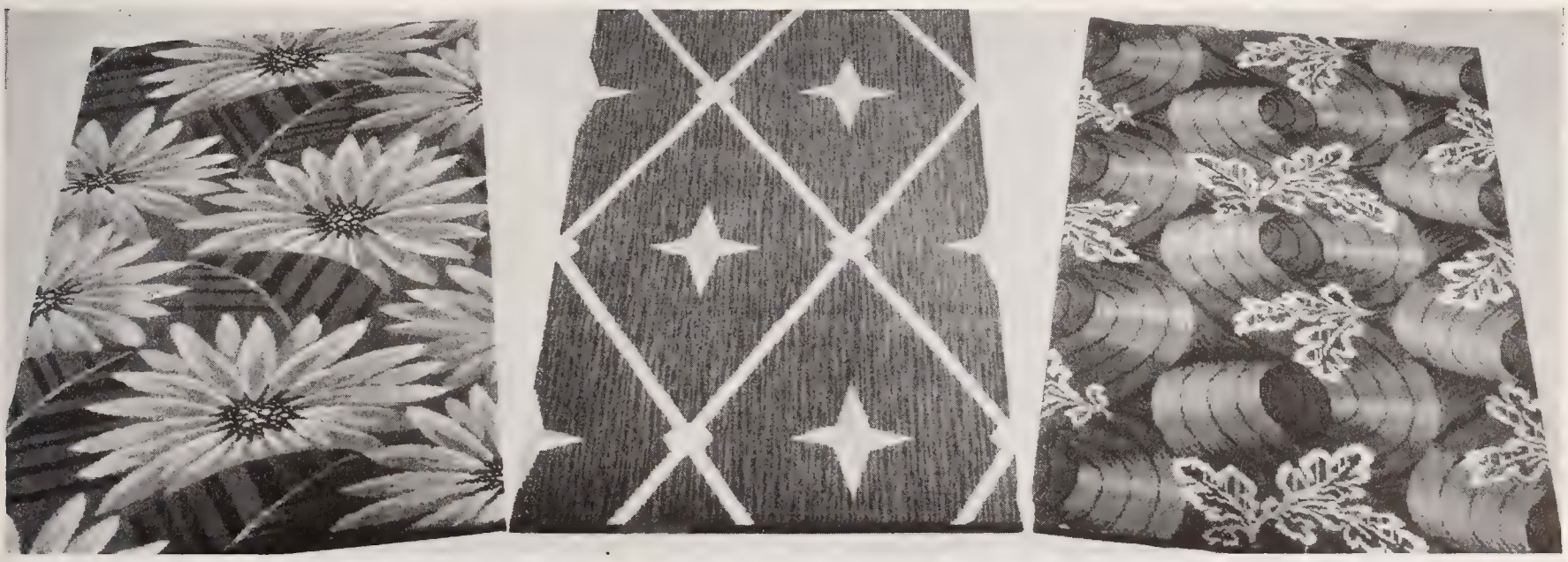
Essentially modern as well, in manner of execution, are the two end designs shown below. The left one is a brilliant floral piece placing tans against a red ground, while the other mingles scrolls and floral abstractions in bright shades on a brown base. The middle pattern is conservative and somewhat formal, presenting a diamond and star repeat in ivory and gold on a blue jasper ground.

The lower three patterns on the opposite page are additions to the Bigelow-Sanford theatre line. Recasting traditional floral and scroll devices, the upper left design has figures in beige and red on a green ground. The right upper pattern is frankly classical in feeling, using the Greek fret, but with modernized rosettes. The coloring is red with black outlines on a mauve ground.

The other Bigelow-Sanford pattern employs a modern block scheme in tones of blue, gold, cedar and black, giving an interesting texture effect.



This foyer, that of the Shore theatre in Wildwood,N. J., operated by the Hunt circuit, depends largely on its floor for its invitation to the show. This recent installation shows one of the newer Bigelow-Sanford patterns—a sparkling modern abstraction of floral devices in brilliant red, green and yellow contrasted vividly with a black ground.



Interior Materials Today

(*Continued from page* 10)

the essential difference between the standee area and the foyer being the lower intensity of light in the standee. The reason for stepping the intensity of light down toward the auditorium is obvious. One thing that might be remembered here and in the auditorium is to place the lighting so that the light source is not within the substantial range of vision when looking at the screen.

The auditorium is quite a different matter; here all should be subordinated to the business of seeing and hearing. Too often auditoriums are designed with a multitude of distracting elements placed promiscuously around the auditorium by the architect, the decorator, or the owner. True it is nice to have some features of secondary importance in the auditorium that may be thrown into prominence at times by an increased intensity of light, but such times are relatively few.

After the shape and the lighting treatment of the auditorium have been established in order to give each patron the proper sight and sound conditions, there is really very little that need be done to this area, as far as *design* is concerned. There remains principally the selection of curtains, carpets, drapes, and seats that harmonize with the simple theme already established. A certain amount of pattern may be got into the auditorium by means of murals carved into acoustic plaster, by sculptured murals, or by the lighting. The use of integral designs has outmoded the stencils of earlier years. The essential light sources are the most logical points of secondary interest. These light sources may be run-plaster plaques, sheet metal plaques, plaster coves, or moulded plastics.

Lounge and Toilet Area

The lounges may well be treated with newer materials as listed for the foyer. Mirrors can work wonders for lounges. By sand-blasting the back and outer 6 or 8 inches of a mirror over a dressing table, then placing lights behind this sand-blasted portion, it is possible to get a very attractive arrangement, and one that is efficient as well. Acoustical treatment on the ceilings of the lounges is beneficial, not only to keep noise out of the auditorium, but to provide quiet for patrons in them.

Toilet rooms should always look clean; they *can* be made attractive. For example, one can have the floor and wainscots of the same tile and patterns. Into this solid field appropriate designs may then be worked to give snap to the design of the room. (Incidentally, it is advisable always to slope toilet room floors to either a floor drain or a urinal.)

Porcelain enamel or structural glass may be used for wainscots and toilet stalls. A toilet stall has recently been developed by the Henry Weis Company that goes no higher than 5½ feet, having no top rail over the stall doors. Excellent effects may be obtained by lining the top of the wainscot with these low "streamlined" toilet stalls. Acoustical treatment above the wainscot and on the ceiling of the toilet room is exceedingly helpful.

SOME OF THE NEWER MATERIALS AND THEIR PLACE IN THE THEATRE

By ROBERT BOLLER
Theatre Architect
Kansas City, Mo.

FORMER OBJECTIONS to the use of standard linoleum on walls, based upon the difficulties involved in handling the thick sheets, are now overcome by a new thin linoleum made especially for application like wallpaper, using a special adhesive. A true, smooth, and thoroughly dry wall surface is required as a base, and care must be exercised to roll out all bubbles and air pockets. Tightly

Wall Linoleum

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IT TAKES THE BEST MODERN EQUIPMENT



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Your architect and Kawneer form a combination that will do just that for you. Write today for latest information on Kawneer Store Fronts, including attractive new Aluminum Facing, colorful Porcelain Enamel, rustless metal entrance doors, and sash which protect show-window glass with an almost human resilient grip.

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butted edges will insure inconspicuous joints.

Wall linoleum comes in rolls 36-inch to 50-inch wide, in practically any color or combination of colors from pastel to dark wood finishes, and is also available in jaspe and marbleized effects. It offers great possibilities for use of special or standard inlay designs, and is attractive when used with bright metal bandings or mouldings to accentuate desired features. The pattern goes through to the back, insuring long wearing qualities. Wall linoleum comes in dull or glossy finish, is washable, and is easily renewed by occasional application of self-polishing wax. Costs run approximately 35c per square foot, applied.

Adapted to moderate-priced theatres, or modernization programs in older houses, it is especially useful for lobby and foyer walls and ceilings, as well as toilet rooms. (The Congoleum-Nairn Company is now giving demonstrations of this material in various cities throughout the country.)

In rooms finished with this material, linoleum or asphalt title floors are peculiarly appropriate. Baseboards of these materials are easily fitted on curves and angles, erection being much easier and quicker than where rigid materials such as wood or marble are used, as considerable difficulty in fitting is eliminated.

Enameled Hardboard

Hardboards of this type have been given a hard, synthetic, glazed surface on a tempered hardboard base, sealed against penetration by moisture or dirt. Acids, alkalis, and non-abrasive cleaning compounds do not affect this stainproof, easy-to-clean material. It is offered in practically all colors and is $\frac{5}{32}$-inch thick. Wood veneer finishes on the same base come $\frac{1}{4}$-inch thick. Either can be worked into neat lobby designs.

Sheets run 4x8 feet in size, supplemented by a special type of flexible board for use in following curves and angles. This material can be applied by carpenters; it is attached to walls with brads or adhesive, and it can be installed on any type of wall surface at a cost averaging 20c per square foot up, according to the designs used. It is thus within the reach of the exhibitor of moderate means.

A similar material is available on a plaster board base.

Metal Wall Tile

This is a hard-surfaced, soil-repelling material available in a half-dozen pastel shades and black, and suitable for use in lobbies and in rest rooms. It may be installed by carpenters on special hardboard base furnished by the tile manufacturer; the base is grooved in multiples of $1\frac{1}{2}$ inches. Tiles are attached to hardboard after the latter is nailed or stuck to wall surface with adhesive. Tiles, coming in various sizes from 3 feet by 3 inches to 6 feet by 12 inches, are coated on the back with a special glue and are shoved into the grooves in hardboard backing. Joints are finished with a special cement. This material comes complete with caps, base and casing moulds to match wall tile.

Widely used in rest rooms at present, these tiles will also provide a durable and attractive lobby finish in moderate-priced theatres. Neat and clean in appearance, they are easy to clean with soap and water, all soiled spots wiping off easily. In most localities, cost is approximately 85c per square foot, installed.

Porcelain Enamel

Porcelain enamel is one of the *comparatively* new materials which appears to be gaining in popularity for both exteriors and interiors. Considerable freedom in design is possible, as it is manufactured in lengths up to 10 feet or 12 feet, and may fluted, reeded or formed into zig-zag notched effects—in fact, it may be designed in any way in which standard metals can be bent, as the panels are cut and shaped to suit before the porcelain enamel is baked on.

Pilasters and coves to receive concealed lighting are easily arranged with porcelain enamel. Edges of the panels are bent back to form structural angles. Panels are mounted either on wood strips or on metal tracks—*and they should be designed in continuous strips where possible, to avoid unnecessary joints.*

The extremely hard surface of this ma-



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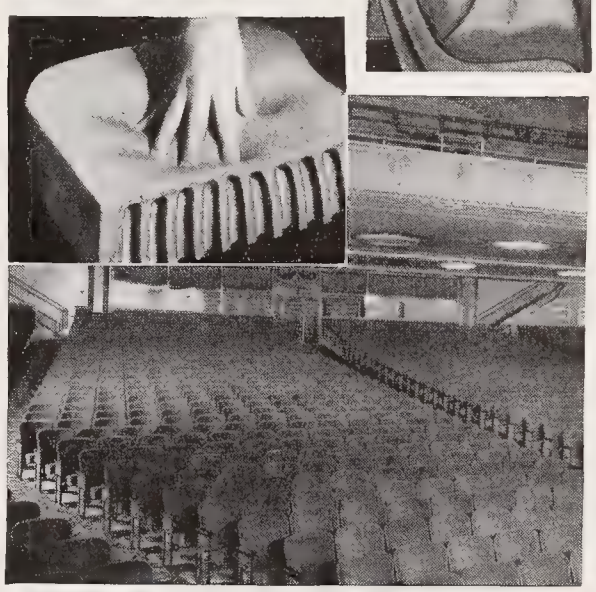
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terial repels dirt, stains and scratches, and is washable. Porcelain enamel is obtainable in a wide range of colors, comes in glossy, stippled or textured finishes, and gives brilliant, striking effects. It may be installed at a cost as low as $1 per square foot, according to locality and detail of design. Its use is recommended for Class-A, upper bracket showhouses. Adapted to remodeled as well as new theatres, it is good material for lobbies and toilet rooms (as well as fronts).

Structural Glass

Structural glass makes an attractive lobby finish. It comes in solid colors ranging from pastels to black, also in agate designs in varying shades. It is cut to fit special requirements in lengths up to 10 feet, and is mounted on plastered walls with a special cement.

Structural glass; such as Pittsburgh Carrara and Vitrolite, offers unlimited possibilities to the architect, as this material may be etched with bronzed or silvered designs, combined with white metal or bronze mouldings, colored mirrors, or cloth-backed flexible mirror units, or it may be combined with opaque glass lighted from behind for unusual effects.

The flexible mirror units mentioned are made up of sheets of small mirrors, offered in a wide variety of colors, in ½-inch to 2-inch widths, mounted on a canvas backing which allows the application of the material to curved or bent surfaces, such as columns and offsets.

Structural glass is cleaned with a damp cloth. In rare cases of breakage, blocks can easily be replaced. It costs $1 per square foot and up, according to type used. Widely used for theatre fronts, it is also recommend for interiors of Class-A houses.

Terra Cotta

Since the introduction of modern design, the use of exterior terra cotta has been neglected by builders, but the manufacturers of this time-tested material have during this period made great strides in the production of a machine-extruded terra cotta wall ashlar for interiors.

This fire-resistant clay product has great ornamental merit, as modeled and sculptured designs are possible which cannot be obtained in many other materials. Newer sizes make pieces available up to 36 inches square. Backing up is now unnecessary for interior partitions, as interior terra cotta may be laid up like tile, with the back side plastered to form a solid partition.

Terra cotta is available in practically any color or color combination in plain and mottled effects, as well as in the metallic finishes. Silver and gold finishes are fused on to the clay base at extremely high temperatures to form a surface harder than metal. It resists scratches, is very durable, and easily cleaned with soap and water. It is recommended for lobbies and foyers as well as for exterior treatments. Installed by masons, the cost compares favorably with other materials of equal refinement. This is an ancient material which has kept step with modern times, both in design and practicability.

Cloth-Backed Wood Veneers

One of the most beautiful interior finishes on the present-day market is flexible veneer offered in forty common and rare woods. The unfinished wood product comes in rolls, 18-inch and 24-inch in width, and from 8 feet to 10 feet in length. It can be hung by the average decorator on a wall surface that must be smooth and free from moisture. After application it may be finished with shellac and wax, or may be varnished. Because of the great flexibility of the material, the possibilities of design are even greater than where solid woods are used.

The cost varies from 50c to 80c per square foot for native woods, with rarer varieties commanding higher prices. This material is especially recommended for lobby and foyer finishes in all classes of theatres.

Spanish Leather

Spanish or antique-finish leather is an old material gaining a new popularity for use on walls and doors. If studded with nails and rosettes, banded with metal or gimp, the innumerable patterns possible are limited only by the skill of the designer. On walls it is applied smoothly like wallpaper with an adhesive, while doors are slightly padded with canton flannel before the leather is applied.

This makes a nice finishing touch for special details when combined with rich wood veneer finishes, mentioned above, or it may be used exclusively for the treatment of both walls and doors. It comes in a wide range of colors to suit individual requirements, and costs about 35c per square foot. It will give an air of refinement and luxury to any theatre at a moderate cost.

•

SHOWMANSHIP IN THE CHOICE AND USE OF INTERIOR MATERIALS

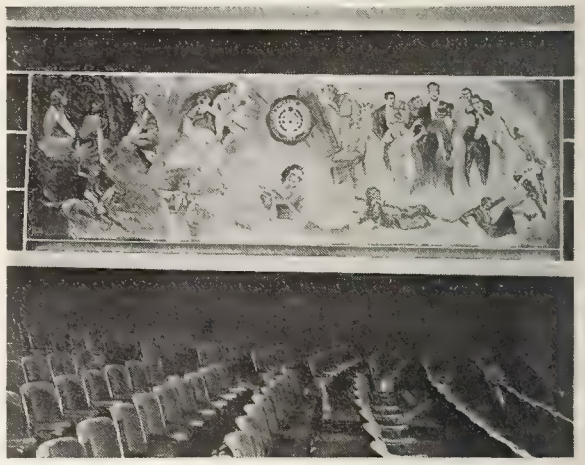
By LEO YASSENOFF
F & Y Building Service
Columbus, Ohio

FUNCTIONALLY AND emotionally, interior treatments of the theatre are the visible agents of pleasure, entertainment, restful relaxation of the patron which every exhibitor is obligated to supply to his clientele. To do this, he must give the matter proper thought and planning, and provide a budget suitable to his specific problem.

Mr. and Mrs. America, and Young America, "go to the movies" to see the play, but almost equally to have some place to go which gives them an emotional stimulus. They seek more color, more glamour, and more elegance than they ordinarily encounter. Even though it be colorful and glamorous, the interior of course must never go beyond the limits of good taste, and should be soothing rather than "loud."

Local Appeal

At the Broad theatre in Lancaster, Ohio, to complete the interior and appeal to community pride, the local high school colors, purple and gold, were used. Purple repp cloth, with gold mouldings in a "streamline" effect, supplies the color scheme. The main walls of the auditorium were broken up with two murals painted in oil on canvas. One depicts a bit of Indian lore related to the early founding of Lancaster a



Auditorium mural, Miami Western theatre.

century or more ago. The other mural depicts General Sherman's march from Atlanta to the sea and was used because General Sherman was born in Lancaster, across the street from the theatre.

Similarly, to make use of local interests, in the Miami Western theatre at Oxford, Ohio, two large murals depict college life at the local institutions, Miami University and Western College for Women. In Bluefield, W. Va., where the writer's firm is completing the Colonial theatre, three large lobby murals in oil on canvas treat of coal mining and railroading, the two principal business interests of Bluefield, while a third symbolizes The Theatre. The lighting in all these cases is centered on the murals.

"Black Light" decoration is a notable development of the past year which is beginning to "catch on." It has received serious attention thus far especially on the West Coast. The first major attempt to light an entire theatre with the glow of luminescent lacquers, at least in the Central States, is now in process of completion at the Sunset theatre in the Price Hill district of Cincinnati. We have employed six large panels, each approximately 3½ feet wide and 16 feet high, and illuminated from concealed "black light" sources in a ceiling projection.

Costs and Flexibility

Any attempt to establish unit costs for interior treatments would be valueless on account of the difference in labor rates, working conditions and freight rates in va-

rious localities. The availability of mechanics familiar with the installation of the materials to be used offers another variable factor.

Generally speaking, however, the plastered ceiling surfaces are, in the long run, the most successful ceiling treatment. Because the installation of a suspended metal lath and plaster ceiling on channels includes and takes the place of ceiling joists, it is obviously comparatively little more costly than any other type of ceiling, and it is overwhelmingly the most acceptable ceiling structurally.

For wall treatments, plaster is probably the most expensive because it usually should have *some* ornamental values, therefore must be painted and decorated.

Next in cost are the wall or composition board or tile installations. The board itself appears to be cheaper than any other material. However, until this material is worked up into a colorful design, with some tooled work, and painted, and until an elaborate set of grounds are applied, this material, in the opinion of the writer, exceeds in cost the installation of cloth fabrics, while it does not present as colorful a final result.

Veneers and Fabrics

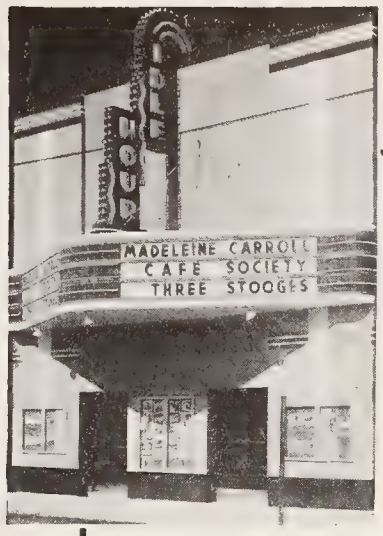
Composition boards have the virtue of being available at local lumber yards in both large and small town situations, and can usually be erected by local labor. Acoustical values are of course a factor here, also. We have used both rock wool and Kimsul, a vermin-proof, flame-proof exploded balsam wool blanket, behind fabrics with good result.

The use of fabrics is a very colorful, yet economical procedure, taking a minimum of grounds and having a maximum of flexibility. The cost range will suit almost any pocketbook and can produce almost any amount of "glamour." Cloth can be used in geometrical designs or be padded out to give an upholstered appearance.

While fabric, despite other advice to the contrary, does not lend itself easily to cleaning after it has been up for several years, the cost of replacement, after all of the furring and mouldings have been furnished, cut and mitered, is very little more than a first-class repair job would be.

Oil-painted murals on canvas depends for success on the artist; however, very creditable work can frequently be done on a comparatively reasonable basis. Murals unquestionably do give the public a feeling that the exhibitor "has spent money with reckless abandon," which is an important element in *showmanship*.

"Black light" decoration is, at the present time, somewhat expensive. Luminous paints now cost a minimum of $8.75 per pint, and lighting units from thirty to seventy-five dollars per average unit. This medium should be handled by those familiar with its peculiarities. Despite its cost, it has so many marvelous show-selling features, that it is at the present time a smart turn for an exhibitor to make.



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FOR VISION DECORATION AND SELLING

What the Theatre Man Needs To Know About "Black Light"

• As interest in luminescent decoration grows, its methods develop, with better understanding of possibilities and limitations. This is the first of a group of articles written from the broad point of view of the practical lighting engineer

By C. M. CUTLER and H. J. CHANON

ACTUAL APPLICATION of "black light" to the interior decoration of theatres, proceeding slowly yet steadily, is naturally extending the serious interest of theatre operators and designers in this innovation. As might be expected, application has had to be more or less experimental, employing equipment as available or as could be immediately devised, while development work still continued. The possibilities, of course, make all this effort and interest worthwhile; to appreciate them, however, particularly in the light of continuing developments, it is necessary to understand the relationship between this and other mediums of illumination, and the factors determining its practical, effective use in the theatre.

"Black light" is the popular term applied to the phenomenon of changing invisible ultraviolet energy to visible radiation by means of fluorescent or phosphorescent materials. A pictorial explanation of how this change in energy takes place is given in *Figure* 1 (*opposite page*). True, the more technical phases are of no importance to the theatre man. However, an understanding of the basic principles of "black light" aids materially in its most successful application to the theatre.

Just a word, first, as to "angstroms" as applied to the scale of Figure 1A. All radiant energy is expressed in terms of wavelength. An *angstrom* is a unit of length equal to one ten-millionths of a millimeter, or approximately four-billionths of an inch. The theatre man need only know that an *angstrom* has the same significance to the radiant spectrum as do degree markings to the thermometer, or inch markings to a ruler.

"Black Light" Energy

Now, lamps are simply sources of radiant *energy*. They produce energy which is *visible as light* to the eye, *as well as energy which is invisible,* such as ultraviolet and infra-red. The eye responds differently to the various colors in the visible spectrum. The eye is most sensitive to the shades in the green, yellow and orange bands, as indicated by the eye response curve in *Figure* 1A.

The difference between tungsten filament lamps and mercury sources is of interest here. For a given wattage, the mercury lamps generate considerably more energy in the ultraviolet region. It is this energy in the band between 3,000 and 4,000 *angstroms,* and particularly at 3,650, which is so effective in producing "black light."

A mercury lamp equipped with a certain type of filter (Corning No. 587) does not pass ultraviolet energy shorter than 3,000 angstroms. The transmitted near-ultraviolet causes no injurious effects. However, it can produce an unpleasant haze by causing the eyeballs to fluoresce. Some individuals seem to be more affected than others in this respect. Some tinted lenses of eye glasses also fluoresce. The theatre manager may therefore want to avoid installations where direct radiation from the source can reach the eyes within normal viewing angles.

Producing "Black Light"

Figure 1B shows a new type of mercury lamp and the energy produced by it. Without filters of any kind, the lamp produces invisible near-ultraviolet energy, visible light in the 4,000 to 7,000 angstroms band, and infra-red energy above 7,000 angstroms. This lamp, *without* a red-purple filter, causes fluorescent materials to glow, but the predominance of visible light washes out or masks the effect. *Now, the relation of "masking light," to the fluorescent effect, is of major importance in the theatre,* it will therefore be dealt with fully in a subsequent article.

In Figure 1C, a Corning "black light" filter (No. 587) has been placed in front of the mercury lamp. It will be seen that the near-ultraviolet and the infra-red, which are invisible, are transmitted, along with a very little of the visible in the violet. The percentage of visible light here is so small that it can be considered negligible for all practical purposes.

Filter Selection

Selection of a filter is an important consideration, since some filters transmit more blue, violet and red than others do. This radiation, *alone,* is *not* the most effective for seeing at the low levels in the auditorium. It is better to supply visible light, essentially white in character, in order to provide desirable "seeing illumination" with least impairment of the "black light" decorative patterns.

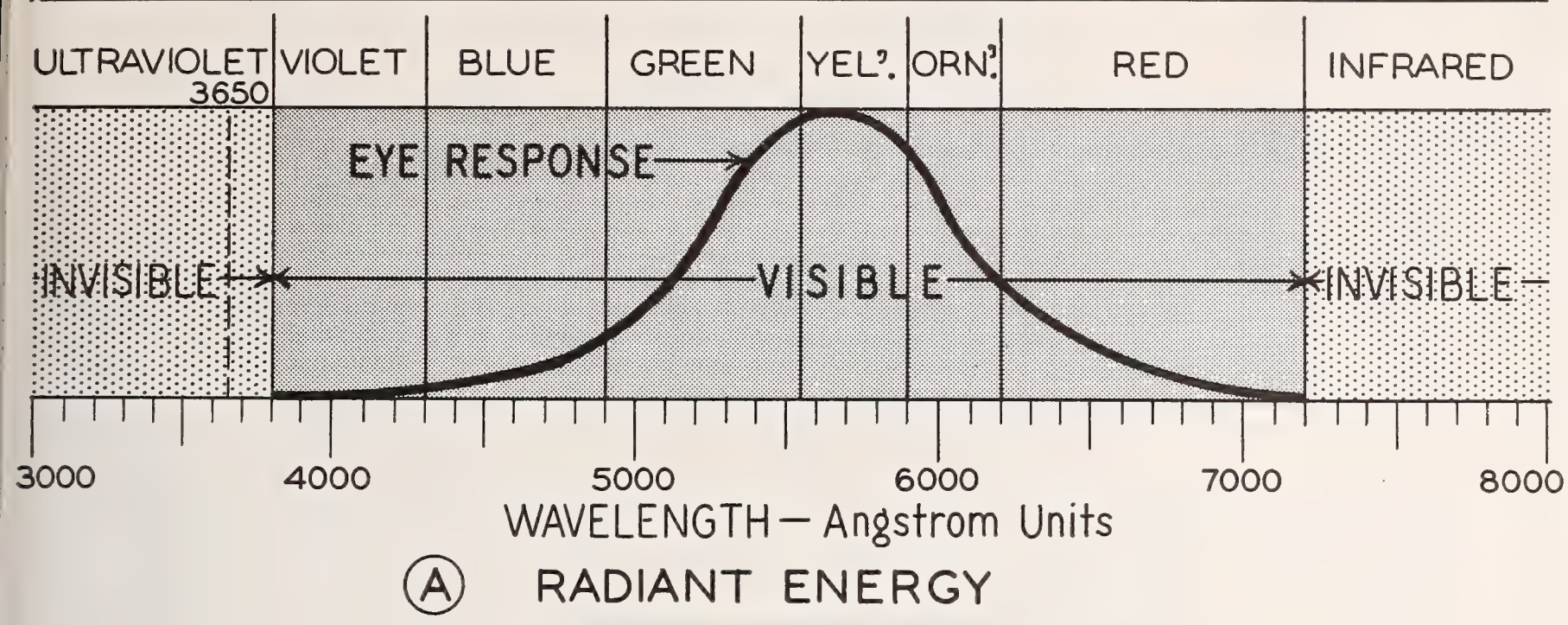
Filters are available which pass no visible light, but these do not seem to be entirely practical for theatre applications because of high absorption of heat and lower output of "black light."

In *Figure* 1, a piece of material which has been treated with luminescent paint, is so placed as to receive the energy passed by the Corning filter. The energy distribution (*Figure* 1D) represents the final step in the production of "black light." Most of the near-ultraviolet energy has been transformed into yellow visible light which the eye is most sensitive to (*Figure* 1E). The rest, together with the transmitted infra-red, has been absorbed or reflected. The reflected ultraviolet is of no practical importance in most theatre applications, but it might become a factor if very large quantities of "black light" energy were employed.

Eye Color-Efficiency

There is one more important factor in the ultimate effect—*the response of the eye to the various colors* (as indicated in *Figure* 1A). From the curve shown it can be predicted that relatively high brightnesses by fluorescence would be difficult to obtain in the violet and red colors. Measurements taken on about 50 different samples of lacquer enamels indicate that aver-

(*Text continued on page* 26)



Ⓐ RADIANT ENERGY

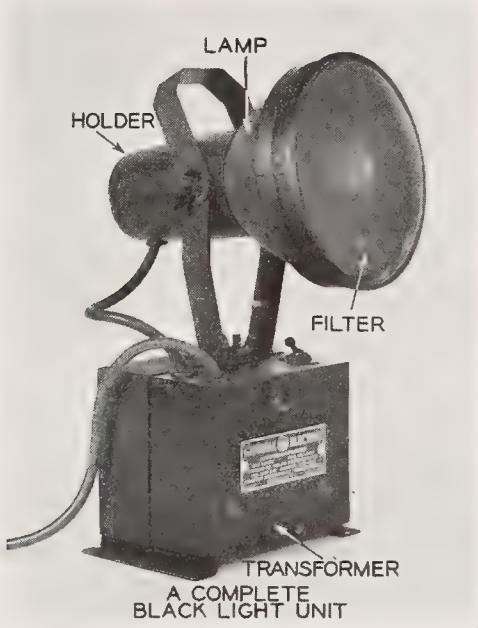


FIG. 1 (text on pages 24 and 26).—ILLUSTRATING THE CONVERSION OF INVISIBLE NEAR-ULTRAVIOLET ENERGY INTO "BLACK LIGHT"

A. The radiant energy spectrum, which is of interest in theatre applications.

B. Mercury lamp of the new 100-watt projector type.

C. Corning filter No. 587 absorbs the visible part of the spectrum and passes the near ultraviolet and some infrared.

D. Fluorescent material receives the near-ultraviolet energy and converts it into visible light. In this case, the conversion is to yellow light. Other materials fluoresce in different colors depending upon their chemical composition.

E. The eye response to yellow is greater than to the other colors in the visible spectrum.

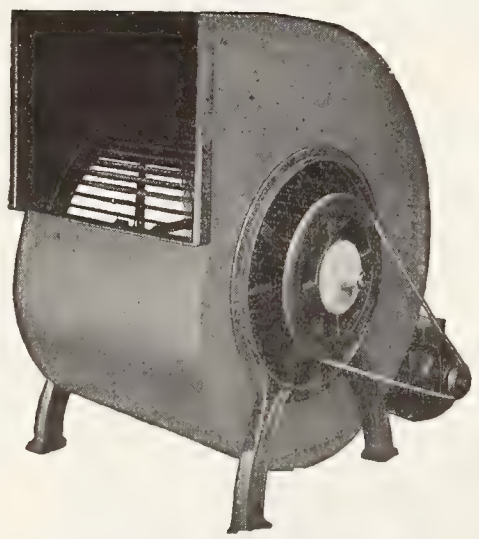
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(*Continued from page 24*)

age efficiency of producing color by fluorescence is, according to tests, as shown in the following table:

Color	*Percent Relative Brightness*
White	100
Red	38
Orange	55
Yellow	88
Green	42
Blue	34
Violet	18

The above colors were classified according to hues, as each of them was made up in various shades and tints. With the exception of the white, the yellow, as expected, is the brightest color. Orange and green are next highest in efficiency, and violet, blue and red are lowest.

Controlling the Light

The light *emitted by the fluorescent material* is in no way different from daylight or artificial light from regular lamps. The near-ultraviolet energy, which is invisible to the naked eye *before* it strikes the fluorescent material, is made visible and follows the same laws as ordinary light. The near-ultraviolet energy can be directed, reflected from properly selected materials, and shielded in the same way as the energy of any incandescent light source.

In addition to lacquer enamels, many other fluorescent materials are now available. Plastics, papers, inks, dyes and water colors have made their appearance and each have specific applications. The choice of material depends on the use to which the material is to be put. It should be remembered that the brightness of the material depends on three factors.

1. *The amount of near-ultraviolet energy falling on the material.* (This is affected by the light-energy characteristics of the light source, and by the transmission power of the filter.)

2. *The efficiency with which the material converts the near-ultraviolet into visible light.*

3. *The response of the eye to the color.*

New Type Lamps

Lamp types employed for "black light" effects have appeared in previous articles in these pages (BETTER THEATRES for April, 1939, and March and April, 1940). Mercury lamps of the type illustrated in Figure 1 have just recently been made available. These are known as the *Mazda* 100-*watt Projector Spotlight* (CH-4), and the *Mazda* 100-*watt Projector Floodlight* (EH-4). The reflecting surface is hermetically sealed within the lamp and the light source is accurately located in the reflector. The center illustration in Figure 1 shows an assembled unit with transformer, lamp holder, lamp, and filter. The following table gives general information on the lamps and auxiliary equipment.

Lamps:

Designation	CH-4	EH-4
Service	Spot	Flood
Lamp Watts	100	100
Bulb	PAR-38 with opaque black coating on outside of reflector section.	
Base	Admedium Skirted (slightly larger than the base used on standard filament lamps)	Admedium Skirted
Rated Average Life	1000 hours	1000 hours
Burning Position	Any	Any
Approx. time required to reach full brilliancy	3 minutes	3 minutes

Auxiliary Equipment:

All mercury lamps require transformers. The transformers for the above lamps operate on 115 volts and consume approximately 20 watts.

The control of "black light," though similar in major respects to ordinary light, introduces a few new factors in application to the theatre. One of the most interesting applications is in the lighting of fluorescent carpet. The next article in this series will cover a method for doing this.

[*The authors are associated with Nela Park engineering laboratories of the General Electric Company. Mr. Cutler is in charge of the theatre lighting development work, and Mr. Chanon is his assistant.*]

Non-Technical Handbook On Lighting Practice

PRACTICAL GUIDANCE in the use of modern lighting equipment is offered by Westinghouse in a book, or compendium, just issued under the title "Artificial Light and Its Application." Unpretentious physically (the text is reproduced from typewritten sheets), it is nevertheless comprehensive in scope and instructively illustrated, with fully half of the 21 chapters of interest to theatre operators, designers and engineers.

The chapters include one of sixteen pages devoted to theatre lighting. This deals with illumination needs peculiar to the theatre, from front to stage. But also directly bearing upon interests of the theatre are discussions of architectural lighting, electrical advertising, floodlighting, display lighting, interior lighting design, and outdoor field lighting (the latter having considerable interest relative to the illumination of theatre parking lots).

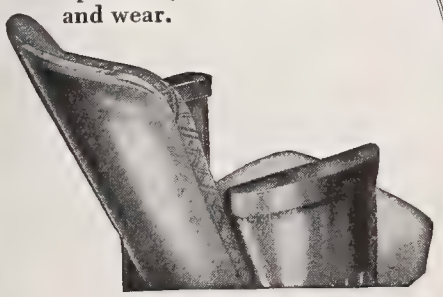
The method of presentation throughout the book is as non-technical as possible, which makes the several chapters on basic matters of modern lighting technology of practical interest to theatre executives and staffs. These chapters deal with light sources, lighting terms, color response, and control equipment.

The book contains 296 pages measuring 8¼x10¾ inches, and is wire-bound.



● ***To the left,*** a distinctive design from the Heywood 625 series. This chair is also available, under the 600 series number, with the new Extra-Depth, all-steel back panel which gives full protection to the seat cushion whether in raised or lowered position.

● ***Below:*** a glimpse of the Heywood all-steel back panel. Note the sleek, trim, turned-over top which protects back upholstery from soil and wear.



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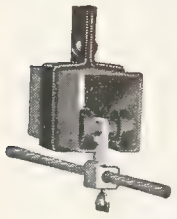
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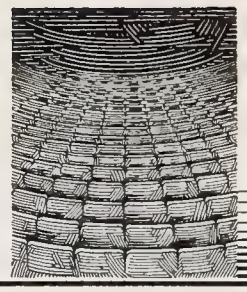
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SEATING the auditorium



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Ending Your Seating Worries With the Installation

• Auditorium is too important an item to skimp on—and here's why apparent savings can turn to waste and plenty of headaches

By JOHN J. SEFING

MANY DAYS ARE spent on the planning of new theatres and the remodeling of old ones, especially in determining the size, shape and treatment of the auditorium. However, it seems that nearly always the selection of the equipment is put off till the last despite the fact that on choice of equipment, such as chairs, carpets, screen, projectors, sound, etc., depends the ultimate success of the whole project.

It seems that when the selection of chairs comes up, there is always a question as to price, especially when most of the money has been spent on other items. Then the tendency is all too often to shop around in the used chair market.

It's hard to realize the bad effect of such practices beforehand. But faulty chairs can ruin an otherwise good picture performance, so far as the patron is concerned—and he *is* very much concerned. The picture may be the best, but if the patron must sit in a chair for two or three hours, uncomfortable and uneasy, he is irritated rather than satisfied.

Cheap to Buy, Then—

An old and used chair may be cheap at first, but it costs the theatre owner a lot in up-keep and dissatisfied patronage. In the first place, it is almost impossible to fit old chair standards to new auditorium floors because the floor grades are different from the pitch cut on these standards. To help level off the seats, shims are inserted under the standards, which is bad practice, since it is impossible to fasten the chair firmly to the floor.

These shims come in standard thicknesses, which in most cases, will not fit the floor properly. To make special shims, the cost would be enormous, in some cases more than if new chairs were installed. Moreover, the inserting of any shims under any chair standard will cause the chair to loosen in time, regardless of how good the floors, shims, or chairs may be.

Another practice, too common in theatre remodeling jobs, is to install a predetermined amount of new chairs, with the balance of the seating old chairs. In some cases, the old chairs are installed in the front portion of the auditorium and the new chairs in the rear, or part way around. On a blueprint this layout looks good and economical, but when put into practice in the theatre, many faults will be seen, and complications arise.

In most cases, the aisle standards will not match because, naturally, the old standards will be of different design, height and pitch. Due to this difference, and the fact that the old chairs must be installed in a definite alloted space, the chair installation man must either "squeeze" or "stretch" the center chairs in order to make the old aisle standards as nearly as possible in a straight line with the new aisle standards. In doing this, the backs of the row of chairs are not on a true radius, and the seats' hinges either work too freely or too hard.

And as for Appearance!—

In an installation of this type it is almost impossible to have a first-class job. By standing at the standee rail and looking over the rows of chairs, it can be easily seen where the old rows of chairs start. The backs of these rows will be several inches above the new chairs, and in some instances, a number of chair backs will stick out like a "sore thumb" above all others. Looking down the aisle, it will be apparent at once that the aisle standards do not match and that the aisle is ragged and uneven. No amount of arguing or criticizing of the architect, engineer or chair installation man will remedy the condition, as they did their best under the circumstances. The only thing left is to

spend more money or put up with the evil indefinitely.

There is no doubt that a chair installation of this sort will give constant trouble. The old used chairs are quite naturally worn even if they look good to the eye. The standards may be cracked or broken in usage, the hinges may be badly worn or creaky, and the arm rests split or splintered. To get parts for these chairs is difficult, for there are just so many of the old chairs available.

The Vicious Circle

Then in a short time, after or even at the time of installation, the seats or backs will need new covering, and if springed seats, new springs and padding. This work will require the service of experts, since the covering must be tacked on carefully around the edges and the springs be installed in their proper relation, otherwise in a couple of months this work will have to be done all over again. As can be readily seen, a combination old-and-new-chair installation will never look right and provide uniform comfort conditions. About the time the old chairs are replaced, the new chairs show wear, and these conditions will alternate. Begun wrong, the seating installation *stays* wrong.

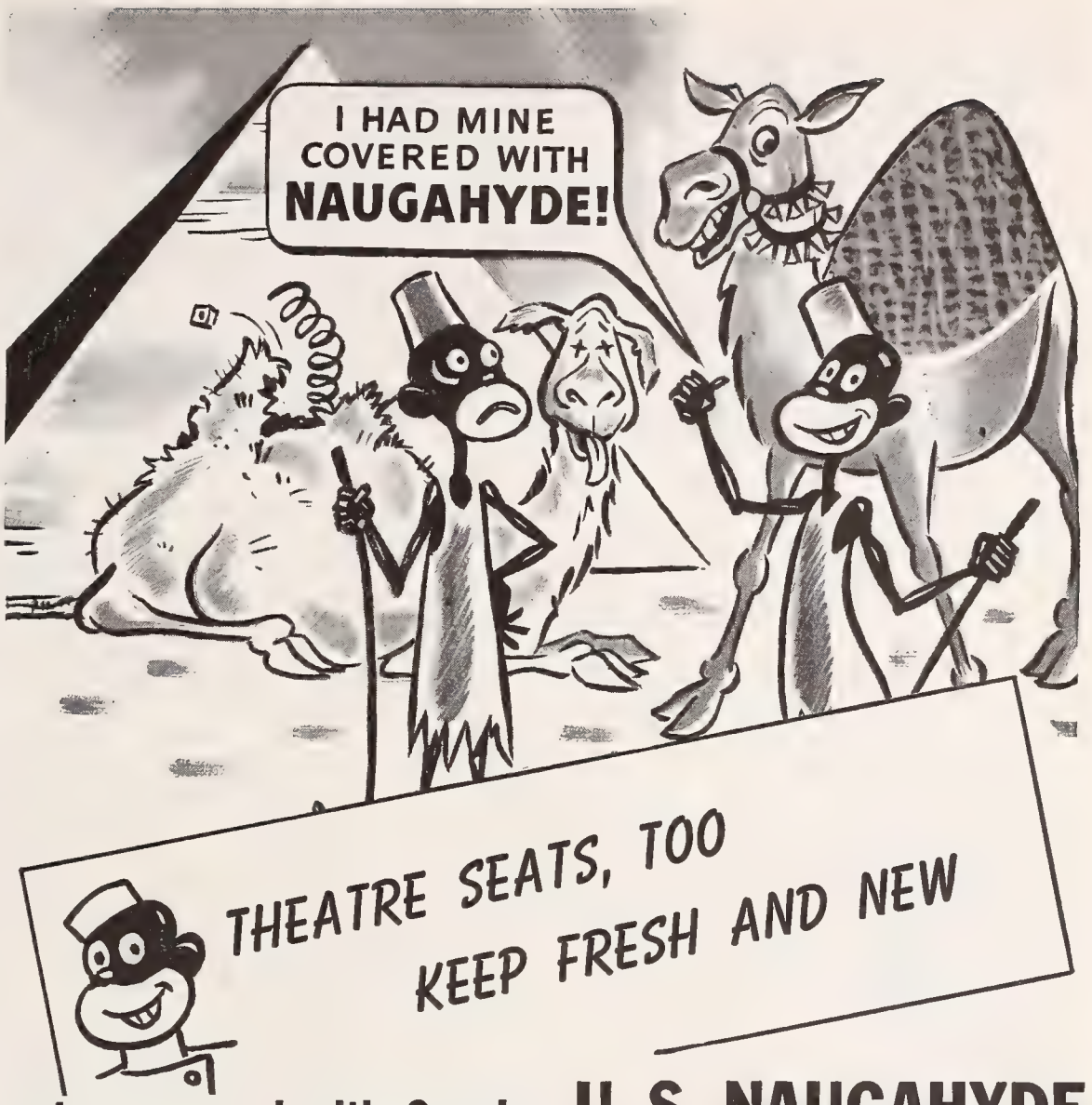
[*Mr. Sefing is an installation specifications expert on theatre equipment who has been associated with both architects and equipment companies. He is now on the staff of National Theatre Supply Company, attached to the New York branch.*]

Adding to Plant Facilities

ADDITIONAL manufacturing space amounting to about 30,000 square feet is being acquired by the Formica Insulation Company, Cincinnati, with the construction of two more stories on its plant. The company, manufacturers of Formica, widely used as a finishing material for theatres, states that it has been behind on deliveries since last September because of plant limitations.



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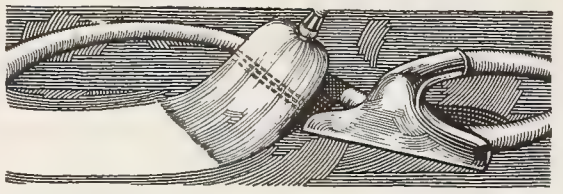
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CLEANING AIDS & METHODS

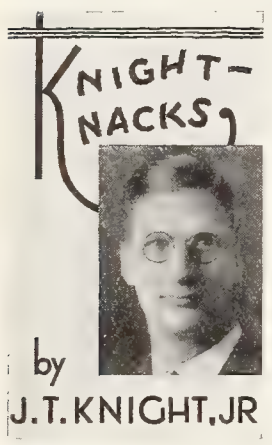
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DEODORIZATION
AND SANITATION



Cleanliness as a Part of the Business of Theatre Operation



Throughout the series of articles in these columns by S. Braverman, dealing with the cleaning and maintenance of the public areas of the theatre (the last appeared in the preceding issue), reference was made to various types of brushes. These (some of them in different sizes) are pictured above. From top to bottom, left-hand row: A lamb wool duster for smooth surfaces, ceilings, etc.; curved-handled toilet bowl brush; and an orchestra whisk broom. Center row: Scrub brush for toilet bowls, urinals, etc.; hand scrub brush; deck brush for long handle to scrub tile, concrete, rubber mats, etc.; horsehair counter brush for picking up small piles of dirt in dust pan; goat hair brush for dusting screen (soft and washable); and (to bottom of row) a group of push brooms ranging from 12 to 36 inches, of horsehair (for smooth surfaces such as terrazzo) or tampico (for concrete, etc.). Right-hand row: Wool duster for walls and floors, also to apply oil to composition flooring after waxing; radiator brush; rotary whisk broom for pile upholstery, drapes, etc.; and a lamb wool wax applicator on a block (wool can be washed and reused).



by J.T. KNIGHT, JR

"CLEANLINESS is next to godliness." Well, it may not go that far in the theatre business, but it is very important. In these days of holding down operating costs, it seems that the very first thing that is cut is the staff of cleaners. The psychology back of this is really hard to understand. The next move is to reduce the wattage in all the lights in the house. And so overnight, what was a bright cheerful theatre, becomes a dark dingy theatre —and in a very few weeks, a *dirty* theatre.

There is nothing which contributes so greatly to deterioration of equipment, fabrics, carpets and all kinds of surfaces as dirt, *dirt*. Dirt is not sanitary. To remove dirt requires knowledge, materials and labor.

Please note that I have placed labor last. *Labor alone will not do it.* Knowledge and *materials* are most important of these factors.

Cleaning is rather tedious, and to many it is sheer drudgery. But, cleanliness in a theatre, or the lack of it, is very likely to affect the box office.

•

Capitalizing on Cleanliness

I heard today of a colored-patronage theatre in one of our large cities, in perhaps the toughest section of that city. The man who told me about it and showed me pictures of it said that it was so spotlessly clean, so brilliant in effect that the entire neighborhood took pride in it. People went to that theatre in large part because it made them feel good to go into such a place. The theatre really was doing business, capitalizing on cleanliness and brilliance.

•

Cheapest Way to Clean

I have often had theatre managers ask for an economical way to keep a theatre clean. What they wanted to ask was for a *cheap* way to clean a theatre. There is a right way and a wrong way to keep a theatre clean. *The wrong way is much the most expensive;* the *right* way is the cheapest and in the long run the most economical.

If you, personally, as a manager, know how to clean your theatre and are willing to instruct your porters or cleaners exactly *how,* and then set up a system of inspection and regulation of the use and quantity of cleaning materials to be used, you will be doing it the right way *and the cheapest way.* Permit me for emphasis to tabulate this:

FIRST, *you must know how.*
SECOND, *you must teach others how.*
THIRD, *you must inspect.*
FOURTH, *you must regulate.*

So it comes back primarily to you—the Boss—and you have at your finger tip the source of knowledge necessary in your file of BETTER THEATRES. The subject has been dealt with by a number of people who are seriously interested in the subject. Their knowledge is your knowledge—if you have intelligently read what they have had to say.

•

Cleaning Schedules

I still feel that in a theatre there are so many different things and areas and surfaces to be cleaned that the beginning (assuming that you already know how to clean them) is to list them in detail and decide from your locality and experience just how often each item must be taken care of. Some must be cleaned daily, others bi-weekly, others weekly, others bi-monthly, and others monthly. Some even will not have to be cleaned more often than seasonally.

Then, break this down into schedues for each cleaner. Take your best all-around cleaner and make him the extra *cleaner to take over the schedule of an absentee, or to do the special work that comes up from time to time. Briefly, schedule your work for one less cleaner than you actually have, because if you don't do this, you can never keep up with your schedule.*

•

Instruction and Inspection

You must teach, educate those cleaners in their particular assignments. When they have been trained and during training, you must inspect their work. The inspection is part of the training as well as part of the regulation. If you work on this plan within a very few months you will have a clean theatre and a trained cleaning staff which will be able to keep the plan working.

•

To have a sanitary theatre, disinfectants, germicides and deodorants *must be used in the process of cleaning. To mask a bad odor with a sickening sweet odor of one kind or another is calling attention in the most definite way to the fact that your theatre is not really clean.* Select deodorants which neutralize odors, *not those which mask one odor with another. Of course, salesmen will tell you that the particular odor is a "clean odor," but the fact*

that you never smell it except in toilets leads people to associate it with public *toilets, and public toilets are not generally clean places. Therefore, the odor, instead of being pleasing, is remindful of things quite the contrary.*

•

Appearance of Staff

If a place looks clean (and to look clean one must have enough light to see), and it has no odor, we accept the place as being clean. Added to this, when we see porters or maids or other attendants who look clean and neat, we are sure the place must be clean. When one goes into a rest room that is acceptably clean-looking, and at that moment in comes a porter in shabby trousers, broken-down shoes, an ill-fitting and dirty cap, and as he passes you by you get a whiff of body odor—then the scales go in the other direction and you are convinced that the place *can't* be clean.

THE APPEARANCE OF CLEANLINESS AND SANITATION IN YOUR PERSONNEL ADDS TO OR DETRACTS FROM THE ACTUAL CONDITION OF YOUR THEATRE.

•

Influence on Patrons

Many theatre managers have told me that their patrons are dirty and they can't keep the place clean. The public generally has just a little less respect than you have for the theatre. If you keep plugging to raise your own respect for your theatre, and not get discouraged, you will discover that the public will respond by showing greater respect for it, your employes will strive harder to raise the operating level, and in the long run the box office will benefit.

Cleaning Non-Public Areas

In the May issue appeared the last of a series of articles by S. Braverman on the cleaning and maintenance of public areas of the theatre. In the June 29th issue he will begin discussion of the care of non-public areas.

The latter part of June Mr. Braverman will start on a trip taking him from New York to San Francisco. He will travel by automobile, going by way of Chicago and Salt Lake City, returning to New York through the South. By arrangement with Better Theatres, Mr. Braverman will call at theatres not too far off his route, to advise, without charge, on such problems of maintenance, vermin eradication, etc., as may be submitted.

Exhibitors wishing Mr. Braverman to call on them should write Better Theatres to that effect during the next three weeks.



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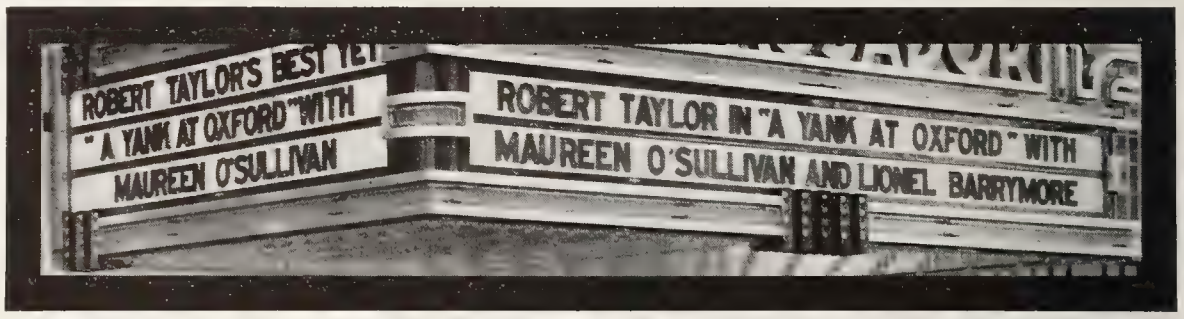


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Continued on opposite page.



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■ ■ ■

The Plant Maintenance Schedule

Beginning a discussion of Servicing Routine

By J. T. KNIGHT, JR.

THE DESIGN and installation of air-conditioning are only the first two phases of the job. The third and most important is operation and service of maintenance. The twin responsibilities, maintenance and operation, rest directly on the theatre operator, or his manager. The following thoughts may be of direct help to those managers who want economical operation and trouble-free performance from their equipment—and who doesn't?

¶ Evaporative Condensers

If you have evaporative condensers, be sure to clean the nozzles at regular intervals—say, at least once each month, and preferably every two weeks. This applies also to the strainer on the suction of the pump.

▶At least every month drain the condenser and clean out the pan thoroughly and refill with water.

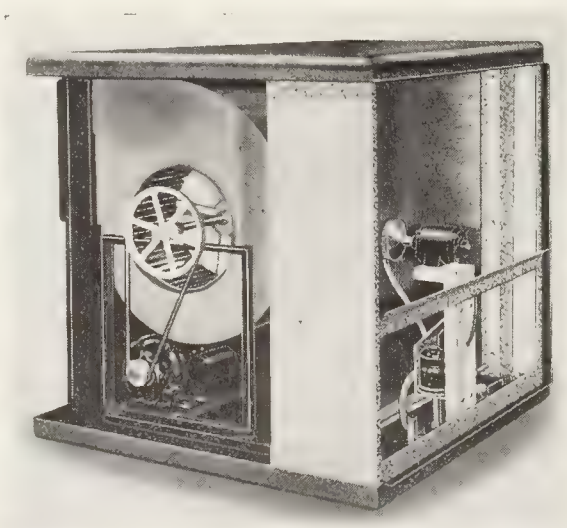
▶In between these periodic cleanings, inspect the operation of the condenser to see that all spray nozzles are really functioning.

▶One of the possible indications that the evaporative condensers need cleaning is afforded by the gauge on the high pressure side of the system. If sufficient water is not being handled, the heavy vapor Freon gas is not entirely condensing and this would evidence itself by rising head pressure on the system. The water level of the evaporative condenser is maintained by a float valve, the same as we used to have on the old air washers. Just ahead of this float valve is usually a hand valve. This hand valve should always be open, except when intentionally closed during the cleaning process.

Guarding Against Deterioration

Check the condensers carefully for rust. Most generally, evaporative condensers require careful scraping and painting once each year. This can best be done just before the cooling season or just after the plant has been shut down for the season. The cleaning and removal of all rust, dirt and scale is of great importance before painting, and to have it done properly usually requires real supervision on the part of the manager or some other responsible person designated by the manager.

If condensers are not thoroughly cleaned, most of the value of the subsequent painting is lost. Good paint should always be used. Remember: The *price* of paint is its least important qualification. A paint that has really stood up under severe trial is Mirasol as a first coat, followed by the aluminum paint made by the same paint manufacturing concern. (Feroleum Products, Inc.).



The new evaporative cooling equipment being marketed by the S. O. S. Cinema Supply Corporation of New York. Here shown in conjunction with blower equipment, the air washer unit may be obtained separately for use with existing fan. At lower right will be noted a pipe, which ejects the water against a revolving fan, or atomizer, which in turn sprays the water against a slightly convex evaporative mat through which the air is drawn. The latter, of vegetable fibre porous material, also acts as a filter and is chemically treated to eradicate odors. For auditorium ventilation, installation is in any of the usual areas at the stage end. Lobby, office, projection room, etc., could be supplied through ducts leading from units installed on the front roof.

¶ Water Pumps

Water pumps are an important part of air-conditioning. Perhaps it is because they give us so little trouble that they are so frequently neglected. At least *annually,* the bonnet of all water pumps should be lifted and the empellor examined, the bearings checked and the packing looked over. Packing for the average pump costs from five to ten dollars, and the time comes about every two or three years when it is necessary to replace it, since by then all that can be taken up has been taken up on the cap screws.

Don't do what I saw done in one theatre—construct a shield so as to divert the leakage from the packing gland into the sewer. New packing is the only correct answer. With good packing, bearings lubricated, and the motor cleaned and oiled, plus a clean strainer, your pump will give you minimum trouble.

¶ Duct Fire Dampers

Many air-conditioning systems have one or more fire dampers in the duct system. Frequently the fusible link holding this damper open has been removed. Such dampers may save your theatre from being a total loss and save lives; therefore, lines of proper rating should be installed so that the damper is held open by adequate protective means and not by a wood prop or wedge. *This is important enough for the theatre head to check personally.*

¶ Freon Leakage

This year particularly, many leaks of Freon have been found at the expansion valve. These valves, connected into the system by bolted flange joints, indicate a

loosening of bolts. This may be due to faulty gasket material, in which case, we must look to the gasket manufacturer to correct it. It has occurred with sufficient frequency to justify this suspicion.

►However, there is another possible cause —the valve was checked over and repaired and re-installed with the old gasket. Gaskets cost so little that it is penny wise and pound foolish not to use a new gasket every time an expansion valve is installed or re-installed in the system.

►The leakage of one pound of Freon at, say, 40c per pound, would many times have paid for a pair of gaskets. This same thought applies to every other gasketed joint in the system.

Assuring Tight Expansion Valves

An expansion valve operates by a thermal bulb which is strapped to the discharge line of the coil fed by the valve. These bulbs are subject to a certain amount of vibration, not in any case violent. For some unknown reason, they have a mysterious way of coming loose. They should be checked frequently.

► They should be strapped with two pieces galvanized pipe strapping very firmly to the pipe so that they make close contact with the pipe throughout their entire length. *The use of friction tape, rubber tape or cotton tape is definitely not the way to fasten these bulbs to the piping.* Loose expansion valve bulbs will result in erratic performance of the valve and consequently erratic performance of the coil, which, in turn, means erratic air-conditioning.

¶ Damper Motor Linkage

The *linkage* of all damper motors *to* the dampers should be checked carefully, especially on the fresh air, return air and by-pass dampers. Many times, this linkage has been found rusted through, or rusted tight in one position. Also, frequently after checking and repair, the linkage has not been replaced as it was previously, which has brought about unsatisfactory conditions, because when a certain control called for a damper to be closed, the linkage was adjusted too short, so the damper was actually 25% open when the motor was in the closed position.

►It is interesting to know that all of these little things contribute very largely to economical and efficient plant operation. For example: The failure or maladjustment of one damper may throw an addition load on the plant so that a 20-horsepower compressor might be kept running in order to overcome the wrong effect of the damper. A 20-horsepower motor does not have to run many hours to make negligence or carelessness cost a substantial sum.

But this is not all. Most of these details of bad adjustment hit us hardest at a period of peak operation, because when conditions are such that the full capacity of the plant is required, then at that mo-



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use coupon on page 50

ment there is no extra horsepower to turn on to offset that faulty damper setting—and we condemn an otherwise good plant!

¶ Check the Motors

There are instruments available (most air-conditioning service men carry them, some electricians have them, and almost always the power companies have them), known as "meggers," which are used to check the resistance in megohms of motor windings. The motor manufacturer can tell you what your motors should "meg." ▶Megger check up of the motors on your air-conditioning compressors is very important. Such readings will indicate loose terminals or other conditions in the motor *which can be corrected before you have a burnout* that would make you spend a couple of hundred dollars to replace all or part of a motor. The compressor won't run without the motor, so it is an excellent idea to be sure that the motor is in good condition.

¶ Valve Caps

Valves in practically all Freon systems have valve caps. These caps serve two functions: First, when removed and reversed they serve as a hand wheel to operate the valve; then secondly, when screwed back on the valve, they provide an extra guard against leaks of Freon along the valve stem and the packing gland, if the packing nut has not been pulled up tightly. Watch your plant and insist that all valve caps be screwed in place tightly at all times.

There are double seated valves available today. Most line valves on a system (Freon) are either full open or full shut; therefore, the double seated valve is especially valuable on Freon jobs as an additional protection against valve stem leaks when the valve is in the open position. ▶Most all small fittings used on Freon systems such as loading valves, oil pressure line valves, all have caps to screw into place on all outlets. These caps should always be in place, except when uncovered for certain specific purposes. These caps, to screw on all possible external connections to the system, are another precaution against leaks.

The loss of Freon is one of the principal items of seasonal operating costs—and Freon really *costs!* It takes only a very small leak to cause the loss of a drum of Freon a month, and a drum of Freon costs about $60. The manager, on his periodic inspection of the air-conditioning plant, can check this point without even soiling his hands. It will pay dividends to do so.

¶ Saving on Filters

Filters are a very important seasonal operating charge. Ranging from 60c upwards for a 20 x 20-inch cell, usually means anywhere from $15 to $30 total cost per change of filters. If you change filters too frequently your money will be wasted; if you wait too long you will impair the satisfactory performance of the plant.

Periodic Cleaning of Filters

The manager cannot control the amount of dirt carried in the air in his particular locality, but there are several things he can do about it. There are types of throw-away filters that can be partially cleaned by taking them out of the filter rack and knocking the dirt from them. *To get long life out of filters, this should be done at least once each week.* It should be scheduled as one of the routine jobs to be done by the porter or handy man.

▶The second thing that might be beneficial is a different type of filter. All filters of the throw-away type are made in certain standard sizes and thicknesses, and it is unusual to find non-standard filter racks. There are *glass wool* filters, *spun glass* filters, *paper* filters, *jute and vegetable fibre* filters, *hogs hair* filters, etc. All of these various types have good points and some disadvantages. They all, however, do a satisfactory job of cleaning air. Some manufacturers claim a higher percentage of dirt removal than others, but we in the theatres cannot argue the point because we have no way of establishing the facts. They all do an acceptable job, so it resolves itself into the question of which is the cheapest for the exact conditions that exist at a given theatre.

¶ Finding the Filter for the Job

That can only be decided after careful, controlled observation of their performance. Number of hours in operation, number of times the dirt had been knocked out of them, contribute their part in leading to a correct decision.

The final step that can be taken by the manager is to install a pilot tube type of draft gauge in order to measure the resistance across the filter bank. As the filter fills up with dirt, the resistance to air flow will increase. When this resistance has reached a certain point, then the dirt should be knocked out of the filters. A reading taken after this will show you how much benefit you have derived by knocking out the dirt. After repeating such operations for a period of time, you will discover that the filter continues to fill up with dirt; consequently, the resistance increases on the draft gauge. When the resistance has reached the point where you are handling only 60% of the air the system was designed to handle, then the filters should be thrown away and a new set installed.

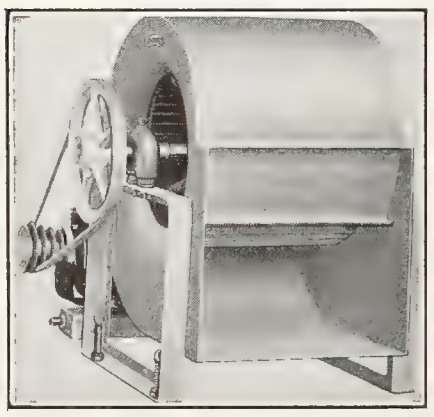
This draft gauge assures you of getting full use out of the particular filter that is being used. I contend that it will save its cost in one season of operation on a fair-sized job, and certainly in two seasons.

[*In the second installment, in the June 29th issue, Mr. Knight submits an Operating Log Sheet form.*]

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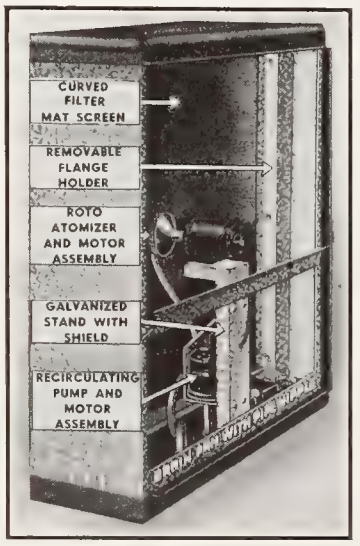
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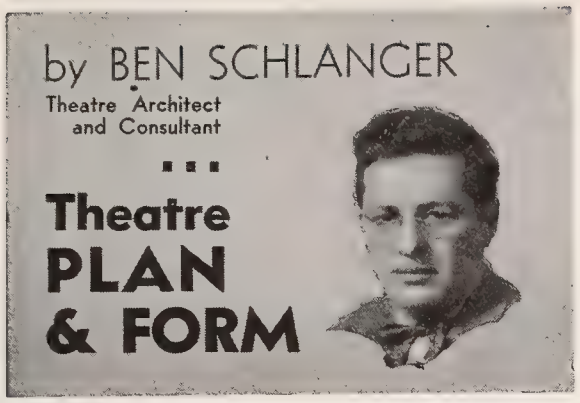
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These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres* Service Department.



HANDLING CONSTRUCTION

THERE ARE various methods by which the exhibitor may contract for the erection of a theatre building. The advantage of one method over the other would probably differ in each instance, but the fundamental principle embodied in each should be understood by the exhibitor before he makes the choice. The different methods are commonly referred to as follows:

1. General Contract—in which one contractor agrees to do *all* of the construction and finishing of the building according to plans made by an architect, the architect being employed by the exhibitor.
2. *Separate Contracts*—in which many contractors, usually divided according to the various trades, individually agree to do their part of the work according to the architect's plans.
3. *Work by the Exhibitor*—in which the exhibitor buys all the materials and employs all the labor to execute the work.
4. *Plans and Construction*—in which a single individual or company agrees to furnish plans and specifications and construct the entire work in accordance with these plans.

Locating Responsibility

In commenting on all these methods it is assumed that the exhibitor will, by investigation in all cases, choose responsible and capable contractors, but it should be emphasized that Method 1, and especially Method 4, require very careful investigation of contractors.

In methods 2 and 3, it is important for the exhibitor to have had some experience in co-ordinating construction work, as well as having actual building experience. This is epecially so in the case of Method 3.

Architect Supervision

Method 1 is by far the most advisable choice when the owner has obtained from a reputable architect a complete set of plans and specifications which will bind the contractor to deliver a satisfactory job. The exhibitor is also assured in the beginning that the work will not run over the budgeted cost. The architect's supervision in this case is the check on the contractor's work. Cost is always kept down in this method because a reputable contractor has better buying power than the average exhibitor.

Selecting a Site For a Small Theatre

IN proposed theatre construction where capacities are to be limited to 400 seats or less, and where the cost must be kept very low, there are a few methods of construction which would aid in controlling costs. Also there are a few precautions to be taken in the selection of the plot to be used for the construction of the theatre.

Care should be taken to make sure that the soil is firm and unyielding to the normal weight of the construction. The opinion of an engineer or architect in this matter before a land purchase is made is advisable.

Flat Floor Possibilities

What may seem to be inexpensive land may prove to be costly in the end due to expensive foundation construction which may become necessary. The land preferably should be comparatively flat, because small-capacity theatres can be built with relatively flat floors.

Where the depth of seating is limited to approximately 22 rows or less, it is possible to design a fairly flat floor and yet obtain unobstructed vision lines when the stagger system of seating is employed. To achieve this it may be necessary to increase the back-to-back row dimensions in the rear half of the auditorium over and above that of the remainder of the rows. A slight amount of rise may also be necessary in the last few rows near the standee rail; otherwise it is possible to use a completely flat floor.

Assurance of Savings

It is understood that in using such a system, an experienced person should check the design. In this way you not only avoid excavation and fill of ground, also steps and stairways for means of exit at the screen end, but you also can create savings by laying level concrete instead of shaped, curved concrete finish, which is more costly. From a real estate viewpoint, the convertible feature of a building having a flat floor about level with the street, as against a sloped floor is also important.— B. S.

MATERIAL PLACEMENT

THE TWO MOST important acoustical considerations in the selection and use of a material for theatre treatment are its coefficient of sound absorption, and its distribution for maximum efficiency.

The use of the slow-burning materials, such as wood or canefibre boards and tiles, is often permissible in suburban areas and small communities. The boards frequently offer a rather inexpensive type of wall covering and have a natural sound absorption value that is enhanced by mounting the material with an air space behind it. However, these boards absorb, on an average, only about 30% of the sound striking their surfaces, so that actually about 70% is reflected.

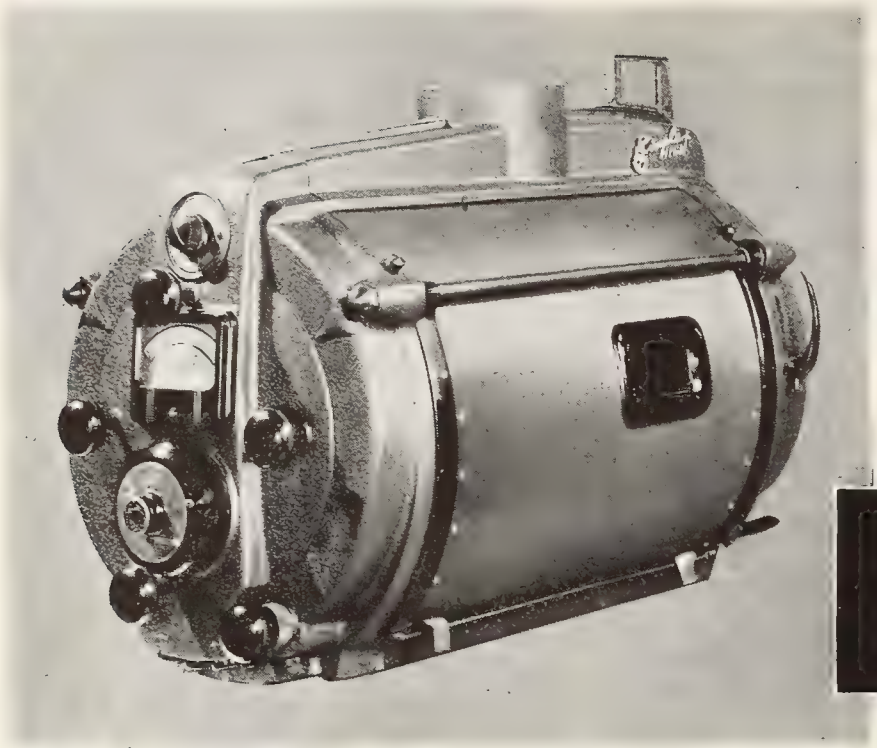
Rear Wall Absorption

If the problem were considered purely from the standpoint of decoration it might appear desirable, if the acoustical board is used along the side walls, to continue this same form of treatment across the rear wall. However, *in most cases an average sound absorption value of* 30% *is not nearly sufficient for the rear wall,* because that surface is directly in the path of sound from the loudspeakers and will naturally reflect the 70% back into the audience area at amost equal intensity. *While the acoustical boards may provide enough sound absorption along the side walls, in theatres of small seating capacity, a more efficient material than these boards will almost always be required for the rear wall.*

Ceiling Least Critical

With the possible exception of the rear wall, there is so much variation in the requirements for sound absorption and the distribution of material in different theatres that it would be difficult to set a fixed rule to be followed in planning acoustical treatment for all theatres. It may be stated generally, however, that unless the rear wall is especially shaped for sound control, it should receive a high-coefficient material.

Furthermore, *it is more practical to place treatment on the side walls than on the ceiling in most cases,* because with the seats and carpet in place, the absorption of sound is already rapid in the vertical plane. If a high-coefficient material is needed for the side walls it will usually prove most efficient if installed in a panel arrangement, non-uniformly distributed.



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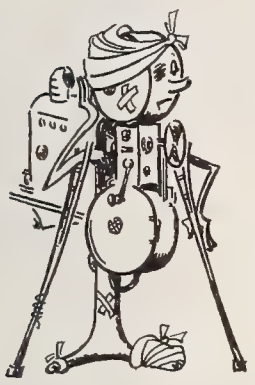
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SO now they've got crying rooms for babies, have they? Maybe pretty soon they'll get one for me, too. I've been cryin' for relief for years but nobody listens to me.

Of course, I'm not really so old as years go (look at Shirley Temple, a "has-been" at eleven), but think of what I have gone through!—or maybe I ought to say, "Look what's gone through me."

Oh, I was a mighty good projector back there in '25, if I do say it myself. Fresh, chipper, and as bright as a new nickel. And smooth! Yes, sir! Top o' my class. That was the year I handled, among lots of others, "The Big Parade"; "Ben Hur"; and "What Price Glory." Remember? Yep, I took 'em all in them years. There wasn't none of them too tough for me—or too big—or too hard to handle.

Cockey? Sure, I was cockey. Why shouldn't I been? I was all of a year old, wasn't I?

Umm, let's see now—where was I? Oh yes, back in '25. Well, sir, the next year they released some 740 features and I guess I took on the most of them. Remember "Seventh Heaven," with Charles Farrell and Janet Gaynor? (Cute, wasn't she?) And "Underworld," with George Bancroft poppin' them tommy guns—and "Beau Geste" (I mean the first one with Ronald Colman and Noah Beery)—and Pola Negri, too?

Those were the days!

Well, not long afterwards they wired me for sound. No, it didn't hurt a bit. I came through it fine, and right after that they pushed through 834 features—some I ran and some I didn't, but the big smashes I remember were hits like the "Cockeyed World" and the "Broadway Melody." It sure sounds like ancient history now, doesn't it?

Right through '29 and '30 and '31, I was rolling along swell. Pictures like "All Quiet on the Western Front," "Hell's Angels"—remember Jean Harlow in that? "Anna Christie," with Garbo talking! "Cimmarron," "City Lights," "Min and Bill," "Grand Hotel," "Emma"—with Marie Dressler—and Paul Muni in "Scarface"—they were all making history.

And me—by that time I'd more than paid my way. So they decided that I could do with a face lifting, or an operation—or something. Told me I'd be as good as new. And I was, too—for a while I kept a-movin' those pictures through, giving as good as I got. The competition was fierce, creeping up on me and my boss all the time. Other houses were opening up and they didn't try to run with 1925 projectors. They were getting the business and we were losing it. But would anybody listen to me? You bet they wouldn't.

More years kept slipping by and I kept slipping the pictures through. I remember 1933 for "Little Women" and "It Happened One Night" (did I get a kick out of that one, old as I was!). And the hits of '34, like Astaire and Rogers in "Top Hat," Charles Laughton in "Ruggles of Red Gap." Then "Mutiny on the Bounty," "Mr. Deeds" and "Anthony Adverse" in '35. Mister, I ran them all.

In '36 they were back to 700 features, but it might just as well have been 7,000, the way my old insides felt. Oh, I didn't quit—no, sir! But it was tough on me to see what was happening to the picture on the screen, and nothing I could do about it.

Well, somehow, I pulled through '37 and '38 and '39 (maybe Hedy Lamarr had something to do with that!)—but here I am in '40, still workin' and the end not yet in sight.

Ain't there no social security for guys like me? Fifteen years of it should oughta be enough. I'd like to retire someday, too. How's about it, boss?

—*F. Louis Friedman.*

Your Sound System Outdated? Here's What It's Doing to You!

By F. H. RICHARDSON

SO THEY BOUGHT the rare Tiffany diamond, they allowed it to become chipped while standing on their shelf, they displayed it in an old box rescued from the junk heap which soiled it and dimmed its lustre—and they said, "See what smart merchants we are—we know how to keep down the expense of doing business."

When a 1940 sound track goes through out-of-date sound equipment, from one-third to one-half of its sound is very literally chipped off and thrown away. Whatever sparkle or beauty may be left is dimmed by distortion not present in modern apparatus. Yet some theatre merchants daily take sound tracks which cost more to record than most rare stones sell for, and subject them to such mishandling. They are clever merchants; they have found the simplest of all formulas for keeping down expense. They destroy the value of their merchandise.

Now, gentlemen, no diamond expert is needed to understand that if a carefully polished stone is chipped its value is impaired—similarly, no engineer is needed to understand so simple a matter as sound volume. There are loud sounds and weak sounds, but their loudness is relative—that which would be a shout in a quiet living room would be a whisper in a boiler factory.

A sound impresses us as being loud or otherwise according to the general "noise level" of the place in which we find ourselves. There is an unavoidable noise background in every theatre, produced by the audience itself. A whisper from the screen must be loud enough to be barely heard above that background. The volume of sounds *meant* to give the impression of loudness must be increased proportionately.

It's on the Track Today

Modern sound tracks approach this ideal closely, both in speech and music—they have, in engineering language, a wide volume range. But older-type sound systems have a more *restricted* volume range; *they cannot reproduce the range of volume which the print delivers to them.* They deprive the show of the dramatic contrast in volume which makes an enormous part of the difference between sound that is exciting and sound that is "blah". They reduce a crashingly loud recording to a mere suggestion of loudness, yet raise a whisper to a husky shout. Their limited

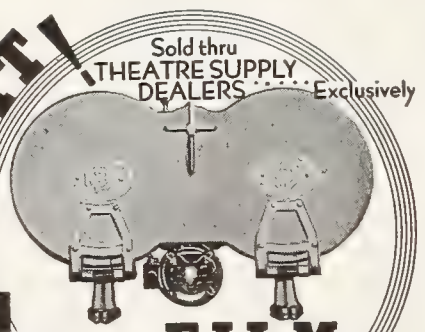
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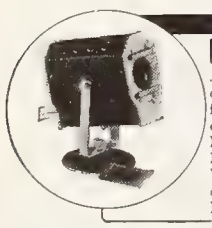


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volume range is a bottle neck in which the more dramatic volume range of the modern track is *trapped*—and kept from reaching the audience.

Distortion Checked

Distorted sound is another handicap of systems only a few years old, by comparison with the quality of today's sound track and today's theatre apparatus. All sound amplification involves the defect known as harmonic distortion—all amplifiers produce it. A good amplifier produces less, that is all. Until recently, the amplifiers used in the recording studio added noticeable harmonic distortion to the sound recorded on the track, and theatre amplifiers added a further quantity when the film was played. The best that could be done was to use oversized amplifiers which could hold harmonic distortion to a minimum.

Today's amplifying equipment is deliberately made light, small and inexpensive—the engineers calmly allow it to produce harmonic distortion, then they introduce a reverse feedback circuit or other compensator, which takes the distortion out again before the amplified sound reaches the recording valve or the theatre speakers.

The sound tracks carry the benefit of this improvement, which is very noticeable in the naturalness of voices and instruments, and the quality of tone; even more noticeable is the *harshness* heard when an amplifier of the type of five years ago is used in reproducing modern tracks. There is only small value in removing harmonic distortion from the film record, if old-style theatre amplifiers are allowed to put it back in the reproduced sound.

The sound systems of some few years ago not only are unable to reproduce the volume range or the tonal quality of modern tracks—they lose, throw away, choke back, up to one-half the sound tones on a track of today. All sounds have tone or pitch, expressed in engineering language as frequencies, ranging from 16 double vibrations (or cycles) per second to about 16,000 double vibrations per second. The earliest sound systems were limited to a range from about 60 to about 4,500 cycles per second. So were the earliest tracks. Today's tracks —and theatre apparatus—can reproduce from 40 to 9,000 cycles per second—slightly more than twice as much actual sound, not in terms of volume, but of separate tones that can be individually heard.

Paying but Not Using

If today's tracks are played on a system of obsolete design, that system (depending on the year in which it was made) will throw away from one-third to one-half of all the tones on the film. The difference as actually heard is very great.

With modern equipment, a piano no longer sounds like a harp; water splashing actually sounds like water, not like someone walking on a tin roof. The gain in mere *ease of hearing* is enormous.

But there is no advantage in having 40-9,000 cycles on the track if the system in the projection room can pick off only, say, 55-6,000. The rest might as well not be in the track.

When the exhibitor pays for his product, he helps pay the cost of putting the best possible sound on the film. The enormous sums that have been spent on research and development for the improvement of film records ultimately come from the theatre; they cannot come from any place else. If the theatre does not equip itself to take full advantage of the benefit of those expenditures, it has paid heavily for a very valuable commodity and then refused to accept delivery!

Better Sound Costs Less

The seeming cost of new sound apparatus is a factor which deludes some exhibitors into keeping obsolete apparatus in use. All the new systems cost less to operate, on every possible basis of comparison. To take one point: New speakers tend to be of the permanent magnet type which do not need current to excite their fields, do not need a rectifier to supply such current, do not need replacement tubes for such a rectifier.

Modern "power" tubes tend to require about one-fifth as much filament, or heater, power to deliver the same sound output as their earlier counterparts. Moreover, the amplifier carrying the modern tubes needs a power transformer only one-fifth the rating of its predecessor, and therefore one which is correspondingly cheaper to replace in case of burn-out.

Cost contrasts are even more drastic in the case of other replacement or emergency stock parts—filter condensers, for one example. Tubes, for another. True, it costs money to buy a new system, but it wastes money (altogether aside from the effect on the box office) to keep an old one operating.

Providing for Tomorrow

Still further, today's equipments contain provisions for their own modernization. The next important improvement, already here to some extent, is push-pull recording. Sound systems sold today are built with means for changing over their soundheads to push-pull operation, either at trifling cost or merely by pushing a lever at no cost at all. The old equipment that continues to plague the ears of the audience will have to be replaced tomorrow in any event, to permit use of push-pull tracks. It would seem sense to replace it today, giving patrons today's superior sound and the theatre lower operating costs, as well as the further benefit of ability to use push-pull tracks whenever offered by the exchanges.

F. Louis Friedman, who wrote "Lament of a 1925 Projector," on page 39, is a member of the sales promotion staff of the National Theatre Supply Company.

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Today's Motion Picture Requires Today's Projection Equipment

• You don't wait until tomorrow to sell today's picture, nor do you use yesterday's outmoded methods. The same policy is demanded by projection, which provides what you are selling

By HERBERT GRIFFIN

[*The timely and authoritatively supported counsel offered in the following paragraphs, was originally given, under the title, "Problems in Modern Projection," to theatre owners, managers and projectionists attending a so-called "short course" in theatre operation at the University of Oklahoma, May 20 and 21. Mr. Griffin, who is vice president of the International Projector Corporation, has kindly given permission for publication of the paper here, and the only changes have been a few bringing about a desirable reduction in length.*—THE EDITOR.]

HOLLYWOOD and the making of pictures have monopolized public interest in the motion picture field and it is easy to understand why so little is generally known about putting the picture on the screen. But those connected with the motion picture industry have less excuse for this lack of knowledge, and it seems to me should be better informed regarding the men, methods and materials which enter into the manufacture of projection equipment. The better theatres throughout the country, and these frequently include the small houses as well as the deluxe theatres, now recognize the importance of good projection and spare neither time nor money to make it as fine as possible. Many theatres—too many—are still indifferent to the money-making possibilities of good projection and do not give their projection equipment the care it deserves. Even a good projectionist striving in every possible way to secure excellent screen results can do little with inferior equipment, and when it is kept in a poor state of repair there is little inducement for the projectionist to take real pride in his work. Successful exhibitors now realize that a poorly lighted, unsteady picture is objectionable to an audience, even though not actually objected to, and are much more ready to support projectionists in their requests for good equipment kept in proper repair.

There is nothing new in the suggestion that "good projection and a clear steady picture on the screen are vital links in the studio-to-public chain." There is, however, something new in its application. It hasn't been through failure on the part of those engaged in the manufacture of projection equipment to emphasize its importance to the industry. The fact that there is not one hundred per cent good projection is because those using such equipment have been unwilling to appreciate its value. The exhibitor of motion pictures operating the larger or the smaller theatre in the largest or smallest city has only one thing to sell, and that is *projection*.

From the point of view of the exhibitor, projection and the elements which bring it about should be elevated, placed on a plane commensurate with the part it plays in the presentation of motion pictures. Projection is of vital importance. It is an indisputable fact that imperfect projection reduces the attractiveness of the finest production. And it must be admitted that while perfect projection does not raise the tone of a poor production, nevertheless, *a poor production properly presented has its good points enhanced and its poor ones glossed over.* The finest production in the world can be utterly ruined on the screen through poor projection, while the mediocre production can be tremendously raised through good projection. Projection should be considered on the basis of its results, the bearing it has on the success of the theatre, the satisfaction of patronage.

Good Projection Costs Less

Good projection actually costs less in the long run. If you have faulty projection, you also have expensive repairs of machines and reels, less box office receipts; while the good will value of your theatre is nil. But if you have perfect projection, you have larger box office returns and a high investment value in your machines, while the reputation of your theatre extends more and more every day.

The theatre that continually features good projection becomes known as a reliable source of good entertainment. Casual visitors become steady patrons. And steady patronage is the secret of success for the majority of motion picture theatres.

It is agreed that screen presentation is an important part of good showmanship and that if the projection is to be satisfactory the right kind of equipment must be used. It is also understood that the equipment must be kept in proper condition, and this of course will be to a considerable extent in the hands of the projectionist. But every mechanism is subject to wear and even under the most favorable conditions machinery may develop defects. The control of these things is frequently beyond the ability of either the manufacturer or the projectionist, and we must therefore carefully consider the importance of service in connection with motion picture equipment.

Dependable Servicing

Someone has said that "service is an important consideration in the purchase of any mechanical product and is the practical substitute for unattainable perfection in manufacture." We therefore should understand how very important service is. We know that auto manufacturers have put service on a carefully systematized and almost scientific basis. Their vast operations, their great engineering staffs and sales organizations enable them to secure facts and figures as to what constitutes adequate and practical servicing. In the motion picture industry we have not had the opportunity to do this, but all things considered, we have managed to develop an excellent standard of service for this field.

The efficiency and promptness of the service rendered by dealers is often really remarkable and they deserve great credit for the effort and sacrifices they make. The dealer knows that the reputation of a house may be seriously affected by a single shutdown and result in serious financial loss. It is, therefore, up to the supply dealer to render service with the least possible delay and this is often done under very difficult conditions. Great experience and good judgment are essential in competent dealer servicing as excessive liberality may prove costly, and too little service is sometimes a "penny wise, pound foolish" policy.

The exhibitor who is fortunate enough to require little service should not imagine that he is paying for the attention given to others, for ordinarily this is not so. The experienced dealer knows how to strike a fair average, *but in an emergency does not consider cost or his own convenience.* The failure of the theatre to open is so serious a matter to the owner that the conscientious dealer knows that it is up to him to do a lot of worrying and working until matters are properly straightened out. The exhibitor should, therefore, realize that although he may seldom or never require emergency service, it is there waiting for him should he need it. This constitutes a form of "trouble insurance" and it should be a real comfort to the exhibitor to know that he has someone upon whom he can depend should anything go wrong with his equipment.

The manufacturer may designate what he considers good service but it is the local

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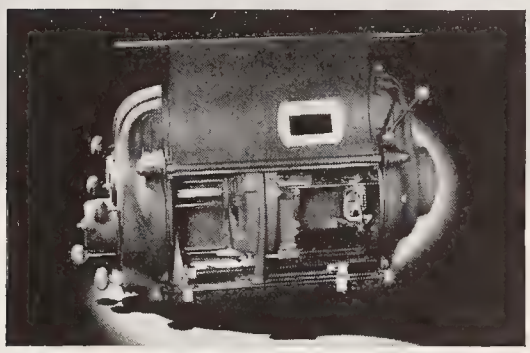


MODERATE sized theatres have long realized the hopelessness of getting a good picture on the screen with prevailing dense black and white films when using the dim low intensity lamp. Furthermore, satisfactory projection of colored films with the muddy yellow light of the low intensity was just as impossible. And the required brilliancy and sparkling snow-white light of the high intensity arc were denied them by prohibitive operating costs.

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man, the man on the ground, who must do the work, who must render the actual service. The manufacturer can only do his part by designating and supervising, and certainly he has tried to do this; the repair man is doing his part; it is then up to the exhibitor to do his share in maintaining service. The exhibitor, as a good business man, will wish of course to buy equipment as cheaply as possible, but price should not always be the chief consideration. In many instances price cutting is a two-edged sword which injures the buyer as well as the seller. Exhibitors should purchase equipment through a reliable supply dealer selling genuine parts—and pay a fair price for them.

Design Standards

The difficulty does not lay so much in making careful inspection, but in maintaining the necessary high manufacturing standards at all times. There are very good reasons for maintaining very close working tolerances in the production of motion picture projectors and sound reproducing equipment and these should be more thoroughly understood. A professional motion picture film, when projected to the screen, is magnified many hundreds of times. To begin with, the picture on the film itself has an area of less than one-half of one square inch, and it is projected to screens as large as 30 feet high and 40 feet wide. The picture must be absolutely steady in the projector both vertically and laterally in order that this requirement may be maintained. After all, the so-called motion picture is nothing more than an optical illusion and this illusion can be sustained only through the use of accurately made apparatus. The projection of a feature picture of, say, 10,000 feet in length, means that *every time the picture is projected,* 160,000 *rock-steady still photographs are projected to the screen in rapid succession,* each picture being so slightly different from the preceding one that the illusion of motion is obtained.

In standard projection exactly 24 of these separate pictures are projected to the screen in every second of time, and each separate picture is moved into the light beam in one ninety-sixth of a second. The picture remains stationary at the aperture for one thirty-second of a second, during which period it is projected to the screen twice, each time for one ninety-sixth of a second, making a total projecting period per frame of one forty-eighth of a second. During the period in which each picture is moved down into position in front of the aperture plate it is necessary to cut the light from the screen. If this were not done only long streaks in black and white would be perceptible to the audience. It is necessary, therefore, that the shutter be very accurately timed with the intermittent movement. If only this single shutter blade were used during the projection cycle a very objectionable flicker would be apparent and it is necessary therefore to introduce a balance blade of equal proportions to the cut-off shutter and thus in modern equipment flicker is practically completely eliminated.

If the projector mechanism is not accurately manufactured, or if the parts thereof are worn to any extent, the accuracy of the timing between the intermittent movement and the revolving shutter is destroyed and we have what is known as "travel ghost." Travel ghost is simply a streaking of the highlights in the projected picture due to the fact that the cut-off shutter does not exactly coordinate with the film motion, and this is due to wear in the gear train. It follows, therefore, that it is necessary at all times to maintain projection equipment in first-class operating condition if patrons of the motion picture theatre are to get the fullest enjoyment for the money they pay at the box office.

The production of an intermittent movement to function properly requires extreme manufacturing skill, first-class materials and highly specialized manufacturing equipment. The parts of this unit must be produced with tolerances not exceeding plus or minus one-ten-thousandth part of an inch. The intermittent movement comprises what is known as a star and cam. Attached to the cam is a small pin, one-tenth of an inch in diameter, manufactured with practically no tolerance at all, and *it is this little pin which must in the course of a year, under average projection conditions, accurately place before the aperture plate of the projector mechanism almost two hundred million separate pictures, each one projected to the screen with rock-steadiness!*

It naturally follows that if the intermittent movement, which has been so well named "The heart of the projector," properly performs its function, all of the driving mechanism—gears, spindles, shafts, bearings, etc.—must be made with equal precision *because in no other industry is a piece of equipment called upon to operate continually without breakdown.* If projection and sound reproducing equipment fails, the entertainment value which the customer has purchased is lost, and this may result in refund of box office receipts and may lead to patrons going elsewhere for their entertainment.

I shall not dwell at any length on the problems of sound reproduction, but it is obvious that high quality reproduction of sound in the theatre depends equally on the high quality of the sound heads, the amplifier, the speakers, and other associated apparatus which forms a part of the whole projection system and depends also to a very great extent upon the proper functioning of the projector mechanism.

Meeting Today's Needs

One of the most serious problems of modern motion picture projection is how to serve the needs of theatres of today and at the same time anticipate their requirements tomorrow. We cannot wait until we see the "whites of the eye" of a situation. We must have long-range vision which enables us to view conditions which are out of our sight. A particular instance of this is stereophonic recording, which may be perfected in a few years or may take much longer. This is not the time to discuss the merits of stereophonic recording, but in the design and manufacture of our sound systems we have anticipated such changes as these and our equipment is adaptable to dual channel stereophonic recording when and if it comes.

With the great improvement in film producing technique, more particularly in connection with the faithful rendition of color and the increasing size of theatre screens, has come the necessity for better illumination. With increase of illumination has come an increase in the amount of heat in the light beam and the necessity for protecting the film in transit through the equipment from the strains which cause "buckling," which in turn destroys the definition of the projected picture. With the proper placing of the revolving shutters and with the provision for quickly moving hot air from the aperture plate and film handling surfaces, any injury which might be done has been reduced to an absolute minimum.

It is a far cry in the motion picture industry, although not so long as time is reckoned, to the days when a moving picture machine, so-called, consisted of a very flimsy projecting equipment in which all the parts were entirely exposed to dirt and dust. The reel of film to be projected was supported on a reel hanger without any thought of guarding it against injury or fire. The film after leaving the intermittent movement was run into a bag without any take-up apparatus of any kind and the picture projected by means of an oxy-acetylene tank and a lime stick. The whole equipment weighed less than 100 pounds. That was only thirty-five years ago! Compare this with the modern Simplex projection and sound reproducing equipment made available by International Projector Corporation today. The Super-Simplex and E-7 projectors are notable examples of research and development. Cleanliness and ease of operation are a paramount consideration in the highly specialized art of projection as it exists today. The modern Simplex projector is so designed that the many assemblies, more particularly the film trap, the gate, the intermittent movement, etc., may be readily removed for repair, replacement and cleaning, and a little attention on the part of the projectionist is all that is required to see that deposits from the film are removed from the sprocket teeth, tension shoes and film trap runners. Lubrication of the entire mechanism is possible through the simple pressure of the finger on a lever which forces well filtered oil under high pressure to all bearings.

Our modern projection problems are to supply equipment that gives audiences the best possible entertainment—the problem of theatre owners, managers and projectionists, is to keep it maintained in such condition that patrons will enjoy each performance to its fullest.

F. H. RICHARDSON'S COMMENT

More Sleuthing on Intermittent Flicker

GUY COWAN, projectionist at the State Theatre in Worthington, Ind., has a case of intermittent flicker which he describes thus:

"I'm having some trouble that has got me down. It's a case of intermittent flicker, concerning which there have been two articles in your colums recently, which I read carefully, but no soap.

"Starting at the beginning: We have two Motiograph projectors, not new, but they have been kept in good condition. They have two-blade front shutters. Low-intensity light sources pull about 23 amperes through two Garver rectifiers. Projection distance is 72 feet, screen image 12 feet, 8 inches by 9 feet, 6 inches. Both projectors are equipped exactly alike. Good screen illumination.

"Recently one projector developed a bad case of flicker; at least it shows up bad on light scenes. It happens, by actual count, 25 times a minute. Other projector light is clear as crystal. I have tried five different shutters, including a three-blader; also, the shutter from the other projector. I have exchanged complete shutter movements, also the gear train, and have exchanged rectifiers. I have tested speed and found it to be exactly 90 feet per minute. The flicker cannot be caused by the intermittent movement, since it is the same with the projector running empty. I have been projecting since 1926, but have never encountered anything like this. To a considerable extent it resembles the flicker we used to get with a.c. arcs.

"There are many things outside my own trouble that I would like to talk over with you, but guess I had better save them. One thing, though—may I suggest that it does not require a million dollar house and a hundred-dollar-a-week projectionist to place a decent screen image and good sound before audiences. Taking it up one side and down the other, I believe most of us chaps in towns of around 2,000 population try just as hard as the Big Boys do, and if we have the co-operation of friend manager, as I really have, we do a pretty good job, too."

Commenting on your last first, there is an excellent reason why very many small-town men might be able to show up "Big Boys" considerably. When troubles, big or little, come to one of the big city rooms, the projectionist well knows that nearbv are engineers ready to respond to a mere phone call. But with the small-town man it's very different. Expert help is perhaps a hundred miles away, so it's up to him! And, by golly, unless it is something very serious he had better be able, not only to



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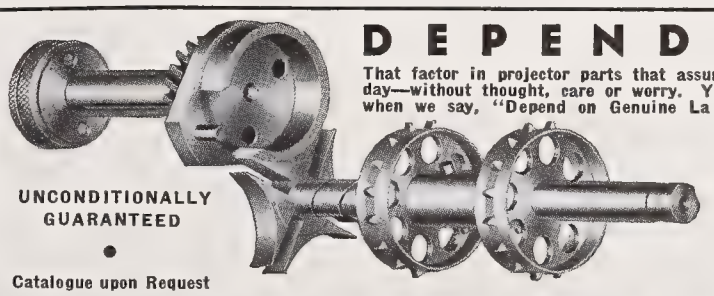
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find the trouble, but to remedy it, too, at least temporarily.

And now as to friend Cowan's trouble. This intermittent flicker matter is being reported quite often lately, so I have been discussing it with several projection engineers, including Herbert Griffin, executive vice-president of the International Projection Corporation. Mr. Griffin's diagnosis sounds particularly logical. It goes like this:

The only thing that suggests itself to me is that there is something wrong with the projector's wiring. Looks like either a loose connection somewhere or an intermittent ground.

The rectifiers are okay, since he has tried both in the offending circuit. Normally it would be presumed that the trouble was caused by a defective rectifier tube. Mr. Griffin suggests that a temporary direct line be run from the panel board and hooked in the rectifier to the projector which gives the trouble in order to ascertain whether or not the regularly installed wiring to this projector is in any way defective.

Film Damage of Obscure Origin

FROM W. Allyn Butterfield, projectionist of Napoleon, Ohio, comes this problem:

"You will find in the center of reverse side of the two enclosed film clippings, a straight, thin scratch. These clippings are from a new print, hence the damage evidently was caused by some fault in my projectors, though I am unable, after very careful examination, to find any such fault. My Motiograph projectors, Model K, are two years old but in excellent condition. Soundheads are Western Electric with curved sound gate, mounted on W. E. bases, with hold-back sprocket in takeup magazine, latter having rollers in excellent condition.

"So far as I am able to determine, the film contacts only at its edges all the way through the mechanism, therefore the question is: How is that scratch inflicted through the film's center? Everything is clean; all rollers turn freely. I take real pride in putting on good screen and sound results, even if we are in a small town. Such a report from the exchange is to me a black mark."

Friend Butterfield has the right spirit. While it is possible the damage was done by one of his projectors, that is not necessarily true. Moreover, if other prints have passed through both of his projectors without injury, is not their innocence pretty well proven? The injured print is a new one, but don't let anyone tell you it has never been projected until you received it. The chances are at least ten to one it has, possibly by the exchange itself. Moreover, it has been wound upon a reel, and in that process such damage *could* be inflicted. Not probable, but nevertheless possible, as is proven by an odd case that came under my own observation some while back.

I was in the office of the manager of a large exchange when an inspector entered bearing a new print just received, which she had wound upon a reel. In mounting the paper binder, she noted a scratch mark on the back of the title, very closely resembling the one Butterfield presents, which was found to extend back indefinitely. The manager was about to order the print returned. Observing that the inspector's fingers were bound with tape, I asked that she step to a rewind in the manager's office and rewind the print exactly as she had previously done. The inspector held the film lightly between her thumb and tape-bound fingers. Examination of that tape disclosed a minute but very sharp particle of steel embedded therein.

A scratch mark on a new print is not necessarily evidence that a projector inflicted it. Butterfield has carefully and thoroughly examined the film tracks of his projectors and found nothing wrong. One guess is as good as another. My own is that Butterfield is wholly blameless.

Yet another curious case of film scratch is reported by Raymond Dilloway, projectionist at the Strong theatre, in Burlington, Vt. He has sent samples of film, each third frame of which shows a tiny abrasion of the sound track.

Now, a projector sprocket wheel circumference is just equal to the length of four frames, hence it could not inflict the same damage in exactly the same place in every third frame, though it might in every fourth one. What the cause could be, I cannot even guess without examining the equipment. What do you fellows think?

Recollections That Show Past is Still with Us

FROM a Missouri theatre owner who was once a projectionist, comes this newsy letter:

"Dear Dad Richardson: I have followed your articles since the early days of the



Members of Local 182, IATSE and MPMO, in Boston, and their guests, at the banquet which climaxed the monster celebration in May of the local's 30th birthday. The affair also marked the long tenure of Thad Barrows and J. F. Burke as, respectively, president and business representative. Other officers of Local 182 are Bernard McGaffigan, vice-president; Joseph Rosen, treasurer; Albert R. Moulton, financial secretary. The local has over two hundred members, plus twenty apprentices.

Moving Picture World. Occasionally have written you for advice. This letter is not for publication, but just that I feel the urge to write. [Well, he can't kick if I withhold his name, can he?—F.H.R.]

"I am not a projectionist, machine operator or what have you, but the owner of a smalltown theatre. Don't fancy bragging, but will stack our screen results up against any. Moreover, our sound is nothing to be sneezed at.

"Yes, once I was an 'operator,' before the days of the specialized projectionist. Have presided over an Edison Universal and Exhibition model, both one- and two-pin movements, Powers 5 and 6B, Lubin, Selig Polyscope, Pathe, Standard 4, Edison Super Kinetoscope, Motiograph DeLuxe, Monarch, Simplex (though not its latest models), and one that I believe was called the 'Royal.' So you see I have pretty well been through the mill. Of all the projectors made I liked best the old reliable Powers, with its roller pin intermittent movement.

"In the last issue of BETTER THEATRES you said you were unable to recall name of the projector Frank Cannock made prior to the Simplex. Was it not the Edengraph? [It was.—F.H.R.]

"Now don't laugh when I say that we are using a pair of Powers 6B's in my theatre, and are doing so by choice. We just like them! Have probably spent enough on replacement parts to buy two new projectors. Save for the frames and flywheels, I guess there is nothing of the original mechanisms left. But, kept in repair, they give us no trouble. Have them completely overhauled every six months. I don't write many letters, but when I read your article, the old days came back to memory, with this result."

And the result is welcome, indeed. There are hundreds of old-time projectionists who like to hear from and about others whose experiences of projection go back to the early days.

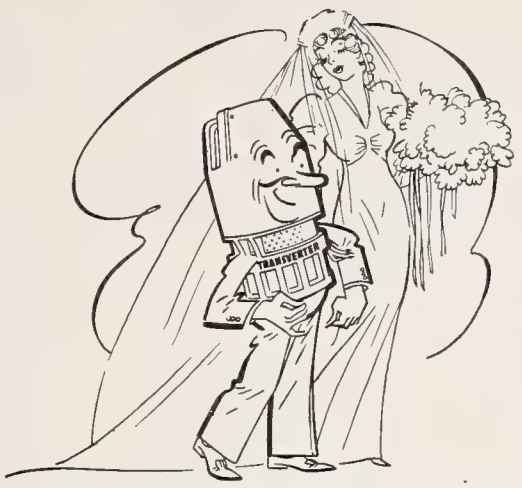
One error occurs, however. The Edison Kinetoscope was not placed on the market; just two or three of them were installed in theatres on trial. Some fault developed. Then about that time, a disastrous fire occurred in the Edison plant and all the jigs, dies, etc., were destroyed, whereupon Mr. Edison sold out all his projector manufacturing business to the Baird Company, which itself dropped out of sight not long after.

●

Takes Over Carbon Stock

THE ENTIRE stock of "Sun-Arc" projection and photographic carbons, imported from the Champion Electric Works, London, and Compagnie Lorraine de Charbone, Paris, has been acquired by the S. O. S. Cinema Supply Corporation of New York. The latter announces that it will continue distribution of these carbons under the Sun-Arc trade name as well as under their own International label.

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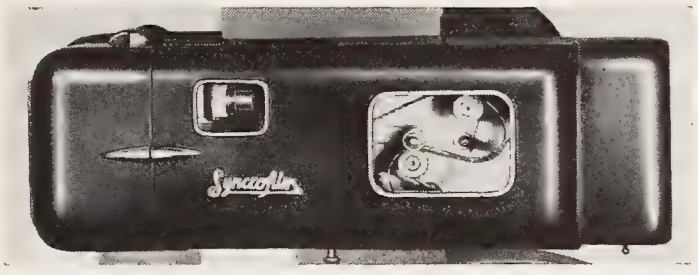
Consult: National Theatre Supply Co.; in Canada, General Supply Co., Ltd.; or write us.

The Hertner Electric Co.

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CLEVELAND, OHIO, U. S. A.

Exclusive Manufacturers of the Transverter

SYNCRO-MAGNETIC



THE SOUND HEAD WITH THE MAGNETIC STABILIZER

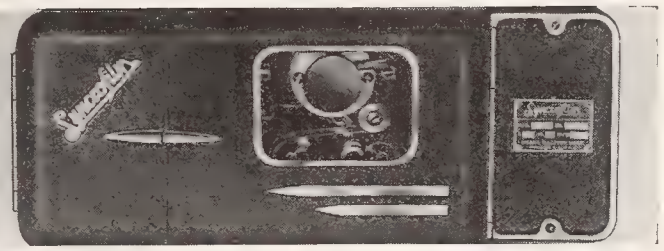
The revolutionary magnetic rotary film stabilizer gives true "flutter free" reproduction. Designed for push-pull recordings. New optical system designed for new type film recordings. Easy to install—Easy to operate. Distributed by leading theatre supply dealers in all principal cities. See your dealer now.

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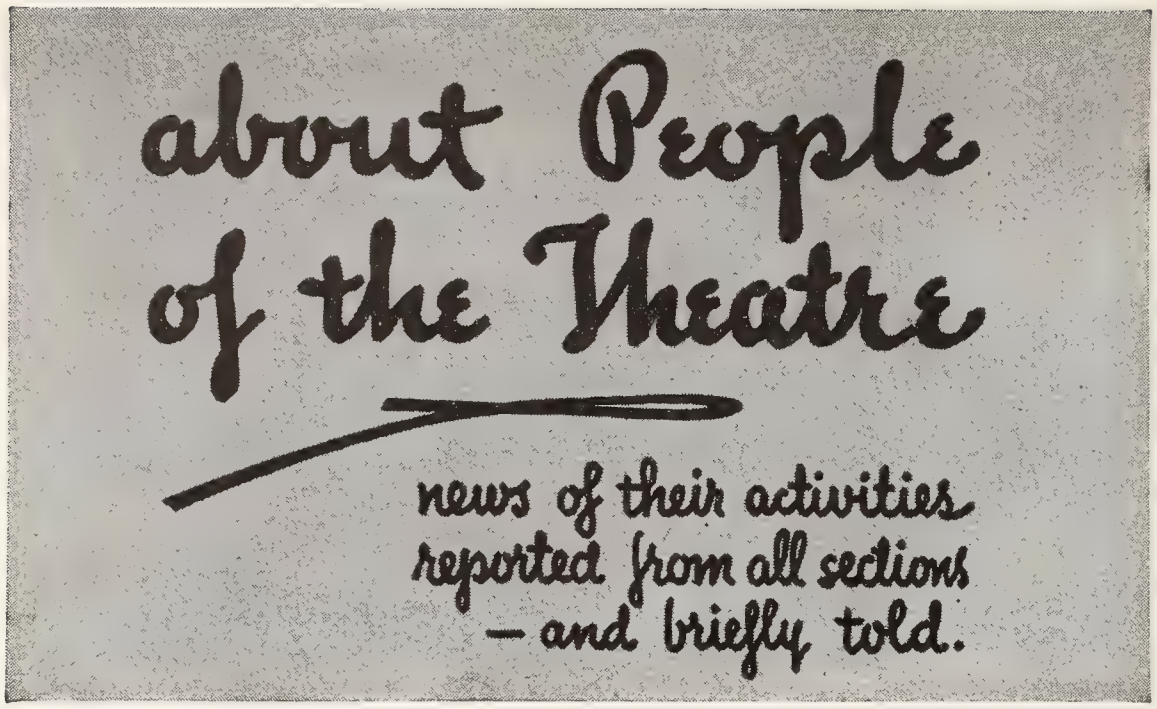
PRECISION ALL METAL

REFLECTORS

distributed by NATIONAL THEATRE SUPPLY CO.

MANUFACTURED BY HEYER-SHULTZ INC.

Next Issue—Special Material on Auditorium Seating.



PHIL BAROUDI has closed his Happy Hour in North Creek, N. Y., for remodeling. The theatre will be reseated and completely modernized.

E. C. SHRIVER, formerly Altec branch manager in Cincinnati, Ohio, has been appointed manager of the company's Western district, with headquarters in Los Angeles. H. W. DODGE, former Western manager, has been named Altec headquarters staff representative on the west coast.

The F & Y Building Service of Columbus, Ohio, has been awarded the contract for the building of a new 600-seat house to be called the Westmor, at Huntington, W. Va., to be operated by BERT HUKLE, who also runs the Roxy in the same city.

The DeKalb in Decatur, Ga., is to be remodeled. Plans call for a new lobby, a new front, the installation of an air-conditioning system, new seats and redecoration. The house is one of the Lucas & Jenkins holdings.

BILL CLARK has reopened the Colonial in Waddington, N. Y.

NICK KOTSIS has begun remodeling of his Oswego theatre in Oswego, Kans.

FREDERICK VAN DOREN has opened his new 600-seat Tower in Waterbury, Conn.

L. J. CARKEY, who operates the Family and Carole theatre at Utica, N. Y., is taking over the Lyric, Tupper Lake, N. Y.

W. D. FULTON has finished the installation of new seats and decorations in his Strand in Kansas City, Mo.

BILL REISINGER has been appointed manager of the Loew-Poli Bijou theatre in New Haven, Conn., after being associated for ten years with Loew's at Dayton, Ohio. BILL ELDER, former Bijou manager, is at Loew's in Harrisburg, Pa.

JAMES PAPAYANAKOS has opened the new Star in Potsdam, N. Y.

JOHN DALE recently opened the 250-seat Everton in Everton, Mo. The house had been dark for some time.

PHILIP J. MARGET, real estate and theatre operator of Boston, Mass., has purchased the Majestic theatre property in West Springfield, Mass., from the Medford Trust Company. Immediate plans are being made for the complete renovation of the house, including the installation of new seats, sound equipment and an air-conditioning system. The theatre will be operated by Majestic Amusement Corp.

ROSSI BROTHERS of Schroon Lake, N. Y., are reopening their Strand theatre there, and have also taken an option on the town hall in Woodstock, N. Y.

LOU GOIDEL and MAX COHEN have taken over the Lido theatre in Brooklyn, N. Y. Messrs. Goidel and Cohen have given up the operation of the Paras Court theatre in the same borough, after having run the house for the past three years. A suit for $25,000 has been filed by Mr. Goidel and Mr. Cohen against the Aventi Realty Corporation, owners of the building which houses the Paras Court. The complaintants claim that the owners leased the upper floor of the building for a dance hall, which tenancy allegedly made the building unsafe and forced Messrs. Goidel and Cohen to give up their lease.

■ ■ ■

PAUL JONES, manager of the Saenger at Pine Bluff, Ark., has announced that a new marquee and new seating will be installed.

Extensive alterations are to be made on the Metropolitan theatre in San Francisco. Plans have been drawn by Jorgensen & Deichmann, San Francisco architects.

JOHN G. EVINS, owner and manager of the Plaza and Tenth Street theatres in Atlanta, Ga., has announced his candidacy for the city council.

EDWARD L. THOMPSON has purchased the equipment, lease and furnishings of the Aero theatre in Santa Monica, Calif., from SYLVIN BILSKY.

MR. AND MRS. GENE MCLAUGHLIN, owners of the Croft at Bancroft, Ia., have bought a theatre in Traer, Ia. Mrs. McLaughlin has gone to Traer to take charge of remodeling operations on the house.

The Stanley, with a seating capacity of 621, and located at Seventh Avenue and 41st Street in New York City, has been acquired by the Brandt circuit. The Landon Theatre Corporation, of which LOUIS SCHNEIDER is president, was the former operator of the house.

The Twenty-nine Palms Theatre Corporation has been incorporated at Twenty-nine Palms, Calif., with a capital stock of $150,000, by ZENA SHERWIN, JEAN A. MILLER and G. M. BOWERS.

J. A. TUCHEK of Cresco, Ia., is remodeling his store building on Market Street in that city, constructing a 40-foot extension at the rear, for the purpose of opening a motion picture theatre with a seating capacity of 360. Plans call for an opening date around July 1.

The Grand theatre at Yoakum, Tex., was damaged by fire recently, with a loss estimated at several thousand dollars. A short circuit in lighting wiring is believed by fire authorities to have been responsible for the blaze.

■ ■ ■

WILLIAM G. LEEFERS of Cedar Rapids, Ia., who recently took over the equipment of the Cozy theatre at Fayette, Ia., formerly operated by LESTER ANDERSON, has remodeled the house and reopened it under the name Fayette. Remodeling enlarged the capacity to 232. Plans call for an installation of three more rows at a later date.

MRS. VERA JANE PEASE, who has been called the first woman motion picture theatre owner in the world, having built and operated a theatre at Corona, Calif., during early film days, recently completed a survey of California itinerants and her findings have been placed in the hands of President Roosevelt for study.

MILES A. GOLDRICK, assistant foreign manager of ERPI, has departed for an extensive tour of inspection of the company's interests in the Far East. Before departing on the China Clipper May 28, Mr. Goldrick conferred with ERPI officials in Hollywood.

H. M. JOHNSON has leased the Uptown at Arnolds Park, Ia., from MRS. A. W. MCKINNEY.

HARRY NEWLAND is reopening the Windham in Windham, N. Y., a summer resort center in the Catskill Mountains.

Strand Amusement Company will renovate the interior of the 750-seat Rialto in Bridgeport, Conn., during this coming summer, and he expects to install a new front and marquee on the Hippodrome in the same city.

CHARLES HOLTZ is building a theatre in Sacramento, Calif., at an estimated cost of $100,000. The new house will be called the Colonial, and the architecture will be in keeping with the name.

The Capitol theatre at Elizabethtown, N. Y., in the Adirondack Mountains, is scheduled for early reopening by DAVE ROSENBAUM, who also operates houses at Ausable Forks and Keeseville, N. Y.

JOHN H. DANIEL, 52, vice-president of the Atlanta projectionists' local, and projectionist at the Rialto theatre in Atlanta, was killed when the car in which he and Mrs. Daniel were traveling from Columbus to Atlanta crashed into a telephone pole. Mrs. Daniel received injuries. She and two sons survive Mr. Daniel.

A roll top desk is not only old-fashioned but destructive as well, according to the experience of B. M. MERRILL of the Edgar theatre, Edgar, Neb. Mr. Merrill, in closing his roll top desk, knocked off the head of a match, which bounced into a waste paper basket. By the time Mr. Merrill noticed the ensuing blaze, the fire was out of hand. Result of the accident was a $3,000 theatre loss with no insurance to cover the damage, it is reported.

AL MINOR will erect a theatre at Burbank, Calif., to be called the Magnolia.

HERMAN SUSSMAN, president of the Constance Theatre Corporation, has remodeling plans calling for $20,000 in modernization work on his Colonial in Amenia, N. Y.

Work has been launched on the construction of the Mission theatre at Santa Clara and Ash streets in Ventura, Calif., for MRS. JENNIE DODGE. The cost of the house is estimated at $70,000.

DEWEY KISER, formerly of Fairmont, Neb., has leased the Roxy at Alta, Ia., from the American Legion. The house was formerly operated by Lowell Riddel.

■ ■ ■

NORMAN RANDALL has been promoted to the post of assistant manager of the Paramount theatre in New Haven, Conn. Mr. Randall succeeds GEORGE REISING, who has resigned.

MRS. L. E. VAN BUREN has reopened her Van Buren in the summer colony sector of Cairo, N. Y.

D. DONNICI has redecorated and reequipped the Palace theatre in Kansas City, Mo. Mr. Donnici has operated this house for 25 years.

Morris Amusement Company of Boston, Mass., is reopening the Colonial in Utica, N. Y., as a motion picture theatre. The house had been offering combination vaudeville and burlesque.

M. B. PRESSLEY is taking over the operation of the Plaza at Appleton City, Mo., from CRUMP TAYLOR. W. L. PRESSLEY, son of Mr. Pressley, will operate the house. Mr. Pressley also operates the Globe, Savannah, Dixie, Belton and Binney in Pattonsburg, Mo.

LEE SPROULE, veteran exhibitor, has taken over the Mac theatre at McPherson, Kans., from E. E. TAGADEN. Mr. Sproule has sold the Cozy in Ottawa, Kans., to A. M. STRAFFUS.



James Edwards, Jr., Los Angeles operator, again orders a decided departure from the conventional for a new theatre in the town of Temple on the outskirts of Los Angeles. Mr. Edwards' barn-style Tumbleweed theatre in an outlying Los Angeles subsistence community was described in Better Theatres about a year ago. The Temple theatre, with a frontage of 150 feet, will be of modified Cape Cod architecture. Above is a rendering of the exterior design by S. Charles Lee, Los Angeles theatre architect. Mr. Lee was also the architect of the Tumbleweed.

about People of the Theatre (continued)

W. L. JONES, national service manager of RCA, has announced several promotions in that company's service division. ADOLPH GOODMAN has been appointed to the post of assistant manager of the RCA national service division in charge of all Photophone service activities. CARL JOHNSON has been transferred from the office of Kansas City district service manager to the Camden, N. J., office to promote the sale of RCA sound reproducing equipment. Mr. Johnson has been succeeded in his former position by BILL HARDMAN, formerly of the national service office staff at Camden. N. A. WILLIS, field engineer of the Baltimore, Md., service district, and ADOLF LOF of the New York staff, have won promotion similar to that of Mr. Johnson. F. M. ARMSTRONG has joined the staff at Baltimore to replace Mr. Willis, while A. P. WARK, night emergency man in New York, succeeds Mr. Lof. Mr. Gibbons has been named to Mr. Wark's former position.

SAMUEL WHITESIDE, JR., of the American Seating Company, Chicago office, has joined the organization's staff in Kansas City, Mo., under Hal Perrin.

An air-conditioning system will be installed in the State Theatre in Oklahoma City, Okla., according to ROBERT PFOTENHAUER, manager. The installation will be handled by the United States Air Conditioning Corporation, with HERMAN NOTTBERG, JR., in charge. Cost for the improvement will be approximately $20,000. The new system is to replace an air-washer and ventilating system used for the past three years, since the opening of the house. Filter compressors will provide 80 tons of refrigeration.

The Mission Hills theatre in Johnson County, near Kansas City, Mo., has been renamed the Dickinson. The house is owned by GLEN W. DICKINSON.

The Harmony theatre in Harmony, Minn., operated by J. M. ROSTVOLD, was damaged recently by fire, with a loss estimated to have been in excess of $10,000.

ROSE M. POOLE, president and manager of Klamath Theatres, has entered into an arrangement with United California Theatres, associating her properties with the latter circuit.

Architects are working on drawings for the rebuilding of the Waller theatre in Laurel, Del., according to R. H. WALLER, former manager. The Waller was severely damaged by fire several months ago.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color hoods
Cutout machines

D
Dimmers
Disinfectants
Drain pipe, cleaners

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G
Grilles, ventilating

H
Hearing aids
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S
Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket destroyers
Ticket issuing machines
Transformers

U
Uniforms
Upholstery fabrics

V
Vacuum cleaners
Vending machines
Ventilating systems

BETTER THEATRES
Rockefeller Center, New York
Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1..... 6.....
2..... 7.....
3..... 8.....
4..... 9.....
5..... 10.....

Remarks (or any items not listed above):.....
.....
.....
Name..... Theatre..... City.....
State..... Seating Capacity.....

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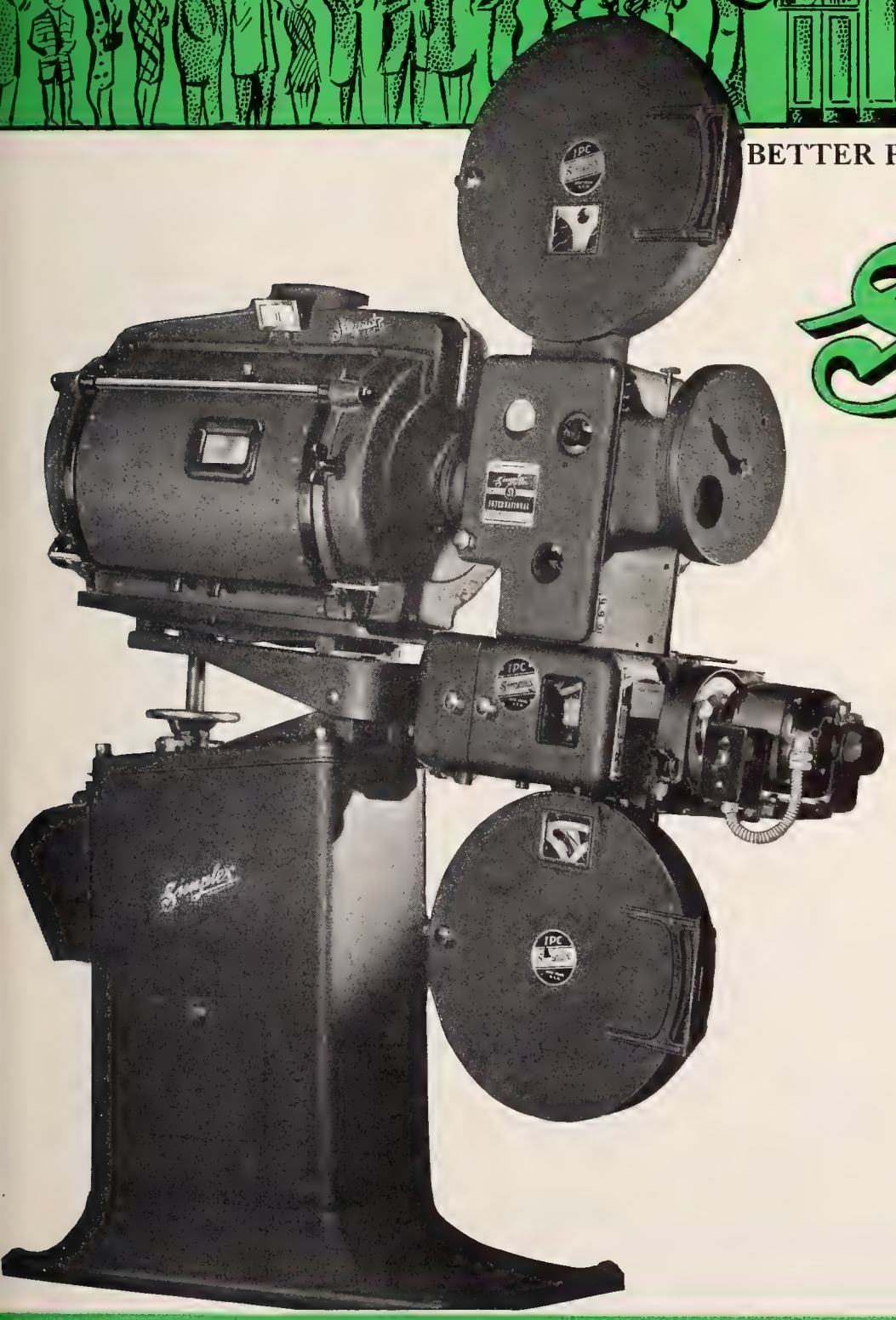
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You wouldn't call this the modern way to go picnicking

It's just as old-fashioned to use an outmoded sound system for modern movies!

Modern Sound will "up" your takes!

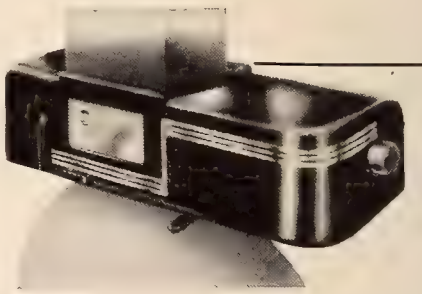
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THE importance of movie sound is reflected in the attention it is given by Hollywood studios. They invest fortunes in sound recording equipment because they know better sound means better box-office.

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And it's *low* in cost! Ask your RCA Photophone representative for details.

Better sound means better box-office—and RCA Tubes mean better sound



Only the New Magic Voice of the Screen offers all these Features!

Constant film speed is assured by famous RCA Rotary Stabilizer! This new Magic Voice also offers you new styling, new protection, new convenience, new added reserve power and many other outstanding features!

• • •

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RCA **PHOTOPHONE**

MAGIC VOICE OF THE SCREEN

RCA Manufacturing Company, Inc., Camden, N. J. • A Service of the Radio Corporation of America

MOTION PICTURE HERALD

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"Earthbound"

"Susan and God"

"Tear Gas Squad"

"On the Spot"

"Safari"

"Rocky Mountain Rangers"

"Love, Honor and Oh, Baby"

"Gestapo"

"Conquest of the Air"

Trust Suit:

The Battle of Foley Square Opens

as

Neely Bill:

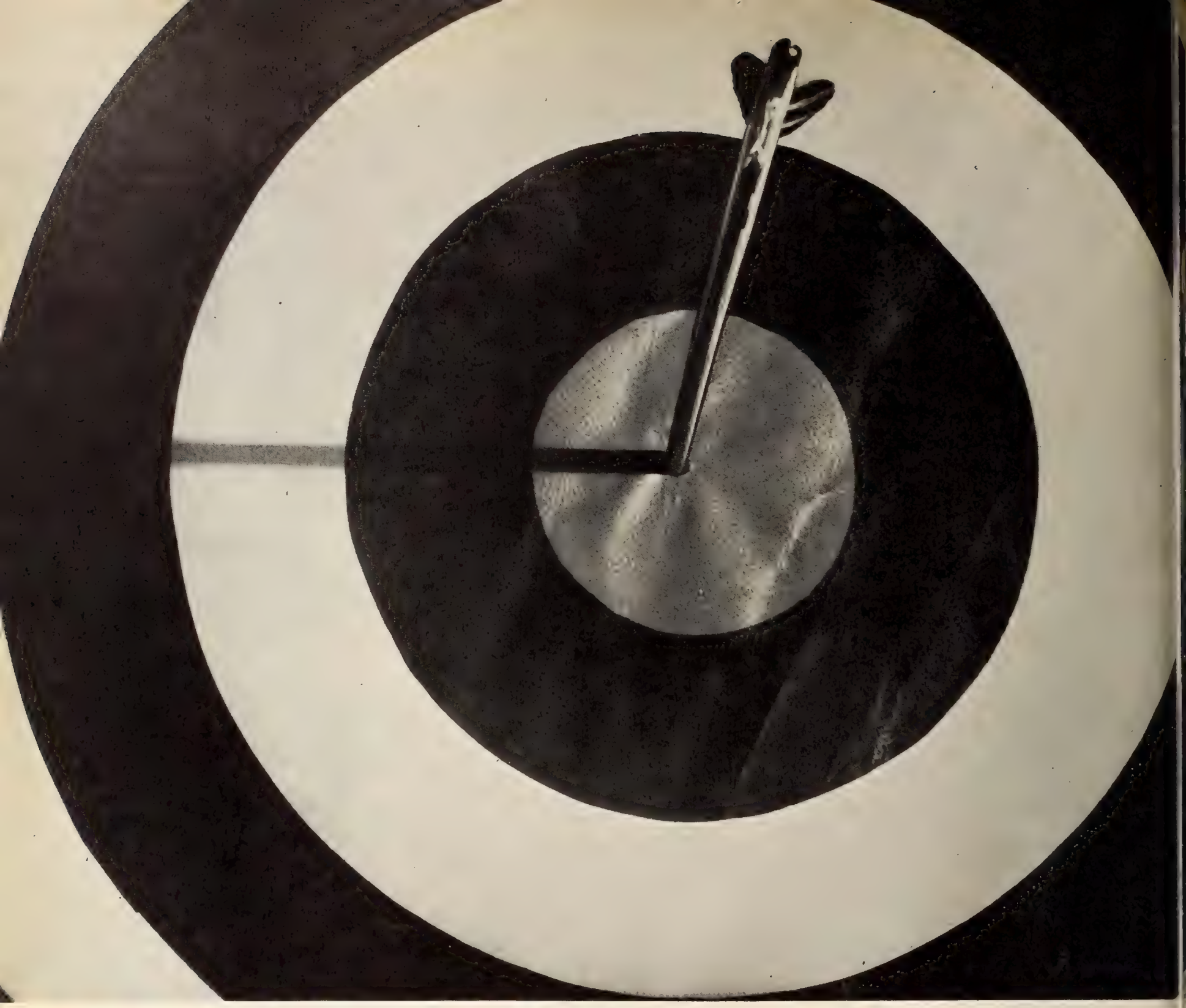
The Battle of Washington Ends

COLUMBIA PLANS 44 FEATURES

WARNER BROTHERS TO HAVE 48

VOL. 139, NO. 10 JUNE 8, 1940

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Edward Bowes, Mng. Dir.

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel Based on the Play "Waterloo Bridge" by Robert E. Sherwood Directed by Mervyn LeRoy Produced by Sidney Franklin An M-G-M Picture

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2 WEEKS WASHINGTON
2 WEEKS ATLANTA
2 WEEKS PITTSBURGH
2 WEEKS BRIDGEPORT
2 WEEKS HARTFORD
2 WEEKS NEW HAVEN
2 WEEKS MILWAUKEE
2 WEEKS SAN FRANCISCO
2 WEEKS LOS ANGELES
(playing two theatres, day and date)
2 WEEKS BOSTON
(playing two theatres, day and date)
2 WEEKS PORTLAND

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THE WARNER MEN ARE MEETING

. . . THE WARNER MEN ARE MEETING

THERE'S BIG NEWS COMING!

...ARNER

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PITTSBURGH

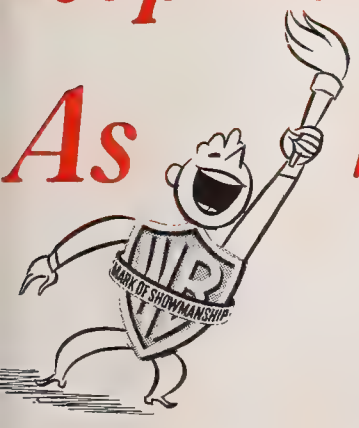
This Monday

AND

CHICAGO

Next Monday

Keep Watching!  *Keep Listening!* 

As 

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LIONEL ROYCE • SIG RUMANN

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Associate Producer Harry Joe Brown
Directed by Archie Mayo
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20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139. No. 10 June 8, 1940

ON TRIAL

THIS is a year of ordeal for the motion picture and its masters. The screen's world from London to Tokyo is all but lost to war. At home in America it is deep in conflict of serious order.

Down in New York's Foley Square the organized industry is on trial in Federal court for everything that it has done for two decades, save the making of pictures.

In Washington the entire structure of the industry has been under inquisition in the interminable debates and contentions of the Neely Bill hearings.

But more importantly than all this, the motion picture is also very much on trial before its customers, the patrons of the box office—and that is on the subject of the making and presentation of motion pictures.

A great deal is being said behind hand about that.

The motion picture's controlling personnel can properly be much concerned about Washington and Foley Square, but the blunt fact is that that's just their troubles in which the box office public is not nearly so much interested as in pictures, entertainment.

The organized industry can win or lose actions at law and the public will not be caring very much. That same public, though, seems to care very much indeed about its theatre and pictures.

Nothing that is to be decided in courts of law, or in new legislation, can be quite as important as the progress of the motion picture on trial as entertainment before its patrons.

THUS far, conveyance to the exhibitor and the theatre about the plans and product promises of 1940, taken as a whole, is not overly laden with verve. A great deal that has been heard, the most that has been heard, has been about devices for making the customer pay more for the product—and, if the advocacy of longer runs is to be taken at par, all this is with an inescapable assumption that, while paying more per picture, the customer will be seeing fewer of them. So farther and farther, the trend of such a program of bigger and fewer is to make the motion picture less and less the mass entertainment it has been, taking it farther away from that broad basis of wide popular support as the universal entertainment which has given it stability, success.

And, while the furore of discussions has been of curtailments in product, it is to be observed that compilation of the product announcements, complete this week, gives a total contemplated output of almost exactly as many pictures as before. That has been, to be sure, along with much use of the term flexibility, which may mean what it says, or indecision.

Developments in the organized and controlled screen world in the last few months have not included improvement of the status of the motion picture.

The devices applied to picture merchandising addressed to the public have been more coercive than constructive.

The struggle seems to have been addressed at maintaining within the industry a certain status quo, not an effort at adjustment to the day and times, attunement to taste and buying power.

Examination of payroll reports would indicate that the industry is abundantly supplied with pricefully important talent in all departments, creative and executive. The figures are enough to make one seek a paraphrase for that line of Omar's: "I sometimes wonder what the vintners buy one-half so precious as the stuff they sell." With such clustered golden grapes of genius one might guess the product must be perfect, leaving the problem entirely in the shortcomings of the customers.

THE state of uncertainty is of course getting around to that matter of the customers. There is, for instance, that project for a Gallup poll. With all due respect for Dr. Gallup's scientific sampling technique, it must be observed that Gallup polls appear to be these days rather a sort of fashion, a new method with hint of miraculous divination.

All that any poll can do is to ask the customers.

The motion picture and its showmen have been asking the customers many a year. They are still asking every night from about fifteen thousand marquees. The public has been answering, too.

Apparently there are those who hope to get a more pleasing answer by asking someone else.

Hollywood holds almost all the picture-making skills and talent in the world.

Hollywood has made the world's greatest motion pictures, ever since Hollywood began. It can and will continue to do that.

But in increasing ratio as Hollywood has grown rich, grown powerful, considerations that have had much more to do with prides and vanities, with personal ambitions and positions, have come to stand between picture making and a clear sight of the customer looking at the marquee.

What the screen needs now, especially now as never before in this troubled world, Hollywood can supply, if it will get out of its own light, and let the public issue the oscars.

QUIET PLEASE

THE raspberry tinted cubicle in which this page is contrived is some three hundred and fifty feet up in our ivory tower on the escarpment of Rockefeller canyon.

Deep down below is the sunken garden of Rockefeller Center presided over by a golden image of Prometheus, and all hedged about by exotic trees and flowers. In the winter it is an ice skating rink, where girls in short skirts display their dexterity, and where now, the ice gone and iris blossoming, they are on rollers. It's a touch, a humanizing, democratizing touch, of policy kinship with the gesture of the Sidewalk Superintendent's club idea.

So much for the picture—it's the sound that is on our mind and in our ears. It seems that this Coneyisland skating rink idea has to bring with it mechanical music, not so obtrusive, over the street noises by day, but rising, hour by hour, with upturn

[*Continued on following page, column* 1]

This Week in the News

That Consent Decree

EVEN as the Department of Justice was starting actual trial prosecution of its anti-trust suit against the organized industry Monday in New York, there were some Washington observers still pointing optimistically to an out-of-court settlement, a possibility frequently mentioned during the two years of trial preparation.

They reported renewed conversations between Department of Justice and Department of Commerce officials reviving possibilities of a consent decree, which, of course, could be effected at any time during trial.

Officials of both departments refused, as usual, to comment, but it was reported in the Capital that meeting had been held with high officials of the Department of Justice participating, meeting behind closely guarded doors, someplace in or between the buildings of both departments.

The meetings were suggested by observers in Washington as indicative of possibilities that, with his case in the record, Assistant U. S. Attorney General Thurman Arnold would not be adverse to considering settlement of the issues through a stipulation.

The same observers pointed out that a consent decree would save both the Government and the industry much time and money, would give the Government some, at least, of the "reforms" it seeks through its trust suit, and would give also to the industry a much-desired stability in a time of international stress.

There was a general belief in Washington this week that both sides would welcome a quick termination of the case, rather than have it drag a couple of years through the courts. To the motion picture industry, particularly, Washington sees a settlement desirable because of its possible bearing on the 80 other independent and Governmental trust suits pending, and also on any which might be filed following a final court decision of the "key" case.

The story of the opening of the New York trust trial starts on page 12.

QUIET PLEASE

[*Continued from preceding page*]

of the "gain-control" through the evening.

We come not to this perpendicular pile of stark commerce for entertainment, for hoopla, nor for adjacency to them. People work nights around here, and they'd like a nice ratio of silence supporting the dignity of labor and Rockefeller Center. It sounds too much like Radio City.

△ △ △

MR. EDDIE DOWLING, variously as actor and producer, for the stage, appears to be considerably surrounded by laurel bearing accomplishments. Both a Pulitzer award and the selection as "best play of the season" by the New York Drama Critics Circle went to William Saroyan's "The Time of Your Life", produced by Mr. Dowling who played in the piece and co-directed with Mr. Saroyan. Mr. Dowling was also the producer of Paul Vincent Carroll's "Shadow and Substance", the Drama Critics' choice of "the best foreign play of 1938", and the same author's "The White Steed" with the same award for 1939.

—*Terry Ramsaye*

Suit Indemnification

STOCKHOLDERS of Radio-Keith-Orpheum, Wednesday at their first annual meeting since reorganization, voted an amendment to the corporation's bylaws indemnifying its officers and directors for any "expenses" incurred by being named parties to any suit against the company in connection with their duties, unless dereliction on their part be established. This is the first instance in this age of indemnifying officers in an industry which has so many law suits. Such indemnification, however, is not unusual in large corporations in other industries.

Ned E. Depinet, RKO vice president and proxy for large holdings, presided at the meeting, held in Dover, seat of incorporation. More than 2,000,000 shares out of 2,650,000 were represented. They voted to retain Price, Waterhouse and Company, New York, as corporation auditors for another year.

The meeting was not scheduled to elect directors, since the directors as approved by the United States District Court, in New York, last year in reorganization proceedings under 77-B, have another year to serve.

J. M. Schenck Indicted

JOSEPH M. SCHENCK, chairman of the board of 20th Century-Fox Film Corporation, was indicted Monday by a Federal grand jury in New York, on charges of income tax frauds, conspiracy, perjury and making false statements to a Federal investigator.

This was coincidental with the opening of the trial of the Government's anti-trust action against the major concerns of the organized industry, also in New York.

Joseph H. Moskowitz, an executive of 20th Century-Fox, is also indicted. In the two indictments against Mr. Schenck there is a total of twenty-four counts.

Charge is made of conspiracy and fraud on income taxes for 1935, '36 and '37 by fictitious stock sale transactions and deductions of expenses, amounting to a tax total of some $400,000.

The second indictment, charging perjury and false statements, is based on transactions in 1937 in which the Government asserts Mr. Schenck gave Willie Bioff, Hollywood I. A. T. S. E. representative and labor agent, $100,000 in cash and $50,000 in 20th Century-Fox stock, this subsequent to a strike controversy settlement. The charges include the contention that some ten false statements were made to James A. Ronayne, special agent of the Internal Revenue department.

Bioff is under indictment for alleged income tax frauds pertaining to this transaction, which was under investigation in 1938. That matter is yet pending, while Bioff is in a Chicago jail completing a workhouse sentence on a vice traffic conviction of some eighteen years ago, prior to his rise in labor activities.

Mr. Schenck, in Hollywood, issued a statement, distributed from his New York office late Monday after the announcement of the indictment, in which he said:

"Income tax problems are always complex and subject to dispute. The charges made against me are grossly unfair.

"Two of the best auditing firms in New York, Boyce, Hughes and Farrell, and Webster, Horne and Blanchard, after a recent audit, have advised me that for the years in question I have overpaid rather than underpaid my taxes. Mr. Hughes is the former president of the American Society of Certified Public Accountants and Mr. Webster is the Chairman of the Board of Examiners of the New York State Certified Public Accountants.

"The claim that I made a false statement to a Government agent about another person's tax is not true.

"I am confident that when all the facts are finally determined full vindication will result."

Official Report

OFFICIALS of the industry met at the Union League Club in New York Wednesday with representatives of the War Department and pledged the cooperation of the industry with government plans for national defense.

The War

AS THE Nazi war-machine threw all its power against the French Wednesday, the while England was reassembling its army, the British film distributors organization, the Kinematograph Renters Society, met Wednesday with circuit representatives to study the booking and transportation problems that would result in event of bombing raids over London. Emergency arrangements made last September at the outbreak of the war were prepared for immediate use.

Home office executives in New York at HERALD press time had heard nothing of of their branches and their theatres in Paris, under the new Nazi drive on Paris and southern France.

The threat of a German invasion or air bombardments may result in the complete cessation of all American company production in England. A number of executives have taken the advice of the U. S. Government and left Great Britain.

The *President Roosevelt,* due Sunday, has on board the following film executives who directed American production in the London area: Ben Goetz, MGM British production head, Mrs. Goetz and Robert T. Kane, in charge of British production for Twentieth Century-Fox, and Mrs. Kane.

Also Joseph Friedman, European manager for Columbia, and Mrs. Friedman; Jeffery Bernerd, head of Grand National Films London; Mrs. David Rose, wife of the head of British production for Paramount; Mrs. Francis L. Harley, wife of the 20th Century-Fox managing director in Great Britain. Others are also en route or awaiting passage.

Breen's Air 'Career'

THE advertising agency of Young & Rubicam, New York, will know by June 24th whether Joseph Ignatius Breen, Production Code Administrator in Hollywood, will take to the air on a commercial broadcast, as a "sideline." Mr. Breen is interrogator, also on the side, for the local Hollywood "Ask the Stars" radio program.

Early in April Mr. Breen began his sideline radio "career" on Warners' Station KFWB, Hollywood, on Monday nights, questioning stars of the movie studios on an Information Please type of program. The show was copyrighted by Russell Hughes, radio producer.

Young & Rubicam took an option on the program, due to expire June 1st. One prospect turned "cold," but a new one is showing interest and the option was extended until June 24th—so disclosed a Young & Rubicam official Wednesday.

THE UNITED STATES of America vs. motion picture distributors, producers and affiliated circuits, in equity, opens in New York Federal Court Page 12

IATSE delegates hear Browne and Breslin commend Bioff, Nick, Cirella and Kaplan as victims of persecution Page 14

COLUMBIA announces 44 features, 16 westerns, 4 serials and 130 short subjects Page 15

WARNER BROTHERS to have 48 features, two specials to be sold separately, delegates are told Page 17

CONGRESSIONAL committee ends hearings on Neely bill and sends it to subcommittee for possible revision in a form directed at enactment at this session Page 21

STORY PURCHASES by Hollywood total 112 for April and May Page 25

STUDIOS not disturbed by possible intrusion of talent ranks by television; provision for control of star appearances not seen matter for concern Page 27

SHORT versions of stage plays to be presented with single feature offered as substitute for double bills Page 28

BRITISH exhibitors widen fight against present rentals scale Page 33

ACADEMY of Motion Picture Arts and Sciences under Darryl F. Zanuck as chairman takes steps to study economy in technical operation Page 34

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No Rushing FCC

THE Federal Communications Commission again dashed hopes of proponents of early television commercialization, when, on Monday in Washington, FCC Chairman James L. Fly warned that the Commission would not allow commercial interests to influence engineering opinion on standards for television; and hence that it would "not encourage" an agreement on standards for the benefit, solely, of commercial interests.

The Commission, several weeks ago, banned commercialization of television, planned by the Radio Corporation of America and others for September 1st.

Both the RCA, and DuMont Laboratories favor early commercialization, and an establishment of standards though their recommendations have differed before the FCC.

The Radio Manufacturers Association meets next Tuesday and Wednesday, in Chicago. Observers of the radio industry expect the manufacturers may attempt to settle their differences and form a united front.

Price Differentiation

THE desire of several distributors to have flexible admissions established to allow price increases for "important pictures" was given encouragement Wednesday by the leader of the MPTOA, Edward L. Kuykendall, who said that he had long advocated a price differentiation and has been successfully employing it for years in his own theatres at Columbia, Miss. Mr. Kuykendall, visiting New York from Washington where he had attended the House Committee hearings on the Neely Bill (see page 21), declared that the industry-wide practice of charging the same admission for good, bad and indifferent pictures is "unsound."

"As for price differentiation, labeling 'bad' pictures, that is nonsense," he added. "The public can tell a 'bad' picture from a 'good' one before seeing it. Many who wouldn't go to see a 'bad' picture at prevailing admissions, might attend if a fair price differential was established. And many more might be attracted by a higher admission to see an 'outstanding' picture."

Radio Figures

WHILE the market in the United States for foreign language motion pictures is narrowing to an all-time low since the post-war period of World-War I, due to the non-availability of imports from countries engaged in World War II, foreign language or foreign appeal radio programs here are growing amazingly, Louis Adamic, of the Community Forum, Philadelphia, estimating that today more than 1,000 air shows are being broadcast daily.

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Pictures, Inc.

THIS WEEK IN PICTURES

THE Battle of Foley Square opens with the lawyers drawn up row on row before the bar of justice. The time, last Monday. The place, a panelled courtroom in the classic Graeco-Roman federal courthouse on Foley Square in downtown New York. The cause, the United States Government's suit in equity against motion picture producers, distributors and affiliated circuits. Presiding at the bar was Judge Henry W. Goddard, left, who will render the initial decision. Outside the inevitable crowd, below, awaited the Hollywood celebrities who, during the first few days, did not appear. Story on pages 12 and 13.





FOR THE GOVERNMENT:
Thurman W. Arnold



FOR THE DEFENSE:
William J. Donovan



Photos by Staff Photographer

John W. Davis



FIORELLO LA GUARDIA, Mayor of New York, seems to be turning a new leaf above in the interests of Mrs. Osa Johnson's "I Married Adventure", new Columbia release. The giant book and Mrs. Johnson, shown with it and the Mayor, are on an advance publicity tour of the country.



By Metropolitan

THE RKO publicity staff, both home office and studio, gathers, above, to plot a "scientific sampling" of the tastes, habits and interests of the motion picture public through Audience Research Institute, a new unit of the Dr. George Gallup organization, famed sampler. Left to right: Perry Lieber, studio publicity chief; J. R. McDonough, vice-president; David Ogilvy, director of Audience Research; S. Barret McCormick, Dr. Gallup and Rutgers Neilson.



By Staff Photographer

BOB WHITE, right, of Bob White Theatres, Portland, Ore., refreshes himself in the RKO exhibitors' lounge in New York while Mrs. White looks on.



By Staff Photographer

ANNABELLE WARD, seated above, of the Elliott-Ward Enterprises in Lexington, Ky., with her sister, Adeline Ward, on a visit to the headquarters of the Managers' Round Table Club in Rockefeller Center, New York.

ON TOUR around the Loew circuit Oscar A. Doob, below right, director of advertising and publicity for Loew's Theatres, visits Syracuse and Joseph Boyle, assistant manager of the State; Charles E. Kurtzman, division manager, and Frank Murphy, manager of the State.





REQUESTED by the Kokusai-Eiga-Tsushinsha (Kokusai Film News Service, Inc.) for use with the above picture was the following subcaption: "The International Film News, Ginza, Tokyo, quite intent for the promotion of welfare and good-will by the medium of motion pictures throughout the world is now preparing . . . the Film Year Book of East Asia . . . In connection with this plan a jolly dinner party was given Mr. Morey Marcus, general manager of MGM's Japan office . . . to interview him about the motion picture business in the Netherlands Indies. His information was very interesting and instructive." Second from left, seated, is Mr. S. Ichikawa, publisher-editor of International Film News, and third is Mr. Marcus.

GOVERNMENT, INDUSTRY OPEN BATTLE IN NEW YORK FEDERAL COURTHOUSE

Arnold Outlines Purpose as "Clearing Channels of Industry", Defense Stresses "Vigorous Competition"

The United States Government, at 10:30 last Monday morning in Room 1306 of the Federal Court House in New York City, fired the first verbal barrage against the "Big Eight" of motion pictures in the battle of Foley Square, the anti-trust prosecution which, if lost by the defendants, would result in a remolding of the structure and practices of the American film industry. The event has been two years a-coming and two more years may elapse before the matter is finally concluded, if a consent decree settlement is not signed.

A curious crowd of some 500 persons had assembled in Foley Square hoping to get a glimpse of Hollywood stars and well-known producers but the public was disappointed. The Government was represented by Thurman Arnold and his staff of a dozen anti-trust division members and the defendants had only their counsels and a few home office lawyers numbering about 40.

Government's Aims

The Government seeks the following changes in the industry:

1. Divorcement of production and distribution from exhibition which would mean that Paramount, Twentieth Century-Fox and Warner Brothers would be compelled to drop their theatre interests and Loew's, Inc. and RKO would have to drop production activities.
2. Free access to all product by exhibitors.
3. Injunctions against talent pools and other agreements not available to independent producers.
4. Abandonment of compulsory block booking, forcing of shorts and newsreels, arbitrary designation of playdates, protection, overbuying, double bills, the levying of score charges and the designation of minimum admissions.

To enforce these changes the Government asks a permanent injunction, the appointment of trustees and a court order ruling that all sales contracts which violate these objects are illegal.

The major companies deny that a monopoly exists in the industry and hold that a victory for the Government would be against public interest.

The suit was filed June 20, 1938 in the District Court of the United States for the Southern District of New York by Lamar Hardy, U. S. attorney for that district under the direction of Attorney General Homer S. Cummings. It is described as in equity No. 87-273, United States of America, Petitioner v. Paramount Pictures, Inc., et al, Defendants.

The following were named defendants: Paramount and three subsidiaries and 21 officers and directors; Loew's, Inc., two subsidiaries and 19 individuals; Radio-Keith-Orpheum Corporation (RKO), six subsidiaries and 18 individuals; Warner Bros. Pictures, Inc., three subsidiaries and 15 individuals; Twentieth Century-Fox Film Corporation, five subsidiaries and 19 individuals; Columbia Pictures Corporation, four subsidiaries and 13 individuals; Universal Corporation, three subsidiaries and 17 individuals; United Artists Corporation and 12 individuals.

In the two years intervening between the time the suit was filed and the opening of the trial on Monday, conferences were held by the lawyers on both sides, interrogatories were prepared and answered and the Government has conducted pre-trial examinations of company executives.

Settlements Have Failed

The Department of Commerce has tried since a year ago to bring industry opinion and that of the Department of Justice together so that the suit could be settled. In January a proposed decree was drafted but not accepted by all the companies or by Thurman Arnold. With the temporary breakdown of consent decree negotiations both sides prepared for the trial which was postponed 30 days.

On the first day of the trial, which is presided over by Federal Judge Henry W. Goddard who has heard many anti-trust actions, the setting was a small panelled courtroom, reminiscent of a Hollywood set in the towering granite Federal Courthouse. But the battery of lawyers taxed the capacity of the small room and the scene was shifted to a larger room.

In addition to the ever-present American flag behind the Judge's bench the only other display in the front of Courtroom 1306 was a large map of the United States which the Government prepared. The map is expected to be one of the main battlegrounds of the trial for on it there has been placed a colored dot for each of the affiliated theatres. The Government will seek to prove that the majors have divided up territories for their theatre interests.

Arnold Opens for Government

After a few minutes to read into the record letters that explained the connection of the Judge's wife with a theatre in Lynchburg, Va., and formal waivers of any question of Judge Goddard's eligibility made by company attorneys and the Government, Thurman Arnold opened the trial proper.

Mr. Arnold, head of the United States anti-trust division, in his opening statement attempted to establish the suit as part of a broad policy "to clear the channels of industry." He was followed by Paul Williams, special assistant attorney general and chief Government trial counsel, who charged major companies with establishing a monopoly by "the tremendous force of their economic power." Mr. Williams asked Federal Judge Goddard to issue a permanent injunction restraining the 167 defendants from indulging in practices characterized as illegal by the Government.

If block booking is eliminated there is grave danger of some of the smaller distributors being forced out of business, said Louis Frohlich, attorney for Columbia, Wednesday, in his opening address.

By the time former Judge Thomas D. Thacher, attorney for Paramount and first defense speaker, rose to make an opening statement on Tuesday cramped conditions in the courtroom had forced the change to a far more spacious room. For over a full court day, Former Judge Thacher ably argued the defense case, detailing the history of the industry to support his claim that the majors sharply competed with each other.

John W. Davis, attorney for Loew's, and Ralph Harris, attorney for 20th Century-Fox, followed Former Judge Thacher on Wednesday.

Linked with General Policy

Mr. Arnold explained the broad outline of the Government's anti-trust policy and attempted to show that the film industry suit was properly part of that policy. The efforts of the Government had been consistently directed towards freeing the channels of industry from restraint and the present suit was in accord with those efforts, he declared.

To preserve political democracy it is essential to secure industrial democracy, Mr. Arnold said. The Government will no longer be acquiescent to the growth of monopoly and could not allow "a few groups" to dominate the film industry, he continued. It was not because of a "whim" that the Government had filed suit against the majors, he said.

The speaker asserted there was no individual in the industry "who did not feel the heavy hand of someone" restricting his freedom. Nor was a film monopoly justified by a desire "to rehabilitate an industry or even to preserve its solvency," Mr. Arnold contended.

One result of integration, he continued, was "notorious waste" in the film business; another, "that it creates a situation where an individual is not free to bring in new ideas." He reiterated that monopoly was the result of a private seizure of industrial power.

Germany, Mr. Arnold said, was an example of a country which had lost its democracy because business had created monopolies in restraint of commerce. Former Judge Thacher successfully objected to Mr. Arnold's discourse on Germany, claiming that if the parties had to go into that question the trial "would take not one year but ten."

Mr. Williams, who followed Mr. Arnold, asserted that "only national relief on a national scale" could correct abuses in the motion picture industry. Efforts by the Department of Justice to adjust individual complaints with the defendants had proved unsatisfactory by 1936, he said.

Mr. Williams traced the history of the film industry and the Government's contentions as to how trade practices and usages arose. He attributed the origin of monopoly to the purchase of theatres for Famous-Players-Lasky by Adolph Zukor.

Mr. Williams revealed that the Government intended to bring in as witnesses a number of men who had been active in the early days of the industry. These witnesses will be used,

GOVERNMENT CALLS EXCHANGE MANAGERS

Philadelphia exchange managers of the eight major companies have been served with subpoenas requiring their appearance as witnesses in the New York anti-trust suit, the Department of Justice announced Tuesday.

Managers subpoenaed are: Frank L. McNamee, RKO; W. G. Mansell, Vitagraph; Earl W. Sweigert, Paramount; George E. Schwartz, Universal; Robert Lynch, Loew's; Harry G. Bodkin, United Artists; Ted Schlanger and Lester Krieger, Warners; and Edgar Moss, Al Davis and Sam Gross, Twentieth Century-Fox.

Testimony of these managers will be taken early in the trial when the Government presents its evidence on the theatre conditions in the Philadelphia area. Over 40 exhibitors from Philadelphia were previously subpoenaed by the Department of Justice.

BATTERY OF DEFENSE LAWYERS READY

he said, to trace the development of the motion picture industry and to show how it evolved into its present form.

In discussing production, the Government attorney said talent loans between the majors "were nothing more than pooling arrangements" and that they had their origin in a desire to perpetuate the monopoly. In the early days, Mr. Williams said, efforts to control the market were directed to signing up all available stars on long term contracts.

Because of the defendants' "economic power," and their mutual cooperation, affiliated houses "almost automatically" obtained first-run on films in the 36 "key cities" of the country, he asserted. Independents in these cities had been relegated to an inferior position without regard to the importance of their houses, he said.

Participation by Three Charged

Columbia, Universal and United Artists had been made defendants in the suit because "they had joined with the producer-exhibitor companies" by making their product available first to affiliates. These three defendants "may be reluctant participants to these practices, but they have indulged in them and that is why they are defendants," Mr. Williams said.

He contended that "desirable product" was scarce in the industry because independents had been discouraged from producing films. He also claimed that affiliates were favored by receiving selective contracts "which are the direct opposite of block booking."

Mr. Williams gave the following figures for affiliated theatres: Paramount, 1,239; Loew's, Inc., 139; RKO, 122; Warners, 507 and 20th Century-Fox, 517.

Former Judge Thacher, the first speaker for the defense, argued that the industry's "amazing accomplishments" could only have resulted from intense competition and that there "was no foundation whatsoever to the charges of monopoly." The suit, he said, was welcome not only to the Government but also to the defendants because it would vindicate them. He held that a Government victory would restore those conditions in the industry which had directly led to monopoly in the past.

Integration of the three branches of the industry had been inaugurated by Adolph Zukor in 1918 to prevent First National Exhibitors from obtaining dominating control, Judge Thacher said. If this integration is ruled illegal, he added, efforts to monopolize similar to those of First National may be made.

Because it was impracticable to build a chain of theatres, Paramount turned to the purchase of circuits "in competition with other companies," Judge Thacher continued. At no time, he said firmly, was there any agreement to divide theatre territories and challenged the Government to produce proof of its assertion.

Vigorous Competition Seen

The cost of production, the high personnel salaries and the prices paid for story material is "persuasive proof" that there is no monopoly in the film business, the defense attorney continued.

Each defendant, he asserted, is confronted with vigorous competition from every other domestic and foreign distributor and the Government is proceeding on an erroneous theory when it compares the film industry with other commercial trades. In the film industry the copyright act protects the producer and all that is sold is the right to exhibit a film at a certain time, he continued.

Print costs, totalling in 1939 $15,000,000, were cited as factors which regulate distributors to an extent. The average film rental "does not cover anything but an infinitesimal fraction of a single print." He said black and white prints costs between $150 and $250 and color between $700 and $900 each.

Evidence to be submitted will show, the former judge said, that there have been no agreements between competitors to deal with each other and "we will show that it could not have happened any other way with or without an agreement." He asserted that "every single one of these defendants is an independent producer and exhibitor, regardless of what the Government may call them." He said many independent producers make good prictures but the business "requires extraordinary skill and enormous capital."

Difficulties Paramount faces in producing good films at a profit were discussed, as well as the business of distribution. Judge Thacher said, "there is no more competitive business in this country than the licensing of these pictures."

Judge Thacher concluded his statement which opened the majors' presentation by saying, "The decree sought in this case would gravely prejudice the public interest. Certainly in no case which has ever been presented, could it be said that the public has been so well served by the highly competitive efforts of those engaged in it."

John W. Davis, attorney for Loew's Inc., and Ralph Harris, counsel for Twentieth Century-Fox, on Wednesday traced the growth of the companies in an attempt to show that there has been no monopoly in the film industry.

Integration of the three branches of the industry has not been prohibited by any court decision, Mr. Davis said in his analysis of the Sherman anti-trust law. He said the Government must prove an actual conspiracy.

The Government has never heretofore told companies that they must confine themselves to "such and such business and no other; or so much business and no more." Loew's cannot take "vicarious responsibility" for the acts of any other company and will insist in the trial that no evidence be binding upon it unless definite proof is given that Loew's participated in the acts complained of, Mr. Davis asserted.

Refuting the claim of waste, the Loew's attorney said his client had earned over $9,000,000 a year for the last four years.

He flatly denied any reciprocity between his company and other major defendants, stating "the only effort is to get its pictures in the best theatres at the best prices; this is commercial endeavor not in violation of any law."

In scouting the Government's claims that independent theatres had been forced out of business because of discrimination, Davis said there were 16,895 independent theatres in 1933 and 16,421 in 1937, but at the same time, that the total seating of these houses had increased from 8,147,000 to 8,530,000. Mr. Davis discussed such practices as block-booking and clearance, calling them "wholly natural growths."

Fox Career Recalled

Mr. Harris detailed the gradual rise of William Fox and termed his career "swashbuckling" and conclusive proof that there has been no conspiracy in the industry. He said, "The evidence will show that in the years in which the circuits were acquired there was a most vigorous and unrestrained competition among the producing companies to secure additional theatres."

The fact that "in certain territories some of the defendants operate the best theatres, the most productive theatres and the largest number of theatres" Mr. Harris said was the result of "unlimited, untrammeled and open competition."

Twentieth Century-Fox owns directly only one first run deluxe theatre in the 36 key cities named by the Government and that one is the Roxy in New York. He contended that National Theatres was not a subsidiary of the company and not directly controlled by it. He said National theatres had six deluxe theatres in the 36 key cities.

The public, Mr. Harris continued, is the ultimate consumer and not the theatre as contended by the Government. "If an independent producer can make pictures which the public will like, those pictures will be shown in every theatre, major or small." He pointed out that it was natural that the large deluxe theatres which can pay the highest rentals will get the best pictures.

Myers Called "Active Enemy"

Also appearing for the defense on Wednesday were Edward C. Raftery, for United Artists and Universal, and Judge Joseph Proskauer, Warners, the last speaker for the defense and who was to complete his address Thursday, after which the Government was to follow with its first witness.

Mr. Raftery charged Abram Myers, Allied head, with being "the active enemy of the best interests in the industry since the day he walked out of the Trade Practice Conference in 1927."

Judge Proskauer, in attacking Mr. Arnold, said: "The ultimate purpose of this case is an attempt at Government seizure of industrial power."

The Wednesday session was also featured by a statement of Mr. Williams to Judge Goddard that the Government would not consider ownership of theatres by a producer unlawful if the producer played only his own product at these houses.

FEDERAL THEATRE FIGHT TO SENATE

Efforts to restore theatre projects to the Federal relief program have shifted to the Senate after refusal of the House of Representatives to rescind its stand abolishing the projects because of allegations of communistic influence and mismanagement.

Representative Emanuel Celler (Dem., New York) appealed to Congress to rescue a growing army of unemployed actors and actresses from what he described as "death blows" struck at the stage by the radio and motion pictures. Despite the pleas the House rejected his amendment to the billion dollar relief bill.

Skouras Theatres, Majors Are Sued

Skouras Theatre Corporation and the major distributors were named defendants Wednesday in a suit charging unreasonable clearance, as filed in the U. S. district court in New York by the River Theatre Corporation, operating the Central Theatre in Pearl River, N. Y. The plaintiff asserted that its 644-seat house should receive clearance seven days after the Skouras' Nyack theatre but that it is compelled to wait from 52 to 72 days.

IATSE TO REELECT BROWNE, WHO COMMENDS BIOFF, NICK, CIRELLA

Attorney Breslin Charges a Campaign of Destruction Against Union with CIO "In Background"

by E. H. MORRIS
in Louisville

Culminating one of its most turbulent years, the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, largest theatrical union in America, with 43,437 members, opened its 35th convention, Monday, at the Jefferson County Armory, Louisville.

Browne Defends Leaders

As if anticipating expectations of a large number of the 1,000-odd delegates to hear the organization's official stand on the attacks made on it during the year because of the Bioffs, the Nicks and the Cirellas, George E. Browne, president, made a vigorous defense of the three whose records precipitated charges of "racketeering" against both the IATSE and its American Federation of Labor parent.

Mr. Browne, from the rostrum, publicly gave *carte blanche* in IATSE Hollywood union matters to Willie Bioff, who reputedly is directing those matters now, even though he is in Chicago city jail serving six months on an 18-year-old pandering charge.

Mr. Browne indicated that as soon as Bioff is released from jail in October—he was committed April 15th—he would return to work in the Hollywood unions, adding, "Let us hope that from now he will be able to enjoy the peace he so richly deserves and that this persecution by his enemies will cease forever."

Even before the convention opened, Mr. Browne called the press to his hotel suite to defend Bioff and Cirella. They are efficient union men, despite their records, he said.

In his Bioff report to the convention, Mr. Browne avoided reference to a federal income tax indictment, which Bioff must answer in Federal Court in Los Angeles, upon completing the pandering sentence. Nor did Mr. Browne refer to Bioff's transactions in 1937 in which the Government asserts he received $100,000 in cash and $50,000 in Twentieth Century-Fox Film stock, this subsequent to a Hollywood strike controversy settlement.

Defense Comes First

Defense of the IATSE subordinates took precedence over such convention matters as jurisdiction of the IATSE vs. CIO affiliates in certain theatrical precincts, "inclusive service" contracts for servicing all theatre equipment, an Altec matter; position of the IATSE in 16mm projection, in television and in the new nickle-in-the-slot movie industry; applying the American Federation of Labor's group insurance to all of IATSE's 43,000 members, and other business. MOTION PICTURE HERALD, on April 27th, described the union insurance plan, which would be written by the Union Labor Life Insurance Company. James J. Brennan, fifth vice preisdent of the IATSE, heads the organization's committee on insurance study. AFL's Matthew Woll is president of Union Labor Life.

Mr. Browne admitted to the IATSE delegates on Tuesday that there were fifth column activities within the organization's ranks.

Congressman William T. Schulte of Indiana and a member of the Hammond, Ind., IATSE Local 135, warned the delegates to be on guard against fifth column elements, particularly in labor movements.

Judge Matthew Levy of New York City on Wednesday urged the delegates to conduct a concerted drive on "subversive" elements within the IATSE.

George M. Breslin, IATSE general counsel in Hollywood, and active in virtually all of its negotiations in recent years with producers on salary demands, as instigated by Bioff, took the floor on Tuesday to echo Mr. Browne's praise of the jailed leader.

"I regret to say those people who would destroy your organization are supported by certain executives who are known to be counselling, advising and furnishing funds for this purpose, as are certain actors, other organizations, the press and politicians, and, of course, the CIO is in the entire background," Mr. Breslin said.

Green Pledges Support

William Green, president of the American Federation of Labor, completely indorsed the IATSE, and pleded his "unequivocal" support of the organization. He said the union was "splendid" and "one of the outstanding" of the larger AFL subsidiaries and that it could be assured of the Federation's active aid "everywhere, anywhere and all the time."

During an off-the-floor press conference, President Browne specifically denied charges of Westbrook Pegler, Scripps-Howard newspaper columnist, that the IATSE was a "racket union" dominated by an undemocratic leadership. It was Mr. Pegler's columnistic disclosures that principally led to the return of Bioff to jail in Chicago to serve the 18-year-old pandering sentence. Mr. Pegler has for months been attacking, in his columns, many persons in theatrical unions, frequentley mentioning Nick, Cirella, Bioff and others.

"The best reply we can make to Pegler," said Mr. Browne, "is to let the people here see our convention, how we run it, who its delegates are and the quality of its leadership."

He told the interviewing reporters, Sunday, that Nick Cirella, alias Dean, who also has a Chicago police record, "is a good union man, too. My God, his troubles were some 20 years ago!" Cirella, in 1916, was sentenced to jail in Chicago on charges of assault to commit murder and assault to rob. In 1922 Cirella was indicted in Chicago as one of the robbers of a bank messenger but the case against him was non-prossed. He is now Mr. Browne's representative in Chicago, a post similar to that which Bioff holds in Hollywood.

Mr. Browne disclosed that John P. (Big) Nick of St. Louis no longer was first vice president of the IATSE, the post having been taken by Harland Holmden of Cleveland.

It was Nick's brush with the law in St. Louis which has involved *The Post-Dispatch* of that city in a fight in the Missouri courts.

Nick was found by a St. Louis civil court to have accepted $10,000 from motion picture theatre owners to forestall a wage increase, while in a criminal court a defense demurrer at Nick's trial was sustained. *The Post-Dispatch* commented editorially on the apparent inconsistency of the two court actions and was cited for contempt.

Kaplan Case Ignored

The staff reporters in Louisville assigned to the convention by the New York *Times,* which is noted for its reports on labor, observed that Mr. Browne "praised Local 306 of the film operators in New York for remarkable advancement, but there was no hint that Sam Kaplan, who served a penitentiary term for coercion of union members and had once been removed from office by the Alliance itself, was back on the local's executive board."

Mr. Browne emphasized that in the last three years Bioff has obtained for the Hollywood studio workers a total wage increase of 30 per cent and said that in so doing he incurred the displeasure of "powerful monied interests." He said that Bioff's troubles began shortly after he had won the last of three 10 per cent wage increases.

Mr. Browne noted that the conference of the American Federation of Labor studio unions of Los Angeles had previously begged Bioff to be their spokesman in negotiating with the producers in behalf of 35,000 workers, whose welfare, the president said, was menaced by Communistic elements on the West Coast.

"After everybody had received his increase Bioff tendered his resignation as chairman of the committee representing the studio locals, but it is indeed gratifying to me to know that the studio unions refused to accept his resignation, stating to the world that they wanted William Bioff to continue to represent them even if he had to do it from his jail cell," continued Mr. Browne.

"William Bioff has done the most remarkable job any man has ever done for labor against terrific odds. "

Matthew Woll, vice president of the AFL, referred indirectly to the internal difficulties of the IATSE by noting that "we find the press as a whole here and there urging condemnation of labor for faults of one or two officials."

The membership of the IATSE was fixed by the union's president at 43,437, an increase of about 20,000 since he took office six years ago. The union's cash balance was reported as $344,795, an increase of $238,902 over the same period. The cost of the convention will be about $175,000, it was said.

Because of the absence of opposition to Mr. Browne, all officers were expected to be returned to office. They include George E. Browne, Chicago, president; Harland Holmden, Cleveland, first vice-president; William Cobert, Toronto, second vice-president; Richard Walsh, Brooklyn, third vice-president; Floyd Billingsley, San Francisco, fourth vice-president; James J. Brennan, New York, fifth vice-president; Roger Kennedy, Detroit, sixth vice-president; Felix Snow, Kansas City, seventh vice-president, and Louis Krouse, general secretary-treasurer.

WEBER EXPECTED TO RESIGN AFM POST

After 40 years as president of the American Federation of Musicians, Joseph N. Weber will retire, because of ill health, at the organization's 45th annual convention in Indianapolis next Monday, he advised several leaders of the union this week. With knowledge of this move, some AFM officials are reported planning to "draft" James C. Petrillo for the post. Mr. Petrillo is head of the Chicago AFM. Mr. Weber has suffered ill health since the convention in Kansas City, last year.

44 TOP FEATURES, 16 WESTERNS, FOUR SERIALS, 130 SHORTS FROM COLUMBIA

Increase in Number and Appropriations Planned to Offset Foreign Losses; Best Selling Novels Included

"Because of the obvious losses of foreign income," Columbia Pictures Tuesday announced it was "throwing its entire assets into its new 1940-41 season program to make it so important in American distribution that it will materially offset the foreign loss."

Surpassing previous programs in number of productions and budget appropriation, Columbia's promised line up is for 44 features, 16 westerns, four serials and 130 short subjects.

Higher Appropriations

The announcement was made at the first of two sales convention meetings, at the Blackstone Hotel, Chicago.

"A record breaking budget appropriation allowing for a minimum of 16 high-bracket productions," was a feature of the announcement. It was further stated that, "never before has the company been so well prepared with planned story properties, talent and assignments of stars and directors to definite productions."

Next to the higher budget and larger schedule was the list of "great producer-directors" and "great directors," among them Wesley Ruggles, George Stevens, John Stahl, Alexander Hall, Charles Vidor.

Following its policy on well known stories, Columbia has acquired an array of material headed by James Hilton's "And Now Goodbye," A. J. Cronin's "The Valorous Years" and Louis Bromfield's "A Story of Old New Orleans," besides many known plays, novels and short stories.

Columbia will continue the "Blondie" group during the new season, and will offer in addition two other series: "Tillie the Toiler," adapted from the cartoon strip, and "Ellery Queen" based on the radio, book and magazine stories.

The company in 1940-41 will also embark on "a new kind of western" program, with stories based on the West's past, and early frontier heroes.

Of the 60 pictures announced, 44 will be productions featuring star, directorial or author names; of the 16 westerns, eight will star Charles Starrett and eight Bill Elliott. The program will be supplemented by four serials "of adult as well as juvenile appeal." The short subjects will consist of two series of two reel comedies and 11 series of single reelers, of which two will be new series.

The Feature Program

Columbia's program of 44 features for 1940-41 include the following:

A Wesley Ruggles Production, an unnamed vehicle following "Arizona."

Royal Mail, starring Cary Grant in a story of England's postal service.

The First Woman Doctor, a John M. Stahl production, starring Loretta Young, in the life story of Elizabeth Blackwell, M.D. Adapted by Lloyd C. Douglas, directed by John Stahl.

A Story of Old New Orleans, a George Stevens production, starring Jean Arthur in the novel now in preparation by Louis Bromfield.

The Valorous Years, a Wesley Ruggles production, from the Good Housekeeping serial and novel by A. J. Cronin, to be directed by Wesley Ruggles, from the screen play by Claude Binyon.

There They Go Again, with Cary Grant and Rosalind Russell.

Jane Addams of Hull House, starring Irene Dunne in the story of America's woman leader and winner of the Nobel Peace Prize.

Legacy, from the novel by Charles Bonner.

Our Wife, from the play by Lillian Day and Lyon Mearson, starring Jean Arthur and Melvyn Douglas, adapted by Sidney Buchman.

The Vigilantes, one of the company's 1940-41 "spectacles" with William Holden, Virginia Bruce, Rita Hayworth and Warren William.

This Thing Called Love, starring Loretta Young.

And Now Goodbye, from the novel by James Hilton, starring Brian Aherne and directed by Charles Vidor.

Three Girls About Town, starring Joan Bennett, Virginia Bruce and Constance Bennett, one of the company's new star-combinations.

Senate Page Boys, by Lewis R. Foster.

Bedtime Story, starring Melvyn Douglas and Constance Bennett, another of the company's new star-combinations, under the direction of Alexander Hall.

We Dare Not Love, starring Brian Aherne and Joan Bennett.

Canal Zone, a topical of the Pamana Canal.

The Devil Said No, starring Boris Karloff, in an original.

Untitled Boris Karloff Story, cast and director to be announced.

I Joined the Bund, an "expose" as told by a newspaper man.

Chain Gang.

The New Frontier, of America's empire in the north.

Women Under 21.

Ocean Gold, a story of salvage ships.

Two Jack Holt Productions, in two stories specially written for him.



Columbia executives at the Blackstone hotel, Chicago, for the first of two regional conventions: Al Sherman, Clarence Phillips (in rear), Lou Astor, Al Seligman, Rube Jackter, Phil Dunas, A. Montague, Irving Sherman, Jack Cohn, Bill Brennan, M. J. Weisfeldt, Joe Freiberg, Maurice Grad, Seth Raisler, Lou Weinberg, George Josephs.

"Series-Films"

Tillie the Toiler, a new series of two based on the cartoon strip and portraying the adventures of 'Tillie,' 'Little Mac' and 'Slinky Wally Whipple.' Syndicated in 145 newspapers and presold to the public through a daily audience of 40,000,000 readers.

Ellery Queens, a new series of four based on the adventures of the mystery writer. Presold to an audience through its nationwide CBS broadcast, novels and short stories in Cosmopolitan, Redbook and American Magazines.

Three Blondies (at higher production costs), and continuing for the third year the adventures of the Bumsteads, portrayed by Penny Singleton, Arthur Lake and Larry Simms. Based on Chic Young's famous cartoon strip syndicated in 230 newspapers. Presold to the public through a daily audience of 50,000,000 readers and through listeners to the "Blondie" program over more than 90 CBS stations.

The Westerns

Eight Charles Starrett Westerns, starring Charles Starrett in a series of originals and featuring the 'Sons of the Pioneers' as an added musical attraction. Titles: West To Oregon, Tombstone Trail, Montana Pioneers, Over the Great Divide, The Cimarron Trail, Carson City Bandit, Westward Ho for Idaho, Outlaws of the Panhandle. They will present well known feminine leads.

Eight Bill Elliott Westerns, titles: Bad Man from Bisbee, Beyond the Sacramento, Wild Bill Hits the Trail, Frontier Trouble Shooter, North from the Lone Star, The Tucson Wildcat, Prairie Schooners, Across the Sierras.

The Serials

White Eagle, starring Buck Jones in the adventures of an Indiana pony express rider.

The Iron Claw, a mystery story.

The Return of the Spider, bringing back the character of "The Spider" magazine and the radio program.

The Adventures of Daniel Boone.

The Short Subjects

Eight "Three Stooges" Comedies, starring the comedians in a new series.

Eighteen All-Star Comedies, an aggregation of comedians from stage, screen and radio, headed by Charley Chase, Andy Clyde and Buster Keaton.

16 Color Rhapsodies, in color, musical cartoons.

Eight Columbia Phantasies cartoons.

(*Continued on following page*)

COLUMBIA TO OFFER 44 FEATURES

(*Continued from preceding page*)

EIGHT COLUMBIA FABLES cartoons.

12 SCREEN SNAPSHOTS. "20th Anniversary De Luxe Series," Columbia's fan magazine of the screen, to be filmed at higher production costs.

6 "How's YOUR I.Q.?", a new series, based on the "quiz craze."

6 THE WASHINGTON PARADE, third year of this series.

12 WORLD OF SPORTS.

6 THE NEW YORK PARADE, a new series which is to reveal 'spots' of the metropolis.

10 COLUMBIA TOURS, travels by Andre de La Varre and others. Fourth season.

10 CINESCOPES, novelty, science and unusual things, second season.

10 COMMUNITY SINGS, fifth year.

In addition to the above short-subjects, Columbia will continue to offer "Columbia Happy-Hour Entertainments," national juvenile film program service. This idea was launched five years ago and now offers more than 60 complete unit programs for exhibitors and social organizations interested in child welfare. Every unit (there are at least six reels to each unit) is selected by a group of persons from women's or civic organizations, each certifying the programs.

Feature Players, Directors, Writers

Among the stars and featured players who will appear in the new features will be:

Cary Grant	Danny Mummert
Jean Arthur	Edith Fellows
Irene Dunne	Rochelle Hudson
Loretta Young	Iris Meredith
Brian Aherne	Don Beddoe
Joan Bennett	Bruce Bennett
Constance Bennett	Stanley Brown
Melvyn Douglas	Richard Fiske
Virginia Bruce	Glenn Ford
William Holden	Eddie Laughton
Joe E. Brown	Evelyn Young
Rita Hayworth	John Tyrrell
Warren William	Evelyn Keyes
Boris Karloff	Charles Starrett
Peter Lorre	Bill Elliott
Joan Blondell	Buck Jones
Randolph Scott	Sons of the Pioneers
Jack Holt	Three Stooges
Penny Singleton	Charley Chase
Arthur Lake	Andy Clyde
Larry Simms	Buster Keaton

Among the director-producers, directors, producers and associated producers who will be identified with new season productions are: Wesley Ruggles, George Stevens, John Stahl, Alexander Hall, Charles Vidor, John Brahm, Frank R. Strayer, Sidney Salkow, Nick Grinde, Del Lord, Jules White, William Perlberg, Samuel Bischoff, B. B. Kahane, Charles Rogers, Larry Darmour, B. P. Schulberg, Robert Sparks, Irving Briskin, Irving Starr, Ralph Cohn, Wallace MacDonald, Jack Fier, Leon Barsha, Hugh McCollum Ralph Staub.

The writers who will be identified with new season productions are: James Hilton, A. J. Cronin, Louis Bromfield, Lloyd C. Douglas, Ellery Queen, Sidney Buchman, Claude Binyon, P. J. Wolfson, Richard Flournoy, S. Lewis Moltzer, Harry Segall, Roland Kibbee, Lillian Day, Lyon Mearson, Charles Bennett, Florence Ryerson, Colin Clements, Arthur Caesar Lewis R. Foster, Arthur Arthur, Robert Harari, Karen De Wolf, Peter Dixon, Fred Guiol, George Seaton, Zoe Akins.

"The industry must remain sane in the face of the world's madness," was the keynote of the talk by Jack Cohn, vice-president, Wednesday before delegates to the company's sales meeting at Chicago's Hotel Blackstone.

"The film industry must learn to face facts," said Mr. Cohn. "We cannot ignore the events abroad. We must learn that, in these trying times we stick to our job—that of making, selling and exhibiting motion pictures."

COLUMBIA OBSERVES CODE—MONTAGUE

Columbia will continue to observe provisions of the industry's defunct "fair trade practice code," A. Montague, general sales manager, told the company's executives and sales personnel on Wednesday, the third day of the company's four-day annual sales meeting, which began on Monday at the Blackstone Hotel, in Chicago.

"We intend," Mr. Montague said, "to continue selling that code of fair practice to Columbia exhibitors—not the printed code which has been shelved—but a code that will go even further in principle than that which was printed."

Montague on Costs

"Columbia is going to put its entire resources into its 1940-41 product to build a program which will play a dominant role in the distribution world still available and thus offset the loss in volume caused by the war," Abe Montague, general sales manager, stated Tuesday in an address on Columbia's budget costs before the delegates to the four-day sales meeting now in session at the Hotel Blackstone here.

"Exhibitors in the United States, representing 65 percent of the distribution world still free and open, must give their wholehearted cooperation toward making possible this extra volume of business in the realization that an important part of the negative costs of all pictures formerly came from that part of the world no longer available to American producing and distributing companies," he said, adding:

"Exhibitors in the United States must be made to realize that the problem of production and distribution really is an exhibitor's problem as well. Without the cooperation of exhibitors in the United States, today representing 65 percent of the available distribution world, the battle for this needed increase in revenue would be a losing cause, regardless of the resources and efforts of the producer and distributor."

Messages were read from Harry Cohn, president of Columbia, and Sam Briskin, of the studio; from producer Charles R. Rogers, directors George Stevens, Alexander Hall, Charles Vidor and home office executives Abe Schneider and Nate Spingold.

One hundred and twenty-five home office executives and members of the sales staffs of 16 branch offices were present at the convention, which remains in session through Friday, June 7th. Following the Chicago meeting, further sales talks will be held in Atlantic City on June 11, 12, 13 and 14, for eastern branches.

Jack Cohn opened the session, and then turned the meeting over to A. Montague, who presided.

Following Mr. Montague's discussions there were addresses by Rube Jackter, assistant sales manager, on the company's manpower; an address by A. Schneider, treasurer; Maurice A. Bergman, director of advertising, publicity and exploitation, on matters concerning his department; Joseph McConville, foreign sales manager, on the foreign situation; Lou Weinberg and Louis Astor, on circuit sales; Max Weisfeldt on short subjects, Al Seligman on accessories and Maurice Grad on sales promotion.

Among the home office executives present, in addition to the above, were H. C. Kaufman, G. Josephs, B. E. Zeeman, S. Raisler, V. Borrelli, I. Sherman, J. Freiberg, W. Brennan, and Al Sherman.

Sales Force Roll Call

Present from the field were the following division manager, branch managers and salesmen:

Chicago: Midwestern division manager Phil Dunas; salesmen, C. W. Phillips, T. Greenwood, F. Flaherty, I. Joseph, M. Delano, W. J. Kahl.

Minneapolis: Branch manager H. J. Chapman; salesmen, M. E. Mazur, I. Marks, D. H. Conley, M. W. Sgutt, A. L. Aved, W. Evidon.

Omaha: Branch manager J. H. Jacobs, salesmen, E. Dunas, J. Zide, F. Horn, R. Adler .

Milwaukee: Branch manager O. J. Ruby; salesmen, T. J. MacEvoy, S. R. Chapman, D. V. Chapman.

Des Moines: Branch manager M. H. Evidon; salesmen, A. B. Leake, M. Goodman, O. Miller, B. H. Thomas.

Detroit: Central division manager Carl Shalit; salesmen, H. R. Schilds, R. F. Cloud, G. L. McCoy, C. H. Townsend, C. Baker.

Indianapolis: Branch manager W. G. Craig; salesmen, H. Kaufman, C. Butler, A. J. Gelman, L. Shubnell.

St. Louis: Branch manager C. D. Hill; salesmen, L. A. LaPlante, J. Bradford, C. Ferris, R. Mortenson.

Kansas City: Branch manager B. C. Marcus; salesmen, T. Baldwin, W. Bradfield, C. E. Reynolds, H. S. Stulz, Z Beiser, M. Shackelford.

Los Angeles: Western division manager J. Safron; branch manager W. C. Ball; salesmen, H. Weinberg, S. Fisher, H. M. Lentz, N. Newman, Mike Newman.

San Francisco: Branch manager L. E. Tillman; salesmen, C. Scott, P. Weinstein, E. Roberts, M. Klein.

Denver: Branch manager R. C. Hill; salesmen, B. M. Shooker, S. Dare, S. Cramer, T. J. Robinson.

Salt Lake City: Branch manager W. G. Seib; salesmen, K. Lloyd, L. E. Kennedy, H. Green, W. Sterzer.

Seattle: Branch manager Neal Walton; salesmen, R. A. Ackles, W. K. Beckwith, W. Kostenbader.

Portland, Ore.: Branch manager J. R. Beale; salesmen, C. E. Tillman, W. T. Withers, L. S. Metzelaar.

Canada: General manager of Canada L. Rosenfeld; sales manager, D. H. Coplan; salesmen, W. Elman, A. Cohen of Montreal; H. Harnick of Calgary; H. Levant of Vancouver; I. Levitt, J. C. Cohen of Winnipeg; A. B. Cass, J. Allen of Toronto.

Steffes on Leave of Absence from Allied

Al Steffes, president of Allied Theatre Owners of the Northwest, is on a six months leave of absence and a president pro-tem will probably be named by the board of directors. Meanwhile a special committee of the organization has been appointed to name a paid executive secretary to succeed Ben Ashe, present secretary, whose duties as acting manager of the Berger amusement circuit preclude giving the job the attention it demands. Mr. Ashe is chairman of the committee. Under consideration for the post are Charles Weiner, Monogram manager, and Harry Sherman, distributor. In an internal change 10 districts have been set up in Minnesota and a governor will be elected from each district.

Mr. Steffes is withdrawing temporarily from active participation in Allied and theatre operations due to illness. The management of the World and Alvin in Minnesota has been taken over by the Minnesota Amusement Company for three years following negotiations between Mr. Steffes, who is head of World Theatres Corporation, and John J. Friedl of Minnesota Amusement.

48 FEATURES AND TWO SPECIALS FROM WARNER BROTHERS IN '40-41

Books and Stage Plays to Provide Most Material; Capra Picture, Kaufman Play To Be Sold Apart

Books and stage plays form the basis of most of the program of pictures which will be released by Warner Brothers Pictures, Inc., during 1940-41, it will be announced Monday, at the company's sales meeting in Pittsburgh at the Wm. Penn Hotel.

"Action will be the dominating keynote," according to Jack L. Warner, vice-president in charge of production.

Two Additional Specials

The 1940-41 schedule comprises 17 novels and biographies, 12 stage plays, 11 original stories, and eight others unidentified, a total of 48. In the present season of 1939-40, 48 were promised.

In addition there will be two special productions in 1940-41 which are to be released and sold separately from the rest of the program—"The Life of John Doe," to be produced by Frank Capra and Robert Riskin, with Gary Cooper and Barbara Stanwyck starred, and "The Man Who Came to Dinner," from the stage play by George S. Kaufman and Moss Hart.

The short subject lineup for 1940-41 will be announced at Warners' second and final regional convention, for western and midwestern delegates, in Chicago, June 17-19.

Features announced for 1940-41 at Pittsburgh follow:

THE STORY OF KNUTE ROCKNE, starring Pat O'Brien under direction of Lloyd Bacon. Filmed in part at South Bend, Ind., this will be released early in the fall, based on a script by Robert Buckner.

CITY FOR CONQUEST, starring James Cagney and Ann Sheridan, from the novel by Abem Kandel, to be directed by Anatole Litvak.

THE STORY OF JOHN PAUL JONES, another James Cagney vehicle. Clements Ripley is the author of this story of the American naval commander.

NO TIME FOR COMEDY, based on the S. N. Behrman play. James Stewart, Rosalind Russell and Charles Ruggles head the cast, directed by William Keighley.

THE AMAZING STORY OF SERGEANT YORK. Sergeant York will be technical adviser on the picture.

THE LOST BATTALION, about the First World War, from the book by Thomas M. Jackson and Fletcher Pratt.

CAPTAIN HORATIO HORNBLOWER, starring Errol Flynn in C. S. Forester's yarn of the sea.

HONEYMOON FOR THREE from the Broadway comedy by Allan Scott and George Haight, to star Fred MacMurray and Olivia de Havilland.

MR. SKEFFINGTON, based on the novel by Elizabeth to star Bette Davis.

SANTA FE TRAIL, an original, with Errol Flynn, as a successor to "Dodge City" and "Virginia City."

HIGH SIERRA, starring Paul Muni, based on the novel by W. R. Burnett.

CALAMITY JANE, starring Bette Davis.

THE CONSTANT NYMPH, from Margaret Kennedy's novel and Basil Dean's stage adaptation, with Errol Flynn and Merle Oberon.

FOUR MOTHERS, a sequel to Fannie Hurst's "Four Daughters" and "Four Wives," with the same cast: Priscilla, Rosemary and Lola Lane, Gale Page, Jeffrey Lynn, Claude Rains, Frank McHugh, May Robson



A "take" of Charles Boyer and Bette Davis from "All This, and Heaven Too" which Warner's have announced for distribution "on a GWTW policy" for special and roadshow engagements only. The first roadshow engagement is scheduled for the Carthay Circle in Hollywood June 12 at a $2.20 top. Two special engagements will be at the Earle, Philadelphia, opening June 14 and the Strand, Hartford, June 18—all at three or four shows a day with prices from $.55 to $.75 at matinees, and $1.10 at night. Other engagements of a special character include Comerford houses in Providence, Wilkes-Barre and Scranton and the McFaul houses in Buffalo, datings for the Orpheum in Kansas City and at Des Moines, June 26th, the Brandeis in Omaha and the Orpheum, New Orleans, June 27th.

KING'S ROW, from Henry Bellamann's novel of a small American town.

THE FABULOUS THIRTIES, original by Mark Hellinger.

DANGER SIGNAL, based on the romance by Phyllis Bottome.

JUPITER LAUGHS, starring Errol Flynn in A. J. Cronin's play.

THE MAN FROM FLEET STREET, Edward G. Robinson, in a drama of the career of Julius Neuter, now in production under the direction of William Dieterle, with a cast including Edna Best, Otto Kruger, Eddie Albert, Dickie Moore.

THE HOUSE ON THE HILL, Somerset Maugham's story in Redbook Magazine.

THE MALE ANIMAL, adapted from the stage play by Elliott Nugent and James Thurber.

JANUARY HEIGHTS, based on Polan Bank's novel.

QUIETLY MY CAPTAIN WAITS, based on Evelyn Eaton's novel of Old and New France, which has been selected as the Literary Guild Book-of-the-Month for June.

THEY DIED WITH THEIR BOOTS ON, starring James Cagney, based on Thomas Ripley's story of Wes Hardin.

MONTANA, based on C. B. Glasscock's "The War of the Copper Kings," the story of Augustus Heinze.

STUFF OF HEROES, by Harold Titus, which appeared in the American Magazine.

SHANGHAI, by Somerset Maugham. Errol Flynn will star.

FIESTA IN MANHATTAN, starring John Garfield in Charles Kaufman's novel.

THE FULL LIFE, from Katalin Gero's Hungarian novel.

THE WOMAN BROWN, from the play by Dorothy Cumming McNab.

FOOTSTEPS IN THE DARK, a mystery, based on the London stage play that was adapted by Jeffrey Dell and Bernard Merivale from a Hungarian play by Ladislaus Fodor.

THE WEAK LINK, from Allen Wood's Broadway comedy.

THE FRONTIER DOCTOR, scheduled for Paul Muni, based on Urling C. Coe's book.

THIEVES FALL OUT, from the stage play by Alice MacKenzie and John Hayden.

TUGBOAT ANNIE SAILS AGAIN, by Norman Reilly Raine, with Marjorie Rambeau, Alan Hale, Ronald Reagan and Jane Wyman.

THE DEALER'S NAME WAS GEORGE, from Ketti Fring's story of New Orleans, to star George Raft.

HAPPINESS, from the story by Mildred Cram which appeared originally in Ladies' Home Journal.

SAM COLT, TRIGGER MAN, from an original by Michael Simmons.

Jack Warner also announced that Hal B. Wallis will act as executive producer for the majority of these pictures. Associate producers who will work on the line-up are Bryan Foy, Henry Blanke, William Cagney, Robert Fellows, Edmund Grainger, Mark Hellinger, David Lewis, Robert Lord and Wolfgang Reinhardt.

30 Stars, 38 Players

Stars under contract to Warner Bros. for 1940-41 productions include:

Bette Davis	Miriam Hopkins
James Cagney	George Raft
Paul Muni	Humphrey Bogart
Merle Oberon	Geraldine Fitzgerald
Errol Flynn	Eddie Albert
Ann Sheridan	Brenda Marshall
Edward G. Robinson	Virginia Bruce
Priscilla Lane	Jeffrey Lynn
George Brent	Ida Lupino
Olivia de Havilland	Dennis Morgan
John Garfield	Wayne Morris
Pat O'Brien	

Stars engaged for special productions include: Jean Arthur, Gary Cooper, Cary Grant, Fred

(Continued on following page)

48 SET ON NEW WARNER PROGRAM

(Continued from preceding page)
MacMurray, Rosalind Russell, Barbara Stanwyck, James Stewart.

Featured players under contract include:

Richard Ainley	Rosemary Lane
Herbert Anderson	John Litel
Mary Anderson	William Lundigan
Peter Ashley	William Marshall
Fay Bainter	Frank McHugh
Albert Basserman	Thomas Mitchell
Elsa Basserman	Henry O'Neill
David Bruce	William Orr
Jane Bryan	Gale Page
Jane Clayton	Robert Prins
Donald Crisp	Claude Rains
Elizabeth Earl	Ronald Reagan
Lucile Fairbanks	George Reeves
Dick Foran	John Ridgely
Alan Hale	James Stephenson
Phyllis Hamilton	George Tobias
Michael Harvey	Frank Wilcox
George Haywood	Maris Wrixon
DeWolf Hopper	Jane Wyman

20 Directors, 42 Writers

Directors include Lloyd Bacon, Kurt Bernhardt, Hugh Cummings, Michael Curtiz, William Dieterle, Ray Enright, Robert Foulk, Edmund Goulding, Joe Graham, William K. Howard, William Keighley, Anatole Litvak, Hugh MacMullan, William McGann, Terry Morse, Irving Rapper, Lewis Seiler, Vincent Sherman, Raoul Walsh and William Wyler.

Writers include Stephen M. Avery, Earl Baldwin, Robert Blees, Robert Buckner, Harry Chandlee, Lenore Coffee, Lester Cole, Owen Crump, Walter DeLeon, Warren Duff, Guy Endore, Julius Epstein, Philip Epstein, Abem Finkel, C. S. Forester, Kenneth Gamet, Leonard Hoffman, John Huston, William Jacobs, Julien Josephson, Charles Kaufman, Robert Kent, Charles Kenyon, Wally Klein, Milton Krims, Howard Koch, Jack Lucas, Richard Macaulay, Patterson McNutt, Aeneas MacKenzie, Fred Niblo, Jr., Robert Presnell, Norman Reilly Raine, Casey Robinson, Robert Rossen, Tom Reed, Richard Sherman, Ulrich Steindorff, Charles Tedford, Barry Trivers, Jerry Wald and John Wexley.

Composers under contract are Adolph Deutsch, Leo F. Forbstein, M. K. Jerome, Erich Wolfgang Korngold, Jack Scholl and Max Steiner.

Warner Men at Convention

Warner home office executives, district managers, branch managers, salesmen from the East and Canada, foreign department representatives, theatre zone managers and advertising men are attending the regional in Pittsburgh. Executives on hand include: Major Albert Warner; Gradwell L. Sears, general sales manager; Joseph Bernhard, general manager of Warner Theatres; Charles Einfeld, advertising and publicity director; Carl Leserman, assistant general sales manager; Mort Blumenstock, in charge of advertising and publicity in the east; Roy T. Haines, eastern and Canadian sales manager; Ben Kalmenson, southern and western sales manager; Norman H. Moray, short subjects sales manager; Arthur Sachson, distribution executive; Al Schwalberg, supervisor of exchanges; Stanley Hatch, playdate department head.

Home Office Group Attends

Also from the home office will be: Mitchell Rawson, Gil Golden, Paul Lazarus, Jr., Sid Rechetnik and Lee Blumberg, all from the publicity and advertising department, and I. F. Dolid and Charlie Kemke of the contract department, and Charlie Baily, assistant to Norman Moray.

The foreign department delegation consists of Joseph S. Hummel, foreign manager for Latin America and the Far East; Robert Schless, European general manager; Karl MacDonald and G. R. Keyser.

The field sales force attending include: Ed Schnitzer, eastern district manager with headquarters in New York, and his contingent:

Albany: Paul S. Krumenacker, manager, and salesmen, George Goldberg and R. Struwe.
Boston: Norman J. Ayers, manager, and salesman, B. Abrams, Carl Coe, William Horan, R. S. Smith and F. R. Meadow.
Buffalo: Salesmen L. Astrachan, H. G. Minsky and J. Zurich.
New Haven: J. R. Mahan, manager, and Peter De Fazio, salesman.
New York-Metropolitan branch: Sam Lefkowitz, manager, and Salesmen L. Jacobi, I. Rothenberg, H. P. Decker, G. Solomon and J. C. Vergesslich and Phil Engel, field exploitation representative.

Robert Smeltzer, central district manager with headquarters in Washington, and his contingent:

Cincinnati: R. Kinsler, manager, and salesmen, R. Burns, J. P. Elfert, J. Partlow and R. Salyer.
Cleveland: Charles Rich, manager, and salesmen, W. J. Brandt, Edward Catlin and Joe Minsky.
Detroit: Fred E. North, manager, and salesmen, S. D. Chapman, W. B. Collins and S. L. Gilbert.
Philadelphia: William G. Mansell, manager, and salesmen, Charles Beilan, D. M. Cooper and H. Bachman.
Pittsburgh: Harry Seed, manager, and salesmen, Charles Dortic, R. H. Dunbar, R. M. Lynch and F. D. Moore.
Washington, D. C.: F. W. Beiersdorf, manager, and salesmen, G. F. Contee, Gerald F. Price, Sterling Wilson and Dick Hyland, field exploiteer.

Wolfe Cohen, Canadian district manager with headquarters in Toronto and his force:

Calgary: S. Perlman, manager, and Harry Kohn, salesman.
Montreal: P. Sherman, manager, and salesman I. Sourkes.
Toronto: Joe Plottel, manager, and salesmen, H. Law and R. W. Smith.
St. John: L. McKenzie, manager.
Vancouver: I. Coval, manager.
Winnipeg: Lou Geller, manager, and salesman, Frank Davis.

Theatre zone managers include: Nat Wolfe, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; J. J. Payette, Washington; Herb Copelan, Atlantic City.

URGES BOYCOTT OF GANGSTER PICTURES

Victor B. Wylegala, children's court judge, Buffalo, N. Y., this week urged a boycott of "gangster-type" motion pictures, even though the villain invariably suffers for his crimes.

Speaking before the Hotel Greeters of America in the Hotel Stuyvesant, Judge Wylegala said that despite the crime-does-not-pay moral of this type of picture, the child most often retains the memory of the criminal temporarily outwitting the "cops" and attributes the villain's eventual downfall to stupidity.

The judge cited the case of two boys who were brought before him recently, charged with theft. "They had seen the film, 'Boys Town,'" he explained, "and were so impressed with Father Flanagan's institution that they figured if they were sufficiently bad, they might be sent there."

Film Alliance Plans 38 Films

Film Alliance of the United States plans a total of 38 pictures for the 1940-41 season, including 12 westerns, it was announced this week.

The first two releases will be "Fifth Column Squad" and "Murder, Inc." The first, starring Barry K. Barnes, will be released nationally from June 10th, while "Murder, Inc.," starring Jack La Rue will be released June 24th.

"False Rapture," starring Otto Kruger and Mary Maguire, and "Hell's Cargo," starring Robert Newton and Walter Rilla will be released July 8th and 22nd, respectively. Thereafter, Film Alliance will release one picture every two weeks, according to Norman Elson, sales manager.

"Fifth Column Squad," made in England, deals with a group organized to hunt down German spies within the ranks of the Royal British Air Force, according to the announcement.

Paramount Films Open; Set 20th-Fox Premiere

Paramount opened two pictures, attended by world premiere, on Thursday and Friday of this week and Twentieth Century-Fox is to unveil its newest color picture, "Maryland," next Wednesday in Baltimore.

The Paramount pictures are "Safari," starring Madeleine Carroll and Douglas Fairbanks, Jr., which opened at the Strand, Providence, on Thursday, to the accompaniment of a civic celebration, a testimonial dinner, a parade, and personal appearances of the picture's stars, Lynne Overman, Muriel Angelus, and J. Carrol Naish; and "The Ghost Breakers," starring Bob Hope and Paulette Goddard, which was to open Friday at the Michigan Theatre, Detroit, the stars making personal appearances.

Fox's "Maryland," produced by Darryl Zanuck, will open next Wedesnday at two Baltimore theatres, the New and the Centre. There will be an elaborate premiere attended by the state governor and a civic celebration.

Vivien Leigh Honored

The Special Awards Committee of the Broadway Association has chosen Vivien Leigh as "Broadway's First Lady for 1940." Miss Leigh is the first star of stage or screen to appear simultaneously in five Broadway houses, "Waterloo Bridge" at the Capitol; "Gone with the Wind" at the Astor; "21 Days Together" at the Rivoli; "Sidewalks of London" playing subsequent runs on Broadway and elsewhere, and the stage production of "Romeo and Juliet" at the 51st Street theatre.

Set Northwest Picnic

The Northwest Film Club, Seattle, has set June 26th as the date for the annual picnic. The site is yet to be chosen.


The Mortal Storm
BY THE AUTHOR



"MORTAL STORM" BEST SELLER! BEST PICTURE!

"I'm delighted," says Phyllis Bottome, the author. "M-G-M has done a splendid job in the picturization of my book, 'THE MORTAL STORM.' It was an exciting experience to see it on the screen."



starring

MARGARET SULLAVAN • JAMES STEWART

ROBERT YOUNG • FRANK MORGAN

with Robert STACK • Bonita GRANVILLE • Irene RICH • Maria OUSPENSKAYA

William T. ORR • Gene REYNOLDS • A FRANK BORZAGE Production

Screen Play by Claudine West, Andersen Ellis and George Froeschel • Based on the Book by Phyllis Bottome

Directed by FRANK BORZAGE • A Metro-Goldwyn-Mayer Picture •

COMMITTEE ASKS NEELY REVISION AS ARGUMENTS ON BILL CONCLUDE

Sub-group Gets Measure for "Study"; Compulsory Cancellation, Elimination of Block Booking Indicated

by FRANCIS L. BURT
in Washington

The block booking battle of Washington is over. The decision still is in the hands of the referees, a committee of Congressmen.

Completing the hearing of an estimated 750,000 words of testimony, the House Interstate and Foreign Commerce Committee on Tuesday in Washington adjourned its 17-day hearing on the Neely block booking bill and on Wednesday turned the bill over to a sub-committee for "such further study as may be necessary," an action, it was learned in authoritative quarters, that was the first step toward thorough revision of the bill and a possible effort to secure its enactment at this session. The special subcommittee is to rewrite the bill, possibly eliminating the block booking ban and providing compulsory cancellation of pictures for cause, to meet the objections of the public groups to blind selling. The revised bill, it was said, will be framed to meet the demands of the public groups, but will leave the interests of the independents to the Department of Justice.

As the hearings adjourned, Chairman Clarence F. Lea (Dem., Cal.) expressed the hope that a committee meeting could be held on the bill without delay, but admitted that some members might wish to postpone consideration until the testimony was printed, which might make action impossible at this session of Congress.

While perhaps not the longest hearing on the subject of block booking, the sessions just concluded were admitted by both proponents and opponents of the Neely measure to be the most exhaustive investigation of block booking ever made by Congressmen.

Summation and Rebuttal

The final hearings this week were devoted to a summation for the opponents by Austin C. Keough, Paramount vice president and general counsel, and by George J. Schaefer, RKO president, and rebuttal for the proponents by Henry R. Atkinson, co-framer of the bill, and Abram F. Myers, general counsel for Allied.

Motion picture producers might be willing to prepare synopses of their films, but would not dare to attempt it under the heavy penalties provided by the bill for failure to provide true and accurate outlines, it was testified by Ralph Block of the Screen Writers Guild at the final sessions of last week's hearings.

His comments drew from Representative Alfred L. Bulwinkle (Dem., N. C.), the observation that he had received many letters on the bill, and that some of those in favor of the measure promised that if it was passed, the morals of the country would be "cleaned up."

Irritation at the failure of representatives of all interests to go into what he considered the heart of the measure—the block booking prohibition—and to discuss the questions of constitutionality which were involved was voiced by Representative Wolverton, who suggested that some argument as to the legal standing of the bill be presented before the hearings closed.

Mr. Wolverton pointed out that the New York suit, which he said did not involve any moral questions but dealt exclusively with economic considerations, revolved around block booking and that he thought that was the major point in the Neely bill as well.

CONFERENCE LIKELY IF BILL FAILS

If the Neely anti-block booking bill fails to pass this session of Congress, leaders in every sector of the film industry may expect to be invited to an "all-industry conference, to settle our problems." The conference is planned by the New York circuit operator and exhibitor leader, Harry Brandt, president of the Independent Theatre Owners Association of New York. According to Mr. Brandt, an executive committee of New York film industry leaders will first be appointed and these will ask leaders from every section of the country and the industry to meet at a "round-table session," probably in New York.

"Of course, if the Neely Bill passes, we won't have a conference—we won't have an industry," Mr. Brandt added.

At the final sessions of the week, the committee heard the views of a number of exhibitors, all of whom opposed the bill.

Rotus Harvey of San Francisco told the committee the independent exhibitor should be allowed a 30 per cent cancellation which, he said, would enable him to buy from all the companies and enjoy all the best pictures. The greatest evil of the industry, he said, is the double bill, which is driving the public away from the theatres.

Mrs. William Wood, Washington, Ga., who said she had "two theatres and three white elephants," predicted chaos and confusion would ensue if the bill was enacted.

Bob White of Portland, Ore., criticised "misguided reformers" and "natural dissenters in our own ranks" who, he said, make it impossible for controversies to be ironed out within the industry. Lyle N. Wilson of Roanoke Rapids, N. C., said the "theatre-goer doesn't know or care how the pictures get to the theatres" but picks the ones he wants to see. As proof of his contention, he disclosed that he made only $73 from "Abraham Lincoln in Illinois" but grossed $494 from "Road to Singapore."

Portraying himself as a representative of "the average small-town theatre owner and operator," R. N. Smith of Mission, Tex., operating six houses with seating capacities ranging from 300 to 529, said there was no need for the legislation, which he denominated "the most impractical bill ever presented affecting the operation of motion picture theatres."

Urges Trade Practice Code

Hugh W. Bruen of Whittier, Cal., testified that if the Department of Justice would give "the go-ahead signal" on the trade practice code, the difficulties of the industry would largely disappear. He paid tribute to the efforts of Sidney Kent and William F. Rodgers to get the agreement through and said that its benefits were still being felt even though the code never was put into effect.

Mr. Bruen, however, had some criticisms of the majors who, he said, were "domineering" and, by "unscrupulous methods" demanded too much of the box office dollar for themselves, "each year taking a little bit more and figuring and devising new ways in which they can leave us as little as possible without putting us out of business."

He asserted that if the bill was passed "Gone With the Wind" conditions would be applied to all pictures, and said the first-runs so milked that film that he could run it only three days and that advance ticket sales indicated "that is two days too long."

William F. Crockett of Virginia Beach, Va., said that under the bill it might be possible in his state, which has little double featuring, for the exhibitors to lease their screens to the distributors. In other words, he explained, instead of buying a picture and paying 30 per cent, the exhibitor might lease his screen to the company for 70 per cent of the gross, thus geting around the synopsis provision.

Nat M. Williams of Thomasville, Ga., predicted theatres would be unable to operate on fixed admission scales because film prices would be raised on hits to make up for the loss on others.

O. C. Lam, Rome, Ga.; Mack Jackson, Alexander City, Ala.; Stanley Sumner, Cambridge, Mass.; Morris Lowenstein, Oklahoma City, Okla.; H. R. Berry, Hartsville, S. C.; George P. Aarons and J. Luke Gring of Philadelphia, and James Olson, Clare, Mich., also opposed the measure.

Cites Cooperation

A. Julian Brylawski, of the Warner Brothers Washington staff, recalled to the committee the many ways in which the exhibitors cooperated with Government agencies and with national and local organizations in any "drive" which they have undertaken, and urged that no shackles be placed on the industry at a time when it might again be called upon by the Government, to cooperate in the national defense program.

Franchise holders see in the bill a possibility of the loss of important long-run contracts, it was testified by Roy McMinn, Superior, Wis.; Harry Zeitz, New Bedford, Mass., and Fred Green, Woonsocket, R. I.

Among the organization representatives expressing opposition to the bill were Mrs. George Rowles, Omaha, of the Nebraska Federation of Women's Clubs; Mrs. Richard McClure, president of the Chicago Better Films Council, and Mrs. Alonzo Richardson and Mrs. Pierce Chestley, respectively of the Atlanta and Macon (Ga.) Better Films Committees.

Thomas McGuire, public relations director of the Co-operative Theatres of Michigan, laid before the committee a number of amendments which he said would deal adequately with the situation. He suggested that section 3 be eliminated and in its place a provision requiring arbitration of all disputes on contracts, overbuying, clearance and similar problems.

Section 4, Mr. McGuire said, should be amended to provide a mandatory 20 to 25 per cent cancellation clause in all block booking contracts, a prohibition against forced selected playing time on percentage pictures, a prohibition against the imposition of score charges and a provision for identification of pictures which would provide the names of stars, featured players, authors, and the name of the story on which the film is based but not be a synopsis.

William G. Ripley of Long View, Wash., charged that the bill would work a great hardship on the small exhibitor. He represented the Independent Theatre Owners of Washington, Northern Idaho and Alaska.

In response to suggestions by committee mem-

(Continued on following page)

KEOUGH, SCHAEFER HIT NEELY BILL

(*Continued from preceding page*)

bers, Francis S. Harmon, Eastern representative of the Production Code Administration, filed a statement showing how the code group operates and discussing, in confidence, some of the pictures on which it has passed, as illustrative of the methods followed in assuring satisfactory standards.

In a 10,000-word statement, delivered without interruption, Mr. Keough sharply questioned the motives of proponent witnesses, flatly denied the truth of many of their allegations, told the committee that single-selling was the only possible means of operating under the bill and indicated the possibility that all films might be offered on a percentage basis if the legislation was adopted.

Initially, he denounced the offer by proponents of the allegations in the Government suit as "proof" that illegal practices existed and charged the Department of Justice with trying its case in the newspapers through the medium of the official "explanation" released when the suit was filed, in which, incidentally, he said, it was claimed the independent exhibitors were being rapidly driven out of business when authentic statistics proved that not to be the case.

Block Booking Defended

Mr. Keough contended there was nothing illegal or wrong about block booking, and that it applied to chains, both affiliated and independent, as well as to single-house operators, in contradiction of testimony by Allied witnesses. As a matter of fact, he said, in answering Sidney Samuelson's testimony that only "pseudo" competition prevails between the majors, block booking was a development of the keen competition which existed and still exists.

The witness charged I. E. Chadwick, independent producer, with having made many misrepresentations, and answered charges made by Myers, particularly with respect to the fixing of exhibitors' admission prices by the distributors.

The fixing of price minima, he said, is for the purpose of protecting the distributor's good will, and the right of a producer or distributor of a copyrighted article to fix the price to be charged by the sub-licensee has never been condemned under "the Sherman Act or any other act." He compared that right to the right of a manufacturer to fix the resale price of his product under the Miller-Tydings fair trade act.

He said, "I am satisfied, and I believe you must be, that it is virtually impossible to supply the required synopsis before the picture has been finished, tried out on an audience or audiences, recut, reshot and finally delivered to the exchanges to show to their customers.

Here he called attention to Mr. Atkinson's statement that there would be little litigation on synopsis divergences because the companies would not find it worth while to contest such cases and would "make adjustments."

"That tells the story," Mr. Keough declared. "The distributor will not get his contract performed and will not sue because it is too much trouble or too expensive, but will make adjustments. These, of course, will be dollars and cents adjustments. What an instrument for polite blackmail!"

In self-defense, he added, the companies will have to complete pictures before they sell them, a procedure that "is not impossible but it is highly impracticable," and one which will increase costs of production and marketing.

Commenting that there had been little discussion of Section 3, he declared the price-differential provisions would make it impossible for salesmen to price their pictures.

Offering one price for a single picture and a discount for pictures taken in blocks, the salesmen, in every contract, would be laying their companies open to suits based on charges that the exhibitor was coerced into taking more pictures than he wanted, he explained. Further, he added, the bill prohibits the pricing of pictures so that the effect of a lease or offer to lease may be to lessen competition or create monopoly.

Cites "Witch-burning" Provision

In the same section, he went on, is the "witch-burning" provision against the transportation of films leased or to be leased in violation of the bill. This, he explained, would apply most directly to the trucking companies, contracting to give film service. Should an exhibitor serve notice on such a company that a particular film is in violation, the company is between the devil and the sea—if the claim is proven and the company has handled the picture it has violated the law; if the claim is not just and the company has not handled the film it has violated its contract.

Answering questions by Representative Carl Hinshaw (Rep., Cal.) he said it would be impossible for the distributors to protect themselves against suits by including in contracts a provision acknowledging by the exhibitor that he had entered into the deal voluntarily and without coercion, because juries and courts look upon such clauses with suspicion.

Schaefer Attacks Bill

The Neely Bill is untimely, unnecessary, unworkable, and un-American—the latter, because it would "bring about pressure group censorship against the screen," George Schaefer, president of RKO, told the House Interstate Commerce Committee on the last day of the hearings. Mr. Schaefer's arguments were submitted in a 35-page document.

Mr. Schaefer called the bill untimely because "it would add vastly to the burdens of an industry gravely affected by the war"; and unnecessary because "the public interest would not be affected by this bill . . . the record proves that, from the standpoint of public interest, more and more good pictures, fine pictures, and even great pictures, are being produced and exhibited year after year."

The RKO president attacked the measure as unworkable, and said it would bring chaos in the industry and substitute litigation for any possible arbitration or conciliation.

Mr. Schaefer noted that the public already exercised a right of selection: pictures it likes succeed; others fail. Censorship, he remarked, "smells no better, when it is called community selection."

Sections of the bill, Three, Four and Five, were assailed particularly by the RKO executive. He also questioned the good intentions of some who testified for the bill. He contradicted statements made on May 20th to the committee by Sidney Samuelson, Allied Philadelphia leader, and former New Jersey exhibitor and head of that state's Allied.

The industry itself should furnish arbitration and conciliation; not an outside source, Mr. Schaefer pleaded, and asserted that no industry in the country had been benefited merely by legislative fiat.

RKO Contract Figures

RKO does not "force" all its product upon the exhibitor, he said.

"During the 1938-39 season," he explained, "RKO offered 48 pictures. Contracts for the exhibition of the total number were 3,092; contracts for the exhibition of from 36 to 47 pictures amounted to 1,880; contracts for the exhibition of less than 36 pictures amounted to 4,578.

"Thus, more than 67 per cent of our contracts during the past season called for the exhibition of less than the number of pictures we had to offer; and 48 per cent of our contracts were for 36 pictures or less, out of our total production of 48 pictures."

And exhibitors can cancel pictures, Mr. Schaefer noted.

"Finally, there is the fact that in recent years most producers and distributors of motion pictures have granted exhibitors throughout the country a 10 per cent cancellation clause, of which the exhibitor can avail himself in the selection and elimination of the films, if he desires."

He attacked the synopsis provisions of the bill at some length, elaborating on previous arguments presented by the measure's opponents.

Myers Files Written Rebuttal

What promised to be fireworks finale of the hearings fizzled out like a damp squib on Tuesday when, with all members of the committee on the floor of the House except Chairman Lea, Mr. Myers threw in his hand and filed his lengthy rebuttal statement instead of reading it.

His action was the result of extensive questioning of Miss Katherine Lyford, of the Motion Picture Research Council, who, with Mrs. Mary T. Bannerman of the National Congress of Parents and Teachers, preceded him with rebuttal testimony. Henry R. Atkinson of Boston, who assisted in the framing of the bill, did not attempt to offer further argument.

Members of the committee asked only one or two questions of Mrs. Bannerman after listening to her argument that there was nothing in the bill to justify charges that it would destroy the industry, result in censorship and create unemployment. Stigmatizing the "centralized, totalitarian control" of the major companies, she contented herself chiefly with stressing the need for protecting children against undesirable pictures.

Miss Lyford, likewise, was permitted to wade through a lengthy statement without interruption, in the course of which she said the bill

(*Continued on page 24, column 1*)

1939-40 *CONTRACTS AMENDED BY MGM*

Metro-Goldwyn-Mayer has sent a rider amending the current contracts to all exhibitors signed by the company. The points covered are eliminations as a matter of right, exclusion for cause and preferred playing time. P. J. Wood, secretary of the Independent Theatre Owners of Ohio, in the organization's Service Bulletin, said that it was significant that the rider was sent out when the House Committee was holding hearings on the Neely Bill.

Mr. Wood added, "Whatever may be the reason for issuing it, we feel that it will be necessary for an exhibitor to execute the rider in order to get the benefit of the cancellation privilege and enjoy the other benefits announced by Metro at the beginning of the 1939-40 selling season."

Concessions included in the proposed trade practice code, it was reported, will be included in the MGM contracts for the 1940-41 season. MGM has not begun to write contracts for the new season's product.



REASONS WHY!

(By telegraph from Preview at Pomona, Cal. of M-G-M's "SUSAN AND GOD" starring JOAN CRAWFORD and FREDRIC MARCH)

1. A new magnificent Joan Crawford. Never heard so many spontaneous bursts of applause.
   —Jimmy Starr, L. A. Herald-Express
2. Don't miss Joan Crawford in "Susan and God."***—Harry Mines, L. A. News***
3. Crawford proves she is one of the screen's greatest actresses.***—Jimmie Fidler, Nationwide Columnist***
4. Evoked bursts of spontaneous preview-night applause.***—Motion Picture Daily***
5. Quality entertainment in every respect, should click strongly at box-offices.***—Film Daily***
6. Superlative performances are just what it boasts. Particularly brilliant is Joan Crawford's dazzling portrayal of the scatterbrained Susan. ***—Hollywood Reporter***
7. Marks another step forward for Miss Crawford.***—James Crow, Hollywood Citizen-News***
8. Crawford gives a magnificent performance.***—Ed Sullivan, Nationwide Columnist***
9. Miss Crawford reaches acting stature far beyond anything she has heretofore attempted.***—Daily Variety***
10. Everyone should see this enjoyable picture.***—Hedda Hopper, Nationwide Columnist***

with Ruth Hussey • John Carroll • Rita Hayworth • Nigel Bruce Bruce Cabot • Rita Quigley • Rose Hobart • Screen Play by Anita Loos • Based on the Celebrated Play by Rachel Crothers and Produced by John Golden • Directed by George Cukor • Produced by Hunt Stromberg • An M-G-M Picture.

Myers Contends Bill Would Pass Test of Courts

(Continued from page 22)

would make it more difficult for houses showing the singly-sold sex pictures which had been referred to during the hearings.

With the completion of her formal statement, Miss Lyford found herself the target of a barrage of questions.

"Is it your opinion that the passage of this bill will eliminate immoral pictures?" she was asked by Representative Brown.

"It will eliminate the necessity of people seeing them that do not want to see them," the witness explained.

"Do you believe that the average exhibitor will turn down these immoral pictures and will exhibit only the better class pictures and that in turn will force the producers to make only that better type of pictures?"

"Absolutely."

"I would like to believe that, but I don't know whether I can believe it or not," the Congressman observed.

Mr. Brown read from an independent exhibitor paper a review of "Torrid Zone" in which the bawdy character of the film was pointed out, but with a statement that it was a big box office attraction, and asked if such a picture would be rejected.

Witness on Morals

"A picture of that kind is forced on the local theatre," Miss Lyford explained. "We have never contended that the morals of the exhibitors were any better than those of the producers, but an independent exhibitor who now shows a picture like this does so in preference to shelving it and paying for it."

She was asked by Representative Youngdahl whether the answer to the problem might not lie in closer cooperation between the local community and the exhibitor, but the Congressman's efforts to pin her down as to whether local cooperation would be effective were unsuccessful, despite appeal to Chairman Lea to order the witness to respond directly.

Miss Lyford told Representative William P. Cole, Jr. (Dem., Md.), that state censor boards, including that in Maryland, did not work out particularly well, and asserted, in response to a question by Representative Carl Hinshaw (Rep., Cal.) that exhibitors have been refused cancellations on moral grounds, but could not support her charge.

Myers Questioned

In the few minutes available before they had to leave for the House, committee members questioned Mr. Myers along similar lines, Representative Brown asking if a simple provision written into the law, giving exhibitors the right to cancel for cause, would solve the problem.

The allied counsel explained that he did not think so, although it would help, because such a provision, not including the right of selection, was not broad enough.

He was asked by Congressman Hinshaw whether there were any provable cases of exhibitors being denied the right to cancel for cause and explained that during the past six years the major producers have put out no pictures raising the question of morality. Now, however, he added, the studios are putting out questionable pictures and the issue may be tested when those films reach the subsequent run houses, contending that passage of the bill is made more necessary because of the possible refusal of the distributors to accept cancellations.

In the formal statement which he started to read but finally filed, together with the accompanying score of exhibits, Mr. Myers challenged the testimony of practically every witness who appeared for the opposition.

"The Only Menace"

"It is idle for the opponents of the Neely bill to say that compulsory block booking is not practiced," he declared. "I would certainly not be here arguing for this bill if that were true. Except for the few who have appeared here and said that block booking is not now compulsory because of the cancellation privilege, I have never heard any exhibitor say that the practice is not enforced."

"The only menace to the Big Eight from the enactment of the Neely bill is one which those fighting the bill dare not mention," he charged. "That is the opening of the business to the competition of independent productions. With compulsory block booking abolished, the Big Eight, in common with all other industries, will have to sell their products on their merits."

Defends Constitutionality

The only witness to pay attention to the question of constitutionality, Mr. Myers contended that the bill would meet the test of the courts, that it went no further than Congress had gone in many other laws which had been held valid, and that it raised no new problems of jurisprudence.

"I entertain no doubt concerning the constitutionality of the measure as a civil statute," he said. "The only doubt that has been raised concerns its validity as a penal statute. The question is, does Section 3 define the offense with sufficient certainty to support a criminal prosecution?

"The test is essentially one of the reasonableness of the differentials between the price for a block of pictures and the price for an individual picture or a group less than a block. Under the 'rule of reason' the test of a violation of the Sherman Law is the unreasonableness of the restraint imposed."

"However," he said, "should the courts hold Section 3 to be invalid as a criminal statute, its validity as a civil statute would not be impaired. Section 6 of the bill contains the usual separability clause. As stated on my first appearance before the committee, I am confident that the Attorney General will invoke the civil rather than the criminal remedy provided by the bill."

AFL OPPOSES, MUSIC UNIT FAVORS, NEELY

Paul Scharrenberg, legislative representative of the American Federation of Labor, has asked the House Interstate and Foreign Commerce Committee not to approve the Neely bill. He said, "We believe that if this legislation is enacted it will mean a cut of 50 per cent in production schedules affecting adversely the employment of 282,000 workers in the motion picture industry."

The American Federation of Musicians will be asked to support the Neely bill in a resolution to be introduced at the convention June 10th in Indianapolis by A. Rex Riccardi, secretary of the Philadelphia musicians union, Local 77, who indicated that several other locals would also sponsor the resolution which would ask the Federation to lobby actively for the passage of the measure. Mr. Riccardi also said he would ask for legislation aimed at Warner Brothers. The local Philadelphia union has been on strike against Warner theatres for the last six months.

RKO Securities Listed with SEC, Holdings Cited

George J. Schaefer, RKO president, whose contract calls for a salary of $104,000 annually and expenses of $250 per week until December 31, 1941, voluntarily reduced his salary last October to $62,240 per year, according to a registration statement filed by the company with the Securities and Exchange Commission in connection with the listing of new securities of the reorganized company.

Other Officers' Salaries Reduced

Ned E. Depinet, vice-president, was given a new three year contract last January at $1,500 per week and in the same month accepted a salary reduction to $54,980 annually, the statement said.

William Mallard, secretary and general counsel, will receive $21,700 for 1940, also after a salary reduction. The reductions were undertaken as a result of RKO's loss of foreign revenues due to the European war and were made on a graduated scale beginning with salaries of $4,500 a year.

N. Peter Rathvon will receive $21,450 as chairman of the executive committee and a director, and Richard C. Patterson will receive $15,720 as chairman of the RKO board and director of subsidiary companies.

The statement showed that five directors of RKO owned stock in the company. They are: Frederick L. Ehrman, director, 160 shares of preferred and 800 of common; Lawrence Green, director, 5,250 shares of common; Conde Nast, director, 2,860 of common; Mr. Patterson, 689 common, and W. H. Clark, assistant treasurer, one share of preferred and 329 option warrants.

The registration statement also reported that contracts in existence with RKO Pathe News call for 30 per cent of the domestic gross and 35 per cent of the foreign gross of the newsreel, plus expenses, taxes and charges collected by RKO for distributing the newsreel. A flat distribution charge of 35 per cent is made for RKO Pathe's Sportscopes, Information Please and Reelisms subjects, with expenses, taxes and charges additional. A maximum advertising expenditure of $6,500 for each series is specified in the contract.

The statement pointed out that RKO's office lease in Rockefeller Center, New York, runs to March 31, 1952, at $151,636 a year.

April Stock Transactions

Film company officers and directors added to their stock interests in their companies in April in a number of instances, it was disclosed this week by the Securities and Exchange Commission.

The semi-monthly summary of the commission showed the acquisition by Abraham Schneider, officer, New York, of 100 shares of Columbia common, representing his total holdings, together with the transfer by Jack Cohn, officer, New York, of 31,321 common voting trust certificates for an equal number of shares of common, bringing his holdings of the latter to 31,876.

Acquisition of 200 shares of Loew's common by Joseph R. Vogel, director, New York, brought his holdings to 300 shares.

In Paramount Pictures, Austin C. Keough, officer, New York, acquired 500 shares of common to give him a total of 559 shares of common.

The only divestment of holdings was the disposition of 500 shares of Twentieth Century-Fox by Joseph M. Schenck, director, Beverly Hills, Cal., who still held 14,784 shares at the close of the month, the report showed.

HOLLYWOOD BUYS 112 STORIES IN TWO MONTHS FOR '40-41 PRODUCT SEASON

69 Bought in April, Most Since August, 1938; 43 During May, Including 3 Comic Strips

During the months of April and May Hollywood acquired for the 1940-41 product season 112 new properties most of which were included in the product announcements made to the exhibitors during company conventions in the past weeks. Of the 112 stories bought over this two months' period sixty-nine were purchased in April, the highest number acquired in one month since August, 1938, when the story total reached the high figure of ninety-three acquisitions. In May of this year the figure dropped to forty-three purchases.

Acquisitions in April

Purchases in April with all available credits, follow:

BENEATH SOUTHERN SEAS, an original story by by Maurice Tombragel, purchased by Universal.

BETHEL MERRIDAY, a novel by Sinclair Lewis to be produced by Alexander Korda and distributed through United Artists.

BEYOND THE LAW, a biographical novel by Emmett Dalton, acquired by Universal.

BIOGRAPHY OF O. HENRY, a biographical novel acquired by National Pictures Corp. Ralph Spence and Mrs. Sidney Porter, widow of O. Henry wrote the biography.

BLITZKRIEG, an original story by B. P. Fineman, purchased by Columbia.

BRIDE WORE CRUTCHES, THE, an original story by Ed Varier and Alan Brady, purchased by Twentieth Century-Fox.

A Walter Edmonds Story

CHAD HANNA, a *Saturday Evening Post* magazine story by Walter D. Edmonds published under the title "Red Wheels Rolling," acquired by Twentieth Century-Fox.

CITY OF CONQUEST, a novel by Aben Kandel, purchased by Warner Brothers as a vehicle for James Cagney and Ann Sheridan with Anatole Litvak directing.

COLONEL, THE, an original story by Parks Jackson, purchased by Sam Wood. The story deals with the life of Col. Edward Greene, son of the late Hetty Greene.

CROSS COUNTRY ROMANCE, Eleanor Browne's novel, purchased by RKO as a vehicle for Wendy Barrie and Gene Raymond.

CROWDED HOURS, a novel by Ben Holmes, purchased by RKO.

DANGER SIGNAL, a novel by Phyllis Bottome, acquired by Warner Brothers as a vehicle for Bette Davis.

George Raft To Star

DEALER'S NAME WAS GEORGE, THE, an original story by Kitty Frings, acquired by Warner Brothers as a starring vericle for George Raft. The story deals with gambling in New Orleans.

DOOMED CARAVAN, an original story by Johnston McCully and J. Benton Cheney, purchased by Paramount as a vehicle for William Boyd in the Hop-Along Cassidy series of western melodramas to be produced by Harry Sherman.

FALSE WITNESS, an unpublished novel by Irving Stone, purchased by Republic at a reported price of $20,000. The picture will star Edward Ellis.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
June, 1939	24	15(a)	4	43
July	19	5(b)	2	26
August	19	13(c)	1	33
September	23	4	2	29
October	13	13(d)	6	32
November	12	5(e)	3	20
December	17	16(f)	3	36
January, 1940	40	15(g)	6	61
February	32	14(h)	10	56
March	10	10(i)	..	20
April	38	27(j)	4	69
May	21	18(k)	4	43
TOTALS FOR 12 MONTHS	268	155(l)	45	468

(a) Including 3 published magazine stories and 2 radio programs.
(b) Including 2 published magazine stories.
(c) Including 3 published magazine stories and 1 film.
(d) Including 2 published magazine stories, 1 newspaper serial and 1 film.
(e) Including 1 published magazine story and 2 films.
(f) Including 2 published magazine stories, 2 films and 1 radio script.
(g) Including 4 published magazine stories and 1 radio program.
(h) Including 3 published magazine stories and 1 newspaper comic strip.
(i) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(j) Including 4 published magazine stories and 1 film.
(k) Including 2 published magazine stories, 3 newspaper comic strips and 2 radio scripts.
(l) Including 28 published magazine stories, 8 films, 6 radio programs, 5 comic strips and 1 newspaper serial.

FIVE O'CLOCK GIRL, a musical comedy stage production of the early twenties, written by Guy Bolton, Bert Kalmar and Harry Ruby. The production was purchased by MGM for Lana Turner and George Murphy.

FOR BEAUTY'S SAKE, Clarence Budington Kelland's novel, purchased by Twentieth Century-Fox. Lucien Hubbard will be associate producer.

FOUR HORSEMEN OF THE APOCALYPSE, THE, a novel by Ibanez originally made into a motion picture in the World War by Metro-Goldwyn-Mayer and starring at that time Rudolph Valentino and Alice Terry. The screen rights for a new production have been purchased by Universal to star Charles Boyer.

HEIL JENNY, a magazine story by Jane Eberle, purchased by Twentieth Century-Fox.

HIRED WIFE, an original story by George Beck, purchased by Universal and being adapted for the screen by Gladys Lehman and Richard Connell. The picture will be directed by William Seiter.

HONEYMOON FOR THREE, an original story by George Haight and Allan Scott, bought by Warner Brothers to star James Stewart and Olivia de Havilland. Earl Baldwin will adapt the story to the screen.

HOT STEEL, Clarence U. Young's original story, acquired by Universal.

INVISIBLE WOMAN, an original story by Kurt Siodmak, purchased by Universal.

KING AND THE COWBOY, THE, Ralph Gilbert Bettinson's original story purchased by Monogram as a starring vehicle for Martin Spellman.

Novel by Bellamann

KING'S ROW, a novel by Henry Bellamann acquired for production by Warner Brothers. The picture is expected to star James Cagney and John Garfield.

JUNIOR G-MEN, an original story by A. T. Horman, George H. Plympton and Basil Dickey, acquired by Universal.

LADIES OF THE ROAD, an original story by Dana Burnet, obtained by Twentieth Century-Fox.

LA LIBRE BELGIQUE, a novel by Oscar Millard. The story tells of a clandestine newspaper published in Brussels during the German occupation of 1914-18. The property has been acquired by Twentieth Century-Fox for production in England.

LONNIE, an original story by James Street, author of "The Biscuit Eater." purchased by Paramount for a companion piece for the current Paramount picture.

Earl Derr Biggers Novel

LOVE INSURANCE, a novel by Earl Derr Biggers, purchased by Universal and to be released under the title "Riviera." Allan Jones is expected to star. The screenplay is being prepared by Leonard Spiegelgass and Charles Grayson.

LUCKY BALDWIN, a novel by C. B. Glasscock purchased from Universal by Twentieth Century-Fox.

MAKE YOUR OWN MIRACLES, an original story by Charles Bickford and purchased by Producers Corporation of America. John Charles Thomas will star. Charles Bickford also will have a prominent role.

MAN WITH A SHOVEL, THE, a novel by Dalton Trumbo, purchased by Twentieth Century-Fox. Walter Morosco and Ralph Dietrich will be associate producers.

MARSHAL LAW, an original story by Jack Lait, Jr., purchased by Universal.

MR. SKEFFINGTON, a novel by Elizabeth (Countess Russell), purchased by Warner Brothers.

MODERN MONTE CRISTO, an original story by Stanley Rubin and E. Hartmann, acquired by Universal.

Liberty Magazine Story

MONEY AND THE WOMAN, a magazine story by James Cain which ran in *Liberty*, purchased by Warner Brothers as a vehicle for Priscilla Lane and Dennis Morgan.

MR. CO-ED, an original story by Kenneth Earl, M. M. Musselman and Curtis Kenyon, acquired by Metro-Goldwyn-Mayer.

MY PRETTY MAID, Alice Duer Miller's novel, purchased as a starring vehicle for Anna Neagle, her third Hollywood-made production. Herbert Wilcox will produce and direct for RKO.

MYSTERY SWINGSTERS, THE, an original story by Jay Dratler, purchased by Universal.

NEW AMERICANS IN VERMONT, a magazine article by Dorothy Canfield Fisher, which ran in the *Readers Digest* last February. The property has been purchased by Metro-Goldwyn-Mayer.

NO EXIT, an original story by Elizabeth Troy, purchased by Universal.

(Listing continued on following page)

ORIGINAL STORIES LEAD PURCHASES

(*Listing continued from preceding page*)

ODE TO LIBERTY, adapted from the play which the late Sidney Howard adapted from the French of Michel Duran. The picture will reach the screen under the title "He Stayed for Breakfast" and will star Melvyn Douglas, with Al Hall directing.

A Stage Play

OLD LADY THIRTY-ONE, a stage play by Rachel Crothers, purchased by Metro-Goldwyn-Mayer; Beulah Bondi, Billie Burke and Helen Broderick to have the leading roles.

ONE CAME HOME, an original story by Grace Norton dealing with horse racing in Virginia and Kentucky, acquired by Metro-Goldwyn-Mayer, with Robert Young and Lewis Stone in prominent roles. S. Sylvan Simon will direct.

OWNERS UP, an original story by Roy Chanslor and Thomas Wangan, purchased by Twentieth Century-Fox, with Chanslor signed to write the script. Walter Morosco and Ralph Dietrich will be associate producers.

PHOTO FINISH, an original story by David Butler, James Kern and James Edward Grant, purchased by RKO. The picture deals with horse racing and will be made in color.

PURPLE HEART, THE, an original story by Katherine King, purchased by Warners.

RHAPSODY IN STRIPES, an original story by Paul Gerard Smith, acquired by Universal.

Curwood Novel

RIVERS END, a novel by James Oliver Curwood dealing with the Canadian Northwest Mounted Police, acquired by Warner Brothers with Dennis Morgan to star in a dual role.

ROAD TO RIO, an original story by Don Hartman and Cy Bartlett, acquired by Paramount for Bob Hope and Bing Crosby.

ROGUE MALE, a psychological novel by Geoffrey Household, acquired by Twentieth-Century-Fox. The novel was published in England under the title "Rogue Male" and later in the United States as "Man Hunt."

SCHOOLMATES, an original story by Lee Katz, purchased by Twentieth Century-Fox.

SENATE PAGE BOYS, an original story by Lew Foster, who also wrote "Mr. Smith Goes to Washington," purchased by Metro-Goldwyn-Mayer, with Melvyn Douglas in the starring role as a Senator.

SENTENCE, THE, an original story by Walter Delson, acquired by Warner Brothers as a vehicle for George Brent and Claire Trevor.

SLIGHTLY TEMPTED, an original story by Manny Seff and Max Marcin, bought by Universal to star Hugh Herbert and to be directed by Lew Landers.

A Mystery Novel

STRANGER ON THE THIRD FLOOR, THE, a mystery novel by Frank Partos, purchased by RKO.

STUDIO CLUB, an original story, purchased by Twentieth Century-Fox, with Herbert I. Leeds and William Brent adapting the story to the screen.

SUNSHINE SALLEY, an original story by Eva Graves, acquired by Monogram as a vehicle for the youthful starring team of Marcia May Jones and Jackie Moran.

SWEET SIXTEEN, an original story by Robert Kehoe, purchased by Monogram for another Marcia May Jones-Jackie Moran picture.

THEY DANCE IN HAVANA, an original story by Larry Rhine, purchased by Universal.

THIRD FINGER, LEFT HAND, an original story by F. L. Hendrickson, purchased by MGM.

THREE SMART GIRLS IN LOVE, an original story by Hans Kraly, purchased by Universal.

TOGETHER AGAIN, an original story by Leo McCarey, purchased by RKO as a possible vehicle for Irene Dunne and Cary Grant.

Steinbeck Novel, Untitled McEvoy

TORTILLA FLATS, John Steinbeck's novel dealing with the Mexican settlement near Monterey, purchased by Metro-Goldwyn-Mayer. Benjamin Glazer will prepare the screen adaptation.

UNTITLED, an original story to be written by J. P. McEvoy, purchased by Paramount at a reported price of $20,000. The company bought the story-to-be after a verbal outline by the author.

VALLEY OF THE SUN, THE, a novel by Clarence Budington Kelland, purchased by RKO for production by Harry Edington. Bartlett Cormack will write the screenplay.

WEAK LINK, THE, a comedy stage play by Allan Wood, purchased by Warner Brothers. Eddie Albert will be seen as "Peter Mason," unemployed mathematical wizard.

WHEN THE DALTONS RODE, a biographical novel by Emmett Dalton and J. Jungmeier, purchased by Universal.

May Properties

Properties acquired in May with all available credits follow:

ALL NIGHT LONG, an original story by Elizabeth Meehan and Robert Lee Johnson bought by Republic.

ARIANE PRETENDS, originally a motion picture produced in Europe and based on the novel "Ariane" by Claude Anet, the American screen rights have been purchased by RKO as a vehicle for Charles Boyer. Anatole Litvak will direct.

BANDIT SAINT, THE, an original story by Sam Robins acquired by Universal.

BRIDE SAID NO, THE, an original story by Erna Lazarus and W. Scott Darling purchased for production by Universal.

BRINGING UP FATHER, the George McManus newspaper comic strip purchased by Barney Gerard.

DILDO CAY, a novel by Nelson Hayes purchased by Paramount.

FORGOTTEN VALLEY, Sherman Lowe's original story purchased by Universal.

GENERAL CAME TO STAY, THE, an unpublished novel by Dalton Trumbo purchased by Paramount.

GIVE THE BOYS A BREAK, an original story by Robert L. Johnson purchased by Universal.

GOLDEN WINGS, a novel by William Van Alst, on the life of General William Mitchell, an Army officer suspended for air force criticism. Purchased by Republic.

HAIL AND FAREWELL, a magazine story by Williston Rich acquired by George Stevens.

HAROLD TEEN, a newspaper comic strip by Carl Ed acquired for screen production by Warners.

IVANHOE KEELER, a novel by Phil Stong purchased by Producers Corp. of America.

LEGACY, a novel shortly to be published and to be produced by Robert Sherwood (not to be confused with Robert L. Sherwood), for possible release through Columbia.

LETTER FROM THE PRESIDENT, A, an original story by Arthur Hoerl purchased by Fine Arts.

LI'L ABNER, a newspaper comic strip of hillbilly life by Al Capp and distributed to the newspapers through the United Features Syndicate. The screen rights to the cartoon have been purchased for production by Vogue Productions, Ltd., and to be released through RKO. The company plans to make four pictures in the series.

LITTLE BROADCAST, THE, an idea purchased by Paramount from two picture magazines dealing with the college boys burlesque of popular radio broadcasts. The picture will star Norman Hayden.

MAN OF THE YEAR, an original story by Richard English and Thomas Monroe acquired by Republic.

MELODY RANCH, a radio show starring Gene Autry. The screen rights have been purchased by Republic.

MERCY SQUAD, an original story by Griffin Jay purchased by Universal.

MOON OVER MULBERRY STREET, a Broadway play of a few seasons ago by Nicholas Consentino purchased by Republic.

NEW ORLEANS, an uncompleted novel by Louis Bromfield purchased by Columbia as a vehicle for Jean Arthur. The company purchased the novel in outline form.

NO, NO, NANETTE, a musical stage production by Vincent Youman purchased by RKO as a vehicle for Anna Neagle.

POP MALLOY, a radio serial by Virgil Blake purchased by Edgar Kennedy.

RAGTIME COWBOY JOE, an original story by Milton Raison acquired by Universal.

Ralston Biography

RALSTON'S RING, a factual novel on the life of William C. Ralston, San Francisco pioneer. The book has been bought by George Stevens for possible release through Columbia. Joel Sayre is preparing an adaptation of the story under the title "King of California."

RIDERS OF DEATH VALLEY, an original story by Basil Dickey and George H. Plympton purchased by Universal.

ROARING FORTIES, an unpublished novel by John J. Stein and Grace Hayward on the life of Texas Guinan acquired by Republic as a possible vehicle for Ona Munson.

SEA WOLF, THE, Jack London's novel purchased by Warner Brothers as a possible vehicle for Edward G. Robinson.

SECOND CHORUS, an original story by Frank Cavett, to star Artie Shaw and his band, bought by Paramount to be produced by National Pictures.

SECRET ARMY, THE, an original story by Lester Cole dealing with "fifth column" activities, purchased by Warner Brothers. Albert Basserman, Brenda Marshall and Jeffrey Lynn will be cast in the picture with George Brent possibly in a co-starring role. William K. Howard will direct.

SOUTH OF KARANGA, an original story by Edmund L. Hartmann and Stanley Rubin purchased by Universal.

STREET OF CAIRO, Alex Gottlieb's original story acquired by Universal.

Kern Musical

SUNNY, a musical stage production with music by Jerome Kern purchased as a possible vehicle for Anna Neagle by RKO.

30,000 HORSES, an original story by Bartlett Cormack and Robert Carson, purchased by Metro-Goldwyn-Mayer.

TOM, DICK AND HARRY, an original story by Paul Jarrico, purchased by RKO.

TRAIL TO PARADISE, an original story by Arthur St. Claire bought by Universal.

TRANSATLANTIC CLIPPER, an original story by William H. Wright and John Speaks purchased by Paramount.

UNEASY PAYMENTS, an original story by Erna Lazarus and W. Scott Darling purchased by Universal.

WHO'S CRAZY NOW, an original story by Otis Garrett and Hal Hudson purchased by Universal.

WILD GEESE CALLING, a novel by Stewart Edward White acquired by Twentieth Century-Fox.

WOMAN'S FACE, A, originally a French play and later a motion picture produced in Sweden with Ingrid Bergman. The play was written by Francis De Croisett and has been acquired by Metro-Goldwyn-Mayer as a vehicle for Joan Crawford and James Stewart.

YAAKA HULA HICKEY DULA, Ben Markson's original story acquired by Universal.

TELEVISION'S 'INTRUSION' OF TALENT RANKS NOT DISTURBING STUDIOS

Provision for Control of Star Appearances Not Seen Matter for Concern; Contracts Mention Rights

"Around the corner" or not, television as a potential competitor of the motion picture screen is giving Hollywood employers of personality talent no alarm, no incentive to forearm, according to inquiries made this week of studio executives, talent agents and law firms in Hollywood conducting the contractual affairs of the community. On the contrary, direct interest in the whole matter is slim to the vanishing point, theoretical where encountered at all and nowhere a topic for specific consideration in employment negotiations affecting the rights of artists.

Sole formal provision for control of television's almost certain intrusion into the province of the motion picture art-industry, as pertains to player participation, appears in Section 21 of the Screen Actors Guild Minimum Contract for Free Lance Players, a form of contract also approved by the Academy of Motion Picture Arts and Sciences, where mention of television occurs in a sesequence of devices legalistically enumerated. This contract form, commonly although not by requirement utilized in the hiring of artists on one-picture deals at a salary of $20,000 or less for the single production, contains the following text:

Rights Included in Provisions

"21. Rights Granted Producer: The term photoplay as used in this agreement shall be deemed to include motion pictures produced and/or exhibited with sound and voice recording, reproducing and/or transmitting devices, radio devices, and all other improvements and devices, including television, which are now or may hereafter be used in connection with the production and/or exhibition and/or transmission of any present or future kind of motion picture production. The Producer shall have the right to photograph and/or otherwise produce, reproduce, transmit, exhibit, distribute and exploit in connection with the said photoplay the artist's voice, and all instrumental, musical and other sound effects produced by the Artist in connection with such acts, poses, plays and appearances."

Nub of this and other extensive wordings of the contract, according to authorities handling the bulk of Hollywood talent employment affairs, is that it gives the producer complete control of the finished film, including right to grant or deny televising, but places no limitation upon the performer with respect to his personal participation in television programs.

Appearances of screen players on television programs can be controlled while they are under contract by the regulations on Studio Rules (No. 17 in the Screen Actors Guild Minimum Contract for Free Lance Players). This section reads in part:

The Producer shall have the exclusive right to the services of the Artist during the term hereof, and the Artist agrees that during the term hereof the Artist will not render any services of any kind to or for any person, firm, or corporation other than the Producer without first obtaining the express written consent of the Producer."

Individual Provision Made

Doubtlessly certain of the individual contracts between players and studios do contain television clauses of individual character. This would be more or less inevitably the case, according to attorneys, in view of the fact that these individual contracts "differ as widely as the facial features of the players themselves," each such contract being worked out to fit a special case and each point introduced by employer or employee being settled by negotiation. It was emphasized that because of this wide variation it is impractical to obtain a sound foundation for generalization as to the attitude of the high-bracket talent with respect to television.

Samuel T. Lyons, of A. & S. Lyons agency, said that little attention is being given television at present by the agencies for talent and plays and stories. "No one knows what form it will take," he said. However, contracts now being drawn for leading writers frequently exclude the television rights. In the case of less well known authors and material purchased years ago the motion picture companies, in many cases, have acquired television rights.

May Be Used on Programs

It is much the same at present in the case of artists, Mr. Lyons explained. Actors and actresses under long-term exclusive concontract are subject to television service. As for example a Paramount star might be required to appear on a DuMont-Paramount television program. Many performers are "free lance" at present and the television clause in a contract would be inserted when and if it is deemed necessary. Less well known players, it was said, might be required to accept whatever television regulations the studio wishes.

Every since television appeared ready to come out of the laboratory motion picture companies have attempted to acquire television rights when purchasing story properties. William J. Fadiman, eastern story editor for MGM, said that that company has been acquiring, whenever possible, television rights on all stories bought during the past few years. This is in line with the policy of buying all rights that might advance the motion picture. In the case of prominent authors the question of the sale of the television rights is subject to negotiation. Some writers wish to keep those rights in the hope of selling them in the near future for a substantial price.

ORDER PROBE OF ICKES CHARGES

A Congressional investigation of the charges recently imposed by Secretary of the Interior Harold L. Ickes on motion picture companies desiring to make pictures on the public lands and in the national parks was ordered last week by the Senate.

The subject of bitter attack when it was revealed that the Secretary planned to charge film companies up to $500 a day for the privilege of using public lands, an investigation of the whole matter, including the Interior Departmnet's own motion picture activities, was sought by Senator Henry F. Ashurst (Dem. Ariz.,) on April 24th.

The resolution was referred to the Senate Public Lands Committee, which was named to conduct the investigation, where it was found that another phase of Secretary Ickes' activities, the administration of public lands, was also suggested for investigation in a proposal introduced March 9th by Senator Pat McCarran (Dem., Nev.).

By what was said to be an unanimous vote, the committee merged the two resolutions and recommended authorization of the investigation by the Senate which, without debate or formal vote, approved the probe.

Television Director Appointed

Will Baltin, for the past eight years radio and motion picture editor of *The Daily Home News* and *The Sunday Times* of New Brunswick, N. J., has been appointed program director of the DuMont television station W2XWV, now under construction in New York City. The DuMont company is an affiliate of Paramount Pictures.

Rose Names Griffiths

David Rose, executive in charge of Paramount activities in England, on Wednesday confirmed the appointment of D. E. Griffiths as Paramount general sales manager for England, effective next Monday.

Mr. Griffiths was formerly managing director of First National in England, and more recently was handling "Gone With the Wind" sales for MGM, there.

C. G. Dickinson recently resigned as Paramount general sales manager in England.

Acquire Redfield House

Leo Peterson and I. J. Johnson, Rapid City, South Dakota, exhibitors, have acquired the Lyric, Redfield, S. D., which brings their total to eight theatres. The Redfield was purchased from Ralph Blume and the widow of the late Claude Hansen. The house will be completely remodeled.

Clark to Los Angeles

M. R. Clark, formerly Paramount branch manager in Cleveland, will manage the company's Los Angeles branch, made vacant by the death of Carroll Peacock. George Elmo succeeds Clark.

SHORT PLAYS, SINGLE FILM OFFERED AS DUALS SUBSTITUTE AFTER TESTS

Summer Bookings for One-Hour Versions of Broadway "Hits" Are Arranged for Resort Towns, Says NBC Sponsor

Streamlined one-hour versions of established Broadway "hit" plays, also using an extensive radio tieup to build business, are being advocated as a substitute for double features in outlying areas and small towns which do not have regular stage productions. The idea has been given tests in several places in the east in recent weeks at the instigation of National Broadcasting Company, whose Artists Bureau has talent to place on the wholesale.

The plan has been tried out this season in Stamford, Providence and other places, and will be put into effect by film theatres in a number of resort towns this summer to combat competition from "summer theatre groups." Next fall and winter the streamlined play company is to have a NBC radio tieup, probably in Pittsburgh.

Circuit Proposed

Although a circuit using a number of companies and presenting condensed versions of Broadway "hits" immediately after the road company completes the tour is the plan for the future, the tests adjudged most successful have been made with a "feature length" (about one hour) production of "Kiss the Boys Goodbye." A tabloid version of "The Pursuit of Happiness" also was tried out but it was found that plays which had not been made into motion pictures were more suitable.

The Music Corporation of America was reported to be interested in a similar plan of using stage stock companies, both in summer and winter, as a "second feature." But that organization has dropped the project following a dispute with Actors Equity. This action leaves the field to Ellen Spencer, who owns the rights for short versions of "Kiss the Boys Goodbye" and has made arrangements with the National Broadcasting Company for the radio tieup.

Calls Cooperation Necessary

Ellen Spencer said she believed that the legitimate theatre could be brought back by cooperating with motion picture interests instead of reviling them.

"The movies need the stage; nobody wants double features," she said. "Theatres have had to resort to giveaways to get people back."

Her plan is to present in a motion picture theatre, preferably in a small town or city where professional stage plays are uncommon, a high quality one-hour production of a hit play, using whenever possible the original costumes, sets, paper, and members of the original or road casts.

The "streamlined" production of "Kiss the Boys Goodbye" is offered at $1,500 a week, the play company doing part of the advertising. Miss Spencer said she did not believe in raising the regular admission prices at the motion picture theatre where the condensed play was presented instead of a second feature.

Many changes are required in the usual play to bring it into the one hour running time. Sets must be simplified to fit a small stage in motion picture theatres and make quick scene changes possible. Miss Spencer remarked that the motion picture audience would not wait for long delays.

Adaptations Required

In some cases the "hit" play must be adapted to the film audiences. For example, though "Kiss the Boys Goodbye" is clearly, for a New York audience, take-off on the hunt for the feminine lead for "Gone With the Wind," it was considered necessary to call the character in the play "Scarlett" so the audience in the motion picture theatre would get the point. Also, it was pointed out, changes frequently must be made to bring the play up to the standards of decency required in motion pictures.

The Artists Bureau of the National Broadcasting System has handled some of the bookings for Miss Spencer's production of "Kiss the Boys Goodbye." Sam Ross of the Bureau was very enthusiastic about the possibilities of short plays for motion picture theatres.

Miss Spencer said that the projected radio tieup for next season would be with one of the 50,000 watt NBC stations. Under the plan the company would present a 15 minute radio skit each day and the streamlined Broadway play would be presented for a week at a town within the range of the station. The radio show would advertise the stage presentation at the local motion picture theatre, and vice versa. It was said that one company could spend between three and four months covering the towns within the range of a 50,000 watt transmitter. At present Pittsburgh is favored for the scene of the radio-stage-motion picture three-way tieup.

Would Bill with "A" Film

So far one of the obstacles encountered is that the play "can't fight the picture," according to Miss Spencer. In some of the test runs the play has been put on with a "B" picture. She said that the streamlined play should be billed with an "A" picture.

Relations with the stage hand unions have been excellent, Miss Spencer said. In the usual case she, as the producer, makes the necessary agreement with the local branch of the union. Where the theatre has an agreement with the union covering the stage crew for shows, those regulations are followed.

Short plays presented before motion picture audiences have another advantage of being a proving ground for young and inexperienced film players, according to Miss Spencer. Training before audiences in film theatres, she said, would give performers a knowledge of the tastes and reactions of the same persons they must please in their film productions. In this way, she said, the condensed plays offer a better training school for the screen than Broadway or stock.

Certain union difficulties have been blamed for temporarily hindering the spread of the "streamlined" play plan, but Miss Spencer said a number of bookings for theatres in resort towns were being arranged. In those locations, she added, the stage presentation, instead of a second feature, will enable the exhibitor to compete more successfully with summer stock theatres.

Bookings for the fall and winter are being arranged with an independent theatre circuit.

CBS HAS PLAN FOR ROAD UNITS

The Columbia Broadcasting System will send out road companies to tour the 360 communities where the radio chain's Artists' Service has organized concert audiences for the past 11 years after next January 1st, if cooperation of all groups concerned can be obtained. Ralph F. Colin, general counsel, said CBS would ask the stage unions for cooperation. The help of producers and managers already has been requested.

The original producer of the play is to supervise each touring company and the plays will be presented, according to Mr. Colin, only in communities which indicate in advance that they want such productions. He added that CBS would not attempt to compete with stage plays in larger cities.

Theatre Society Sets Fall Tours

The American Theatre Society has announced that it is arranging for a tour of four plays to be presented in small cities on a guaranteed or local sponsorship basis.

The four plays scheduled next season will include, according to the announcement, "The Time of Your Life" by William Saroyan and "The Man Who Came to Dinner." Each play selected would be presented under the producer's own management on the guaranteed or sponsorship basis and he would share in any profits earned by the American Theatre Society after the costs had been met.

Warren P. Munsell, business manager of the American Theatre Society, will act in the same capacity for the American Theatre Society Tours and will be in charge of the booking. The minimum guarantee will depend chiefly on the particular play. Mr. Munsell said that in most cases the American Theatre Society will work with local groups such as the Junior League and other organizations.

Philadelphia Group Plans To Attract the Youth

The development of a youthful audience for the legitimate theatre will be one of the prime objectives of the Philadelphia Theatregoers' Council next season. The Schubert enterprises, controlling the Forrest and Locust Street theatres in Philadelphia, have signified their willingness to cooperate with the movement. If the Council can submit a practical plan, tickets at reduced rates on specific nights for all legitimate productions will be offered to students of schools and colleges. Council leaders announced that similar negotiations are being carried on with the Theatre Guild, the Playwrights Company and other producing organizations which book their plays through the Schubert organization in Philadelphia.

Owen Promoted by UA

Hugh Owen has succeeded Dave Prince, resigned, as southern district manager for United Artists. He had been in charge of the company's Dallas branch. Atlanta will be his headquarters.

On Operators' Board

Lester Pollock, Fred Boekhaut, Merritt M. Mitchell and William Tishkoff have been reappointed to the Motion Picture Operators' Examining Board, Rochester, N. Y.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

REACHING the busy desk of our busy Yawn Editor, from Berlin, the other morning mail, was the biggest yawn of the month in the nature of a press statement over the signature of one Constance Drexel, presumably a Nazi star, in which she describes Berlin as "the Hollywood of Europe," adding: "Much to my surprise, I have found expression of (Nazi) art in the theatre, the film and in opera and music, free from (Nazi) political theories, and allowed to go ahead on its own merits with only a SLIGHT (the caps are ours) government control over moral and cultural standards, and against criticisms of accepted institutions. Art and politics are divorced"; she said, as she probably adjusted her gas mask while standing on a food rationing line, next to an air raid shelter, with bayonets nearby.

In practically the same breath another statement described the completion by the Nazis of a feature of the Irish fight for freedom from England, made in the Nazis' Tobis Berlin studios.

▽

All is not lost in Italy to the American motion picture. Hollywood and Rome haven't been talking to each other, filmwise, for a year, yet only last week the Italian Government must have gone an awfully long way out of its way to give prizes to three American pictures, "Poultry, an Industry," "Clouds —a Weather Forecast" and "Sugar Cane."

▽

Metro press agents are trying to kick up a lot of attention for the company's new "Waterloo Bridge" picture by pointing up Robert Taylor's new mustache in the film. In keeping with the state of the world, they are calling it a "military mustache," and on that score some of Robert's fans think it does make him "more manlike," although others disagree.

Apparently Metro's press agents "tipped off" Mr. Jimmy Jemail, inquiring photographer for the New York Daily News, *that it might be all right with them if Jimmy stood in front of Metro's Capitol theatre on Broadway, and asked customers how much they liked Robert's new military-type mustache, publishing their views the next morning in the* Daily News.

"It's very becoming," said Miss S. Brenner, secretary, of the Bronx, "because the mustache makes him look very manly." Vincent Carey, student, on the other hand, wouldn't go for it, observing that "it makes him look like a glamour boy." Phyllis Colt thinks "Bob is wonderful in his new mustache. Now when he kisses, it's really grand." Mrs. Roth, Coney Island, thinks "Mr. Taylor doesn't look as pretty as before. He now appears more manly," she said, etc., etc.

▽

Advertisement in The Billboard:

FLYER WANTED URGENTLY

For balance of season due to accident in which my husband received broken neck. Wire MRS. M. PAUL THORPE

Bluefield, W. Va.

▽

From war-scared England Hope Williams, our London office manager, sends an advertisement from the management of the Grand Hotel, at Frinton-on-the-Sea, in Essex, where she frequently spends weekend holidays. "NOTE," says the ad, "A 33 1/3 per cent reduction on terms will be made for any day on which enemy aircraft drop a bomb in the immediate vicinity of Frinton, or any loose mines explode on foreshore."

REGIMENTATION!

Midway in a sequence of studio stars sent by the Paramount production department to greet sales delegates to that company's recent convention in Hollywood, Fredric March got up and said that he'd always believe that proper procedure in a spot like his was to "stand up to be seen—speak up to be heard—and shut up to be appreciated."

Later in the day came a number of other stars and starlets, including Douglas Fairbanks, Jr., who, not aware of the presence earlier of Mr. March, or of March's remarks, piped up that he'd always believed that proper procedure in a spot like his was to "Stand up to be seen—speak up to be heard—and shut up to be appreciated."

Lieutenant Paul Mooney and some of the other boys on QP staffs who are reserve army officers are being deluged these days with price lists and "special sale" notices on army officers' uniforms and equipment. They show some nice trench coats, finely tailored with shoulder straps, in cravanette gabardine, at $12.50 the garment, overseas caps, at a dollar, nice shiny sabre chains for ninety-five cents.

"ON ACCOUNT OF UNSETTLED MARKET CONDITIONS, PRICES ARE SUBJECT TO CHANGE WITHOUT NOTICE," advises one advertisement.

▽

British war authorities in London charge that certain theatre managers over there are appointing themselves chief projectionists of their theatres in order to avoid compulsory military service, since the War Ministry of Labour placed chief and second projectionists on the schedule of reserve occupations not subject to war duty at this time.

▽

Medical Note, from a release sent to the press by Myer P. Beck, of Russell Birdwell and Associates, in behalf of the Columbia movie of "The Doctor Takes a Wife":

> "Loretta Young was today picked as the 'ideal doctor's wife' by The Violet Scalpel, an organization of medical students at New York University. According to the future medicos the decision was based on a combination of the following qualities: Beauty, Sympathy, Non-Jealousy. The last attribute was considered extremely important due to the importance of a doctor's bedside manner which, in some cases, might be misunderstood."

▽

Discussing his defense setup, one part of which may include widespread use of motion pictures for recruiting propaganda purposes, as requested by the Army, President Roosevelt told White House reporters the other day that the Government is not going to upset the normal habits of the country any more than can be helped—that he is not going to "discombobolate" us—whatever that is.

WILLIAM MICHALSON, manager of the Plaza Theatre, Stamford, Conn., since 1936, and identified with the theatre business since 1912, retired on June 1st to enter the bedding business in Port Chester, N. Y. He'll own the Empire Bedding Service. Theatre owners and friends joined in a farewell party for Bill on Monday, May 27, at Rich's Restaurant, Old Greenwich.

Starting in theatricals 28 years ago as a candy butcher at the Garrick Theatre, Chicago, May 29, 1912, Mr. Michalson started out in 1914 with a road show version of David Wark Griffith's "Birth of a Nation," handling the book concession of the original "GWTW" production. The next year he handled the book concession for the stage version of "Experience," with Ernest Glendenning as the star.

Getting into the motion picture business after remaining on the outer fringe at the start, Bill was company manager for Metro's "Four Horsemen," and in 1920 he went with the Fox Film exchange in Chicago under Clyde Eckhardt, filling the post of exchange publicity man. With the transfer of Mr. Eckhardt to New York as assistant to 'Winnie' Sheehan, Mr. Michalson hied east and received his first theatre assignment with the old Fox Academy of Music on 14th Street. Theatre assignments elsewhere followed.

He wanted a soft spot to rest, picked mattresses.

▽

D. Gaine, Royal Navy, is the first exhibitor of England to lose his life in World War II.

He formerly managed the Sidcup Regal theatre when the British ABC Circuit took it over from Union Cinemas in November, 1937. In April, 1939, he went to the Regal, at Bexleyheath, leaving there to join the Navy at the outbreak of the war, last fall.

▽

Lige Brien, Bronze Plaque Grand Award Winner of the 1939 Quigley showmanship competition, now holding forth at the Prince theatre in Ambridge, Pa., is giving away FREE candy to the kiddies, a FREE pony, etc., all the while advertising "FREE, Blonde and 21."

▽

Giving effect to the loss of business because the advantages of speaking French for travel abroad are no longer a strong advertising point, the Berlitz School of Languages, in New York, now advertises: "Enjoy the untranslatable thrills of 'Claudine,' 'Harvest' and other French-language films. Join a Berlitz French class."

▽

Any person who has been wondering what has happened to ol' Jim Loughborough of late years, will find him doing reporting down Baltimore way, and, on the side, serving, and well, as adjutant of Newspaper Post 144 of the American Legion. Jim was a Captain in World War I, returning thereafter to the motion picture business and motion picture advertising. He left the New York film business many years ago, went to Baltimore newspapers, where he has been since. The other weekend Jim put on a tribute at Loyola College, Evergreen, Baltimore, to honor Joyce Kilmer, author of "Trees," who was killed in action in France while with the 'Famous Fighting Irish Sixty-ninth.'

Paramount says: IT'S A Love

Love and ADVENTURE with



DOUGLAS FAIRBANKS, Jr. · MADELEINE CARROLL

"SAFARI"



Douglas Fairbanks, Jr. • Madeleine Carroll in "SAFARI" with Tullio Carminati • Muriel Angelus
Lynne Overman • Billy Gilbert • Screen Play by Delmer Daves • Based on a Story by Paul Hervey Fox • A Paramount Picture • Directed by EDWARD H. GRIFFITH

LY JUNE AT THE BOX-OFFICE

Love and LAUGHTER with



BOB HOPE · PAULETTE GODDARD

"THE *GHOST* BREAKERS"



Bob Hope • Paulette Goddard in "THE GHOST BREAKERS" with Richard Carlson • Paul Lukas

Anthony Quinn • Willie Best • Screen Play by Walter DeLeon • Based on a Play by Paul Dickey & Charles W. Goddard • A Paramount Picture • Directed by GEORGE MARSHALL

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

"Freedom Radio"

[*The notes on this page concerning British production were mailed from London May 15th.*]

One of the most ambitious British production ventures to be launched since the outbreak of war has started at Sound City, where Mario Zampi and his director, Anthony Asquith, have opened production on "Freedom Radio," which is set for Columbia release. Numerically "Freedom Radio" reaches a considerable height, with 120 speaking parts, ninety different sets, 3,000 extras and 300 technicians and artisans in constant employment.

On other scores the film attains high levels, with a weighty cast, and a subject which remains one of the most stirring real life institutions of the War. Diana Wynyard and Clive Brook head the cast. The film is budgeted at £60,000. It will not be a propagandist picture, but a drama written around a realist subject.

Four months have been spent in the preparation of the script, and Zampi declares that as a result he will not have to alter a line. The story covers three years, climaxing with the invasion of Poland.

It is, of course, devised around the secret broadcasting centre which has been maintained by German rebels. Paul Sherriff, designer of the sets, spent eleven weeks research before starting on the 400 sketches which form the basis from which the final sets will be built. His most ambitious set up is a recreation of the Berlin Sportspalast, with Adolf Hitler addressing a massed crowd of Nazi youth.

No Nazi leaders will be represented in the film.

Ban Lifted

With the lifting—after prolonged pressure—of the British Board of Film Censors' ban on "Love on the Dole," work has now commenced on the film version of one of the outstanding British stage hits of recent years in Britain. For many years bids have been made for screen rights of Walter Greenwood's play by both American and British interests. To British National producer John Corfield goes the fortune of securing the final okay.

David Macdonald, one of the most successful and creative of local directors—he is an American—is already on location filming exteriors and background material.

The film has a social flavor but is essentially a romantic and dramatic story glimpsing a slice of essentially British life. Seen already by over three million people it has run in London and provincial stages for some years. Greenwood, author of the play, is working on the script.

NATIONAL ANTHEM IN ESPERANTO

A new national anthem has been added to the list of those already in existence in Europe. It is the national anthem of "Esperanto" and has been composed by Louis Levy for Gainsborough's "Neutral Port" in which comedian Will Fyffe is the star. First line of this musical chef d'oeuvre is: "Grika rek marchinello dal breba var—say Esperanto". No translation is available.

Documentaries

No cessation in the activities of the documentary producers can be observed by students of the British production scene. Despite the confused and sterile condition of the entertainment section the realist band are, for the most part, hard at work on Ministry of Information subjects and others sponsored by corporations, public services, and so forth.

Strand Film Company who have seventy-five films to their credit have not halted their activities since the war. According to chief Donald Taylor the outbreak of hostilities, with the invasion of film territory by government departments, has brought even more intense activity.

Among the recent productions of Strand is "These Children Are Safe," a study of evacuation, with the stress laid not only on the process itself but no less on the effects from the intermingling of country and town children. Others are "Britain's Youth," a pictorial emphasis on the importance of health and fitness in times of national emergency; "Overground and Underground," the story of London's transport, and "New Britain," a study of industrial and municipal structures in this country.

"Busman" Finished

Final shots have now been taken on Metro British Studios' fourth production in this country, "Busman's Honeymoon," and Ben Goetz is now at work putting the Montgomery-Cummings film into final shape. After location shots in the "olde worlde" village of Penn Bucks, and a conclusive passage on the Devon farmhouse set, lights were dimmed.

Preparations are already afoot for the next Metro British opus, another Montgomery subject, "I Had a Comrade," which is a screen story—by Viscount Castlerosse, titled columnist of London's "Sunday Express"—based on the life of Niemoller.

Radio Program

"Garrison Theatre" has been one of wartime radio's greatest successes in Britain. It has been broadcast every Saturday and is a species of vaudeville show with a military setting. Now Butchers announce "Garrison Follies," a film with an obvious bid to exploit the popularity of the radio feature. Barry Lupino, member of one of the most famous families on the English vaudeville and musical comedy stage, stars.

Growing in Roles

What he calls a new technique is being used by director Thorold Dickinson, currently making "Gaslight" for John Corfield's British National company at Denham. Dickinson is shooting the film in sequence, just as it would appear in stage or narrative form. The reason for this is that the story is a psychological one, with one of the leading characters, the wife, being auto-suggested into hysteria, insanity and ultimate suicide. Dickinson is convinced his artistes will give, and are giving, better acting results by growing, so to speak, with their roles.

Diana Wynyard is the wife, Anton Walbrook the husband. Not the least important player is young Cathleen Cordell, junior British actress, discovered coincidentally by producer Corfield and his two leading artistes Walbrook and Wynyard.

"Gaslight" has a Victorian setting. One of the sets, that of a living room, has no less than 1,200 pieces in it. A "spotter" was engaged to follow the camera on its tracking, particularly to eliminate glare and reflection from the masses of mirrors, chandeliers and glass knickknacks on the scene.

At Rock Studios

The Rock Studios at Elstree have been born to new life with the launching of production there on the British Eagle Films' "Gentlemen of Venture," which Paul Stein is directing for release in Spain by RKO.

The cast is headed by Wilfrid Lawson and Norah Swinburne.

Directors of British Eagle Films are Walter B. Hanbury and C. F. Urry.

"Under Your Hat," West End comedy success, has been acquired for film production by Grand National Pictures. The stars of the stage show, comedian Jack Hulbert and his wife, Cicely Courtneidge, also will star in the film.

Another stage subject announced for production by the same organization is "Room for Two," which will be made under the banner of Hurley Productions and released through Grand National with Frances Day and Vic Oliver starred.

ECHO OF BOMBS ACROSS THE CHANNEL SPURS BRITISH FILM RENTALS FIGHT

Exhibitors' Association Uses "Wind" Battle as Lever Against Distributors' Scale; Local Campaigns Started

by AUBREY FLANAGAN
in London

The cataclysmic suddenness with which the War has been brought to the very shores of England has had an inevitable effect upon that lesser war which the British exhibitors have been waging upon the renters. Though the battle against Metro's "Gone With the Wind" policy remains, the fight has widened to a more general sphere and is now being waged against film rentals without reserve.

On the exclusively "Gone With the Wind" front the campaign has taken a somewhat new line in the launching of local campaigns against "blacklegs" who have booked the film contrary to Association policy. The first of these was launched at Manchester where the Gaiety, independent house owned by Harry Buxton, booked "Wind" on, it is stated, Metro's own terms and where the CEA leaders immediately rushed to stage picket demonstrations and to address the public through the press and screen.

On the wider front the Cinematograph Exhibitors Association has formally announced that all existing standards of film rentals have ceased to exist and invoked their members not to rush into film contracts, to book from-hand-to-mouth, and to keep a close watch upon the commercial situation altogether.

So far the Metro super has not been shown outside the West End, where it has already been withdrawn from one theatre, the Ritz, Metro's own sister show house to the Empire. It is freely stated in exhibitor circles now that the Associated British deal is only for a limited number of houses, probably a dozen, and that terms very different from those asked originally have been agreed upon.

There is the further likelihood that a compromise on this particular film will be arrived at, probably by joint agreement between Metro and the CEA. Such an agreement would probably be based upon a 50 per cent rental with, in certain areas, a 2s 6d minimum admission and a guarantee of 10 per cent as originally put forward by Metro.

Changed by War

It was probably inevitable that the acute worsening of war conditions in Europe would immediately change the whole trade situation, not least of all that of film rentals. Not slow to rise to the occasion, within less than a week of the invasion of Belgium and Holland, the CEA had jumped into the battle again challenging the whole existing system or standards of film rentals. When the controversy began it was little thought that events would move with such swiftness and that War would be literally so soon be knocking at England's door.

To quote the CEA in its latest manifesto: "In the light of current events in Holland and Belgium all such demands (Metro's 70 per cent demands) can be regarded as having gone by the board, for exhibitors are now concerned with minimum audiences, not prices."

Previously, the CEA had advised its members that 50 per cent would be the maximum price for "Wind"; now, in view of the circumstances, they doubt whether any film would justify such a price. "The whole idea of film rentals must be recast to take account of the current war situation."

It will come as no surprise that cinema audiences, following the invasion of the Low Countries, were practically nil. "No one," says the CEA, "knows when the public is likely to return." Naturally, of course, they are already returning, though not in numbers sufficient to please the hearts either of exhibitors or distributors. It is considered obvious by exhibitors that every civilian will be ultimately called upon to spend either spare time or whole time in National Defense, will have less time in fact to go to the cinema. Another closure of cinemas is indeed not ruled out in the event of severe bombings in this country.

Warned on Contracts

"So," instructs the CEA, "do not rush into any film contracts. Book from hand to mouth. You have nothing to lose and everything to gain."

Immediate effects of this have already been felt by film salesmen who are finding exhibitors unwilling to commit themselves to long distance bookings and unwilling to pay any but the most moderate rentals for films.

It is generally agreed among exhibitors and distributors that if conditions remain as they are, there will have to be a complete reorientation of standards and ideas. War conditions will call for new trading conditions and the distributors, it would seem, will be practically powerless under present circumstances to retain the older conditions.

With the utmost effort being needed to persuade people into the cinemas, exhibitors currently are particularly resolute in regard to the question of admission increases. As already suggested in these columns, they are fully aware that the cinema seat will have to follow in line with other commodities and be increased in price. The rising cost of materials, the swelling of overheads, the need to meet the demand for war bonuses on the part of employees, will call for a footing of the bill by the customer himself. Exhibitors, however, will not concede, either in principle or practice, that any other party shall have a say in the increasing of admission prices but the exhibitor himself. As Charles Metcalfe has pointed out, it will create a precedent which will be tried again and again. It is generally agreed, too, that the 2/6 admission, which may yet form the basis of a compromise in regard to "Wind," is something more than difficult, and that 3/6 and 4/6 admission is, speaking in general terms of British cinema patronage, "fantastic."

It is not believed anywhere in exhibitor circles that the Associated British deal, which it is claimed has been booked for only about twelve cinemas, involved 70 per cent. Fifty per cent is thought to be nearer the maximum and that the conditions stipulate for a minimum admission charge of 2/6. The terms further are said to be elastic and dependent greatly on the business which is done.

"Wind" in London

Trade reports in London are to the effect that "Gone With the Wind" broke no records at the Empire and Palace where it is playing reserved seat engagements. It is reported that only the first few days at the Empire were exceptional with the remainder of business at only normal levels for both houses.

BRITISH PURCHASE TAX BEING READIED

The new purchase tax on theatre admissions in the United Kingdom is expected to be drafted and ratified shortly in a form which will provide for direct payment of the levy by the public, rather than by either the exhibitor or the distributor.

Current suggestions to the Chancellor of the Exchequer provide for collections in the form of a Government stamp affixed to all admission tickets, the tax to be based upon a pre-determined percentage of the cost of each ticket.

Besides conforming with the Government's plan of levying the new taxes directly on the public, the proposal also would remove from the public mind any possible impression that the industry was benefiting by the increased admissions which would result from collecting the tax from either distributor or exhibitor and passing the additional cost along to the public, it was pointed out.

The proposal would also eliminate the necessity of setting up collection machinery.

Segal Optimistic On Foreign Market

Theatre attendance and exchange business in Europe was "remarkably good" up to four weeks ago, before the German invasion of the Low Countries, and of France, Jack Segal, executive assistant to Joseph McConville, foreign sales head of Columbia Pictures, told the press at the company's New York home offices, on Monday, following a six months' stay in Europe, during which he visited most of the countries in its western and southern sections.

Mr. Segal believes that Germany will not permanently occupy the countries now governed by her military and he noted that theatres in devastated and warring countries always reopen soon after misfortune, or even remain open during conflict. He said business was "normal' in Scandinavia and "very good" in the Near East. Theatre attendance in Britain up to four weeks ago, he said, was normal despite the war and he remarked that the military, and with it the economic situation might change, "in one day."

Mr. Segal bought one Spanish-made picture, "Don Floripondio," which Columbia will distribute in Latin America. The acquisition allows Columbia to import ten American pictures into Spain.

By agreement with a French company, Columbia produced a picture in France, "Untel Pere et Fils," he said, and the company also is making a picture in England.

ZANUCK, ACADEMY TAKE UP PRODUCTION COSTS

Basic Committees Formed to Study Projects Affecting Studio Technical Operations

The first organized industry-wide campaign to effect economies in technical operations got under way this week, under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, as basic committees appointed by Darryl F. Zanuck, chairman, started their work.

The move was inaugurated at a meeting of about 50 leading Hollywood technicians last week at the Beverly Wilshire Hotel, where five groups, covering the various technical and scientific aspects of motion picture production, began greatly expanded activities on behalf of the entire industry.

To "Cut Corners"

The general direction of the project, which is designed to find ways to "cut corners" in the many technical operations of the studios, will be in the hands of the Council, which consists of one representative from each studio. In addition to Mr. Zanuck, the membership is: John Aalberg, RKO; Bernard B. Brown, Universal; Farciot Edouart, Paramount; E. H. Hansen, 20th Century-Fox; Nathan Levinson, Warners; John Livadary, Columbia; Thomas Moulton, Samuel Goldwyn Studios; Elmer Raguse, Hal Roach studios; Douglas Shearer, M-G-M, and Gordon S. Mitchell, manager of the council.

While the council since its creation has been active in bringing new technical methods to the screen and effecting economies in many new methods, this is the first all-inclusive program in the history of the industry.

Memberships of the basic committees are as follows:

CINEMATOGRAPHIC: John Arnold, chairman; Dan Clark, Robert deGrasse, Merritt Gerstad, C. Roy Hunter, Roy Seawright, William Thomas, Joseph Valentine, Joseph Walker.

CINE-TECHNICAL: Grover Laube, chairman; Harry Cunningham, Frank C. Gilbert, Emil Oster, Al Tondreau, A. G. Wise.

LABORATORY: J. M. Nickolaus, chairman; Fred Gage, Michael Leshing, George Seid, Sidney Solow, Ray Wilkinson.

OPTICAL: Burton F. Miller, chairman; Fred Albin, John Fulton, Grover Laube, John Livadary, Wilbur Silvertooth, W. B. Slaughter, Jr.

SOUND: Loren Ryder, chairman; Lawrence Aicholtz, C. W. Faulkner, Wesley C. Miller, William Mueller, Clem Portman, Elmer Raguse, Gordon Sawyer, S. J. Twining.

The basic laboratory committee met Monday; Sound, Tuesday; Photographic, Wednesday; Optical, Thursday and Cine-technical Friday.

Mr. Zanuck, in addressing the technicians at the Beverly-Wilshire Hotel last week, said in part:

"Due to the success of the past efforts of the Research Council, the council is appointing new basic committees in the fields of photography, sound, optics, laboratory and cine-development. These new committees will multiply the past benefits resulting from the council's activities and will return the utmost value to the industry from these efforts.

"The Academy Research Council is concerned with a project involving investigation beyond the facilities of any individual studio and which can be handled more efficiently and more economically by cooperative effort.

"The Research Council is responsible for all matters of standardization on behalf of the motion picture studios, cooperating with the various equipment manufacturers and supply companies and coordinating its activities with the standardization activities of the Society of Motion Picture Engineers and the sectional committee on Motion Pictures of the American Standards Assn.

"The newly appointed Basic committees will direct the cooperative conduct of all projects in their respective fields. Each of the committees consists in general of a representative from each of the studios sponsoring the council, thus giving each producing company the benefit of the efforts of the best technical personnel in the industry.

"Facilities of all the studios are of course available to the council and its committees. As in the past, it is anticipated that the equipment companies will actively cooperate in the work.

Explains Procedure

"In practice, the following procedure will be followed:

"A new project or an existing problem may be brought to the attention of the Research Council by anyone connected with the motion picture industry. The problem will then be given consideration by the council, to decide to which one, if any, of the basic committees it will be referred. The basic committee will then lay out a program for investigation and either handle the problem itself, turn it over to one of the existing subcommittees, or set up a new subcommittee specifically for consideration of this problem.

"After thorough investigation and study of the project, the subcommittee will make its report to the basic committee which will then report its recommendations to the Research Council. The Research Council will determine final disposition of the matter.

"If the subject of the report is of industry-wide interest, it may be published for general circulation, or if of specialized interest to only a small group within the industry it may be distributed upon a restricted basis to only those interested in that particular subject.

SECURITY CARDS GET SCREEN TEST

Approximately 49,000,000 *social security cards will soon be permanently recorded on* 16 *mm. film it was announced this week by officials of the accounting operation division of the bureau of old age and survivors insurance of the Federal Social Security Board.*

Two 16 *mm. negatives will be made of each application card as a precautionary measure against the loss of the original records.*

Of the 49,000,000 *accounts opened to date, almost* 2,000,000 *belong to people with only six last names. These are* 490,000 *Smiths,* 348,000 *Johnsons,* 253,000 *Browns,* 250,000 *Joneses,* 232,000 *Millers and* 227,000 *Williamses.*

NBC Still Seeks Majors' Support

The National Broadcasting Company will again ask the majors to sponsor its short wave broadcasts of film news to Latin America and Europe, at the regular quarterly meeting June 12th of the Motion Picture Producers and Distributors of America, it was declared on Monday by an official of the NBC.

Declaring that negotiations with the majors for such sponsorship had been retarded by the absence of foreign sales managers from their New York desks, in recent weeks, and by other factors, the broadcasting company spokesman said the project would again be presented to the majors, with short wave broadcasts' popularity attested by signing of contracts with the NBC by corporations in other industries.

The company's short wave programs have elicited "tremendous" mail response, especially from Latin America, according to Lunsford P. Yandell, in charge of international broadcast sales for the NBC, an assistant treasurer of the Radio Corporation of America, and a director of the new RKO.

At present, the NBC, using material from the MPPDA, is broadcasting film industry news in six languages, Spanish, Portugese, Italian, German, French, and English. Each program occupies 15 minutes, once a week. Tentatively offered to the majors is a program containing film news, "personal appearances" of film stars, orchestras, and material transcribed in Hollywood, for one half hour, seven times per week, for one year. The majors could, in these programs, boost their product particularly, or generally. The industry could also sponsor a general institutional program, it was suggested.

Principles of RCA Sound in 68-Page Book

The principles of RCA sound and sound equipment are explained in a 68-page book prepared by RCA Photophone and distributed by RCA's national service organization. Entitled "Photophone Systems and Technical Data for Projectionists," the book is illustrated with photographs of equipment, diagrams, charts and graphs. Functional circuit diagrams for each RCA Photophone sound reproducing system are also included.

It was prepared under the supervision of W. L. Jones, RCA National Service manager, and Adolph Goodman, assistant manager.

Join Fizdale Staff

Edwin Levin, formerly of the B. & K. publicity department in Chicago, and John Gordon, formerly with Ruthrauff & Ryan, advertising agency, have joined the staff of Tom Fizdale, Inc., agency which handles film press work.

Film Transit Gets Permit

The Interstate Commerce Commission has granted permission to the Film Transit Company of Memphis, Tenn., to handle film shipments from Memphis to points in Tennessee, Kentucky, Mississippi, Arkansas and Missouri.

Move FWC Office

The Fox West Coast Corporation has moved the Salt Lake booking office to the Paramount Exchange Building.

THE HOLLYWOOD SCENE

Downbeat

Slacking off after the high of last week, Hollywood's studios this week finished 10 pictures, started six, had 40 shooting. Still a better than average indication of activity, the totals were six beneath last week's in number finished, seven less in number started, four fewer in number shooting.

Being prepared were 27, seven more than in the preceding period, and 74 were being edited, eight more than last week. The tabulation follows:

COMPLETED

COLUMBIA
Blondie Has Servant Trouble
Military Academy
MONOGRAM
Boom Town Killer
PARAMOUNT
Comin' Round the Mountain
REPUBLIC
Scatterbrain
20TH-FOX
The Bride Wore Crutches
WANGER (U.A.)
Foreign Correspondent
The Long Voyage Home
WARNERS
The Life of Knute Rockne
NEUFELD
Hold That Woman

STARTED

COLUMBIA
The March of Crime
The Pinto Kid
PARAMOUNT
The New Yorkers
UNIVERSAL
The Mummy's Hand
WARNERS
Money and the Woman
The Letter

Three short subjects were completed in the week, although no new ones were put in work. Being prepared were five, and 13 were being edited.

▽

Scheduled for departure from California's San Pedro harbor on June 15th is Warner Brothers' "Sea Hawk," sailing vessel giving its name to the forthcoming Errol Flynn film.

Employed during filming off Catalina Island for exteriors, the vessel has had a Diesel engine installed, as well as accommodations for 50 people. Current plans call for setting a course which will include a trip to New York via the Panama Canal, with arrival in New York's North River about August 15th. The boat will remain there about a month, during which time will occur the Broadway premiere of the picture.

Stops at some 15 cities are planned, with broadcasts and ceremonies attendant at each one. In New York, according to advance Warner words on the subject, more than 10,000 people are expected to inspect the ship, and elaborate welcoming ceremonies are being planned with U. S. Navy officials taking part.

The crew, it is said, will wear apparel of the Elizabethan period. No commitments have been made as to whether conversation will be restricted to blank verse.

"NO PING, NO PURR"—LANDIS

A loud backfire, with concomitant publicity reverberations, echoed through Hollywood this week as blonde Carole Landis refused publicly to be known as "The ping girl—because she makes you purr".

The battle started when the Hal Roach forces invited members of the local press to attend a party in honor of Miss Landis, currently being seen, in generous measure, in "1,000,000 B.C." Acceptances poured in, orders were happily given for large quantities of liquid refreshment, when Miss Landis put a spike in the wheels of social progress.

In the form of large advertisements in local papers, Miss Landis extendea her "apologies to the working press". Said she: "While I know that many things are endured in the name of publicity, this mental blitzkrieg carries things a little too far. I was never consulted about the scheme, nor do I approve the appellation they would like to inflict upon me. For these reasons I will not be present at my own reception, to ping, purr or even coo."

The party was called off, with regrets and a great deal of space devoted to it in local newspaper circles. Since then, Miss Landis has had her contract renewed.

RKO Product

At the closing sessions of RKO Radio's annual sales convention, in New York, last week, at which 53 features were announced for 1940-41 (See MOTION PICTURE HERALD, June 1, page 28, for titles), George Schaefer, president told the delegates that 23 of the 26 major productions planned were all well along in production.

Herbert Wilcox will produce and direct two features starring Anna Neagle. They are "No, No, Nanette," with Vincent Youmans' music, book by Otto Harbach and Frank Mandel, and lyrics by Harbach and Irving Caesar, and "Sunny," the Charles Dillingham musical with a Jerome Kern score and lyrics by Otto Harbach and Oscar Hammerstein II.

Andre Daven and Nat Wachsberger, who have had extensive production here and abroad, will team as co-producers in association with Harry Brandt for the production of two pictures starring Charles Boyer. The first will be directed by Anatole Litvak and is tentatively titled "Ariane Pretends." It is based on the novel by the French author, Claude Anet. Mr. Daven was at one time head of the Theatre des Champs Elysees in Paris. Later he went to Germany where he produced the French versions of the Erich Pommer films for UFA.

Lorre to Make Four

Peter Lorre has been signed to a two-picture commitment by RKO. The first of the two films will be "Stranger on the Third Floor," in which Lorre will be featured with Margaret Tallichet and John McGuire. Lee Marcus will produce and Boris Ingster direct. Lorre will be assigned an important part in the new Kay Kyser starring feature "The Old Professor," to be produced and directed by David Butler.

Kay Francis has been signed to a two-picture contract by RKO. The first will be the next Gene Towne and Grahame Baker production, "Little Men," from the Louisa May Alcott novel, with Norman McLeod directing. On its completion Miss Francis will go into "Debutantes, Inc.," now being prepared by Cliff Reid, producer, for late Summer filming.

Lou Brock will be in charge of the short subjects production for RKO for the 1940-41 season. He will also produce a feature, "They Met in Argentina," a South American musical starring Maureen O'Hara, Gene Raymond and Alberto Vila.

Charles Roberts and Harry D'Arcy will make the two-reel subjects for the new season.

▽

PAUL WHITEMAN has arrived to work out scenes for his appearance in MGM's "Strike Up the Band."

ANNA NEAGLE will be starred in "No, No, Nanette" and "Sunny" as her next RKO features.

JAMES CAGNEY and ANN SHERIDAN are to be starred in "City for Conquest" at Warners.

VIRGINIA GREY has been signed to a new long term contract by MGM.

ROBERT BENCHLEY is to appear in a series of six short subjects for Paramount in the new season.

EDWARD G. ROBINSON, OLIVIA DE HAVILLAND and JEFFREY LYNN will have the lead in Warners' "The Sea Wolf."

VIRGINIA VALE has had her contract extended by RKO.

KURT BERNHARDT has been assigned to direct "The Secret Army" for Warners.

LORETTA YOUNG and MELVYN DOUGLAS will star in "He Stayed for Breakfast," B. P. Schulberg's first Columbia production under a new deal.

VIRGINIA GILMORE has been assigned the feminine lead in RKO's "Laddie."

BETTE DAVIS is to be starred in "Calamity Jane" at Warners.

JOHN PAYNE and MARY BETH HUGHES have the romantic leads in "The Great Profile," made by Twentieth-Fox.

PETER LORRE has been signed to a two picture commitment at RKO.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Earthbound

(20th Century-Fox)

Melodramatic Mysticism

Showmen who recall Samuel Goldwyn's 1920 picturization of this Basil King story as the first of the screen's adventurings into the realm of mysticism will remember that it made box office history in its generation and set something of a standard for works in kind. The Warner Baxter-Andrea Leeds vehicle now at hand from the Sol Wurtzel side of the 20th Century-Fox studio and produced on a scale commensurate with the caliber of the talent presented, has been brought up to date by John Howard Lawson and Samuel G. Engel in their adaptation, but not changed as to fundamental plot.

Scene of the modern version is Paris, where a man who seems to have done some forthright philandering with the girl who has become his best friend's wife, but still loves her original interest, is shot and killed by her for declining to renew the affair. From this point on the man continues in wraith-like presence among the living who bury his body and proceed with a trial of the friend who attempts to shoulder the girl's guilt. His efforts to communicate with the living are fruitless, but the audience is left to decide whether his astral presence finally leads his wife to the discovery of the evidence which brings justice, after which the man, no longer "earthbound," goes his way.

Direction is by Irving Pichel, recently in the news as producer of the independently made "Great Commandment," purchased by the studio for refilming.

Previewed at the Fox Wilshire theatre in Los Angeles, where it appeared to give complete satisfaction.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Director, Irving Pichel. Screen play, John Howard Lawson, Samuel G. Engel. Based on a story by Basil King. Photographer, Lucien Andriot. Art directors, Richard Day and Lewis Creber. Set decorator, Thomas Little. Film editor, Louis Loeffler. Costumer, Herschel. Sound, George Leverett and William H. Anderson. Music by Alfred Newman. P.C.A. Certificate No. 6048. Running time, when seen in Hollywood, 67 minutes. Release date, June 7, 1940. Adult audience classification.

CAST

Nick Desborough.....Warner Baxter
Ellen Desborough.....Andrea Leeds
Linda Reynolds.....Lynn Bari
Mr. Whimser.....Charley Grapewin
Jeffrey Reynolds.....Henry Wilcoxon
Becky Tilden.....Elizabeth Patterson
Prosecutor.....Russell Hicks
Almette.....Christian Rub
Totten.....Ian Wolfe
Detective.....Lester Scharff
Defense Attorney.....Reginald Sheffield
Minister.....Pedro de Cordoba

Safari

(Paramount)

African Adventure

Names of Madeleine Carroll, Douglas Fairbanks, Jr., Tullio Carminati and Lynne Overman as personalities in an African adventure story would seem to stack up as substantial exploitation material for showmanly use in just about any situation or time. If the situation happens to be one, however, in which the word "adventure" has become synonymous with the phrase "kops and robbers" or its variants, the film may be quite as authentically advertised as being as much concerned with the romantic conflict between two men and a woman as it is with the dangers of the jungle or more so.

The script by Delmar Daves, from a story by Paul Hervey Fox, has a wealthy sportsman arriving in Africa by yacht for big game hunting in company with a young woman interested in him, on rebound from grief in the death of her beloved, for the security his money and position promise. The sportsman employs a young American hunter to take charge of the safari, hunter and girl fall in love with each other and ultimately, after emotional and adventurous incidents making up the main body of the film, send the wealthy sportsman about his business.

Produced on high budget basis by Anthony Veiler and directed for both personality and story values by Edward H. Griffith, the picture contains incidental references to such matters as the German demand for Danzig and the hero's past participation as volunteer aviator on the side of the Chinese forces in China, as well as the death of the heroine's first love in the fighting around Madrid, but these are without relation to the main theme.

Previewed at the Paramount theatre, Los Angeles, following "Typhoon" and to a houseful of standees in addition to invited press and paying customers, to the evident satisfaction of all.—W. R. W.

Produced and distributed by Paramount. Producer, Anthony Veiler. Director, E. H. Griffith. Screen play by Delmar Daves. Story by Paul Hervey Fox. Photographed by Ted Tetzlaff. P.C.A. Certificate No. 5842. Release date, June 14, 1940. Running time, when seen in Los Angeles, 80 minutes. General audience classification.

CAST

Linda Stewart.....Madeleine Carroll
Jim Logan.....Douglas Fairbanks, Jr.
Baron de Courland.....Tullio Carminati
Fay Thorne.....Muriel Angelus
Jock McPhail.....Lynne Overman

Susan and God

(MGM)

Comedy-Drama

This, Ladies and Gentlemen of the Show Business, is a picture for each of you to see for yourself and make up your own mind about. That is because this picture is unlike any other ever offered you in its handling of the word God.

The picture is a transcription by Anita Loos of the Rachel Crothers stage play of the same title, about which newspaper and magazine readers learned at second hand during its New York run. In the film Joan Crawford plays the role Gertrude Lawrence enacted on the stage and in a manner that brought loud and repeated applause from a Hollywood preview audience including press, profession and public.

The production is on the Hunt Stromberg scale and George Cukor, associated with Mr. Stromberg and Miss Crawford in production of "The Women," directed.

The story is about a wealthy matron, living apart from her husband and adolescent daughter, who comes home from Europe imbued with "a movement" launched by one "Lady Wigstaff," and announces to her circle of Long Island associates that she has found "a new approach to God." She sets out to persuade each of them to publicly confess to the others their various extra-marital interests, continuing to resist pleas of her husband and daughter to re-establish her own domestic scene until he makes a bargain under terms of which, conditional on her living with them through the summer, although expressedly not as his wife, he will abstain from drinking or, if he fails to, grant her a wanted divorce. She learns, after distressing incidents affecting first the others and then herself, that she has been exhorting about God without following her own lecturings, and a happy ending is finally achieved.

Previewed at the Village theatre, Westwood, Cal.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hunt Stromberg. Director, George Cukor. Screen play by Anita Loos. Play by Rachel Crothers. Photographed by Robert Planck. Edited by William H. Terhune. P.C.A. Certificate No. 6246. Release date, June 7, 1940. Running time, when seen in Westwood, 115 minutes. Adult audience classification.

CAST

Susan.....Joan Crawford
Barrie.....Fredric March
Charlotte.....Ruth Hussey
Clyde.....John Carroll
Leonora.....Rita Hayworth
"Hutchie".....Nigel Bruce
Michael.....Bruce Cabot
Irene.....Rose Hobart
Lady Wigstaff.....Constance Collier
Blossom.....Rita Quigley
Enid.....Gloria De Haven
Bob.....Richard O. Crane
Paige.....Norma Mitchell
Mary.....Marjorie Main
Patrick.....Aldrich Bowker

Conquest of the Air

(Korda - United Artists)

Aviation Documentary

Launched by one director in 1937, shelved and tackled again by others, this production has at last come to light with on it, in one form or another the mark of Korda, John Monk Saunders, Donald Taylor, and others. Yet with all its checkered history it is an interesting and a vivid study. With the aid of diagrams, models, recreated episodes, newsreel sequences, commentary and pictorial punch, it traces the story of man's efforts to fly, from the distant days of Icarus, to the American Clipper. The net result is an absorbing historical fresco, which in its comparatively brief span, misses few of the essentials of an immense subject. Aviation is front page news all over and the film should appeal equally on both sides of the Atlantic.

The early pioneers, Roger Bacon, Borelli, Zoroaster, Cavallo, are seen with their futile flying machines. Down the ages the story is traced to Montgolfier and Maxim, to the Wrights, Bleriot, Latham, Lindbergh, "Smithy," Earhart, Amy Johnson, to the "Clipper" and the modern bomber, the forestry fire fighter and the Soviet seedsower, sword planes, ploughshare planes. Not much is missing from the story which has drama and spectacle, thrill, nobility and the ignominious barbarity of the modern bomber.

The high technical quality of the film is notable, more especially so for its checkered history. Laurence Olivier and other noted British players have passages in the film, Oliver as the Puckish dandy, Vincent Lunardi.

Some of the recreated flights with primitive

type machines are extremely well done. There is a dramatic and tense episode built on D'Annunzio's famous leaflet flight over Vienna.

Shown to a sparse and somewhat down to earth London trade audience the film, whilst now and again it raised a misplaced laugh, seemed to grip, and at times registered its drama. General feeling seemed that it was what is known here as "for discriminating audiences."
—AUBREY FLANAGAN

An Alexander Korda production. Distributed by United Artists. Produced by Alexander Korda. Production supervisor, John J. Croydon. Supervising editor, Charles Frend. Editor, Peter Bezencenet. Associate producer and technical advisor, Nigel Tangye. Special music composed by Arthur Bliss. Musical director, Muir Mathieson. Director of recording, A. W. Watkins. Commentary written by Peter Bezencenet, spoken by Charles Frend. Running time, when seen in London, 71 minutes. General audience classification.

CAST

Roger Bacon.....Frederick Culley
Jerome de Ascoli.....Franklyn Dyall
Borelli.....Alan Wheatley
Tiberius Cavallo.....Hay Petrie
De Rozier.....John Abbott
Vincent Lunardi.....Laurence Olivier
Sir George Cayley.....Bryan Powley
Otto Lilienthal.....Henry Victor
Von Zeppelin.....John Turnbull
Louis Bleriot.....Charles Lefaux

Love, Honor and Oh-Baby!

(Universal)

Melodrama

Universal's "Love, Honor and Oh-Baby!" is a story built around a murder syndicate, one of whose victims hires the ring to kill him so his sister can get his insurance money but later tries to pay off to prevent being killed. With comedy interpolated throughout, the picture shows the bringing to justice of the criminals and their leader through the efforts of the victim, an author, and a newspaperman.

In the cast are Donald Woods, Wallace Ford, Kathryn Adams, Mona Barrie, Warren Hymer, Marc Lawrence, Hobart Cavanaugh, Eddy Waller and Irving Bacon.

Charles Lamont directed from a screen play by Clarence Upson Young, who adapted an original story by Elizabeth Troy.

Previewed at the RKO Hillstreet theatre, Los Angeles, to a favorable audience reaction.
—V. K.

Produced and distributed by Universal. Directed by Charles Lamont. Screenplay by Clarence Upson Young. Based on an original story by Elizabeth Troy. Photographed by Stanley Cortez. Art director, Jack Otterson. Associate, Ralph M. DeLacy. Edited by Ted Kent. Musical director, H. J. Salter. P. C. A. Certificate No. 6285. Running time, when seen in Hollywood, 60 minutes. Release date, June 7, 1940. General audience classification.

CAST

Brian McGrath.....Donald Woods
Susan.....Kathryn Adams
Joe Redmond.....Wallace Ford
Deedee Doree.....Mona Barrie
Bull.....Warren Hymer
Tony.....Marc Lawrence
"Gimpy" Darnell.....Hobart Cavanaugh
Panhandler.....Eddy Waller
Taxi Driver.....Irvin Bacon

Tear Gas Squad

(Warner Brothers)

The Irish of It

Oddly enough, considering the title, this is concerned with Irish family life and romance, following the lines of Warners' previous "Three Cheers for the Irish." The title's connection with the story derives from the climax when tear gas is used to capture criminals cornered in a loft.

Dennis Morgan, playing the lead, is a singer in a night club whose principal number is a parody in which he appears in a police uniform. He meets Gloria Dickson at the club and manages to be invited to her home, where he finds that her father and two other members of her family are policemen.

Morgan or "Tommy McCabe" in the film, decides to join the police academy. "Sergeant Morrissey," a rival suitor played by John Payne, is assigned to the academy as an instructor at the same time. "McCabe" is assigned to the police glee club instead of a "beat" and is insubordinate to the chief. He is suspended but becomes a hero when he is responsible for the capture of criminals implicated in the death of a brother.

Reviewed at the Palace theatre, New York, where an afternoon audience appeared to be enjoying the goings-on.—PAUL C. MOONEY, JR.

Produced and distributed by Warner Brothers. Directed by Terry Morse. Original screen play by Charles Belden, Don Ryan and Kenneth Gamet. P. C. A. Certificate No. 5752. Running time, 55 minutes. Release date, May 4, 1940. General audience classification.

CAST

Tommy McCabe.....Dennis Morgan
Bill Morrissey.....John Payne
Jerry Sullivan.....Gloria Dickson
Joe McCabe.....George Reeves
Sergeant Crump.....Frank Wilcox
Lois.....Julie Stevens
Lieutenant Sullivan.....Harry Shannon
Mrs. Sullivan.....Mary Gordon
Captain Henderson.....William Gould
Chief Ferris.....John Hamilton
Cousin Andy.....Edgar Buchanan
Cousin Pat.....Dick Rich
George.....DeWolf Hopper

44 GOVERNORS WANT THEIR STATES FILMED

What the Governor of North Carolina said to the Governor of South Carolina may be forever shrouded in mystery. But no mystery whatsoever surrounds the responses of the Governors of 44 States, queried by Wesley Ruggles, film producer-director, as to possible highlights in state history for picture use.

Currently making "Arizona" for Columbia release, Mr. Ruggles recently sent letters to the State heads, had replies from all queried. And all, according to the Columbia studio, were "anxious and willing to have their states selected for a motion picture."

Books, pamphlets and Chamber of Commerce releases flooded the Ruggles mails as the states rushed to join the band wagon. Seen as bringing a happy flush to the cheeks of many a constituent was a gubernatorially achieved celluloid history.

On the Spot

(Monogram)

Melodrama

This is another in the series of melodramas starring Frankie Darro and featuring the colored comedian, Mantan Moreland. This time a dying gangster gets them into trouble when his fellow criminals believe that they were told the whereabouts of a missing $300,000. The action is balanced with comedy touches.

Supporting the pair are John St. Polis, Robert Warwick, Mary Kornman, Maxine Leslie and Lillian Elliott.

Grant Withers was the associate producer and Howard Bretherton directed from a screenplay by Joseph West and Dorothy Reid, who adapted West's original.

Previewed at studio.—V. K.

Produced and distributed by Monogram. Associate producer, Grant Withers. Directed by Howard Bretherton. Screenplay by Joseph West and Dorothy Reid. Original story by Joseph West. Photographed by Harry Neumann. Edited by Russell Schoengarth. P.C.A. Certificate No. 6364. Running time, when seen in Hollywood, 61 minutes. Release date, June 11, 1940. General audience classification.

CAST

Frankie.....Frankie Darro
Jefferson.....Mantan Moreland
Doc Hunter.....John St. Polis
Cyrus Haddon.....Robert Warwick
Ruth Hunter.....Mary Kornman
Gerry.....Maxine Leslie
Kelly.....Lillian Elliott

Rocky Mountain Rangers

(Republic)

Mesquiteer Melodrama

"Fifth column" tactics, this time on the side of justice, are practiced by that horse and saddle triumvirate, the Three Mesquiteers, in their latest cinema crusade. The time and place of the story are the Texas Panhandle territory before that district became part of the union of states.

"Stony Brooke" in the versatile person of Robert Livingston is the chief underminer in the domain of "King Barton." His cohorts, "Rusty" and "Rico" are on hand to take care of the loose ends but it is mainly through "Stony's" remarkable resemblence to a district bad man, "the Laredo Kid" that the trio is able to work its collective way into membership of the "Barton" mob and thus stall the group's terroristic hold over the local inhabitants. The act becomes a bit unsettled when the real "Laredo Kid" turns up but through a series of well organized fist and gun encounters, in addition to the usual Mesquiteer superb horsemanship, the forces of law and order come out of the dispute the victor.

Seen at a trade showing for the press in New York.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic Pictures. Associate producer, Harry Grey. Director, George Sherman. Screen play, Barry Shipmen and Earle Snell. Original story, J. Benton Cheney. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Cameraman, Jack Marta. Film editor, Lester Orlebeck. Musical score, Cy Feuer. P.C.A. Certificate No. 6267. Running time, 58 minutes. Release date, May 24, 1940. General audience classification.

CAST

Stony Brooke.....Robert Livingston
Rusty Joslin.....Raymond Hatton
Rico.....Duncan Renaldo
Doris Manners.....Rosella Towne
Daniel Burke.....Sammy McKim
King Barton.....Leroy Mason
Captain Taylor.....Pat O'Malley
Jim Barton.....Dennis Moore
Manners.....John St. Polis
Sergeant Bush.....Robert Blair
John.....Burr Caruth

Gestapo

(Produced in England by Twentieth Century Pictures for MGM release)

European Spy Melodrama

Exploiting the spirit and events of the day before yesterday, and cashing in on anti-Nazi feeling, the producers have used up the whole box of tricks in giving spy melodrama a topical note. Reminiscent in more than one way of Hitchcock's "The Lady Vanishes" it develops much of its action on a trans-European express, but includes concentration camps, storm troopers and the Czecho-Slovak invasion. The serious concern of the populace with very serious war matters is likely to militate against a picture which is so essentially non-escapist, which reminds them of what they neither need nor want to be reminded of.

The story traces the adventures of a Secret Service man who is successful in masquerading as a German officer, and who works to get a friendly Czech smuggled out of Germany. There is a conscientious Nazi lieutenant who at last pierces the Secret Agent's disguise, and there is a climax in which the gun battle in the woods of the Hitchcock film, is matched by a similar and vigorous gun fight on, across, and over an Alpine cable railway. There are, too, the Charters-Caldicott brace of pukka Englishmen, who again make racial comedy play a vaguely dramatic role.

Rex Harrisons' winning personality helps over the incredible masquerade and Paul Von Hernried is a characteristic Nazi officer.

Shown to a trade show audience the film went down as well as any motion picture might be expected to do with war a hundred and fifty miles away.—AUBREY FLANAGAN.

A Twentieth Century picture. Distributed by Metro-Goldwyn-Mayer Pictures. Directed by Carol

(*Continued on page* 40)

HELD OVER



NOW PLAYING
SECOND
WEEK
RADIO CITY
MUSIC HALL

CINCINNATI		NOW PLAYING 4th WEEK
CLEVELAND		NOW PLAYING 4th WEEK
SEATTLE		NOW PLAYING 4th WEEK
KANSAS CITY		PLAYED 3 WEEKS
NEW ORLEANS		NOW IN 3rd WEEK
MINNEAPOLIS		NOW IN 3rd WEEK
DENVER		NOW IN 3rd WEEK
RICHMOND	[DAY AND DATE]	BYRD AND STATE THEATRES NOW IN 2nd WEEK AT STATE
BALTIMORE		NOW IN 2nd WEEK
BUFFALO		NOW IN 2nd WEEK
PHILADELPHIA		NOW IN 2nd WEEK
MONTREAL		NOW IN 2nd WEEK
READING		NOW IN 2nd WEEK
HARRISBURG		NOW IN 2nd WEEK
ST. LOUIS	2 WEEKS	AMBASSADOR

IRENE DUNNE • CARY GRANT

"My Favorite Wife"

With RANDOLPH SCOTT • GAIL PATRICK

A LEO McCAREY PRODUCTION

Directed by GARSON KANIN

Written for the Screen by Bella & Samuel Spewack

RKO RADIO PICTURES

REVIEWS OF FEATURES AND SHORTS

(*Continued from page 37*)

Reed. Produced by Edward Black. Maurice Ostrer in charge of production. Screen play by Sydney Gilliat and Frank Launder. Running time, when seen in London, 95 minutes. Adult audience classification.

CAST

Anna Bomasch.....Margaret Lockwood
Guss Bennett.....Rex Harrison
Karl Marsen.....Paul von Hernried
Charters.....Basil Radford
Caldicott.....Naunton Wayne
Axel Bomasch.....James Harcourt
Dr. Fredericks.....Felix Aylmer
Dryton.....Wyndham Goldie
Roberts.....Roland Culver
Schwab.....Eliot Makeham
Kampenfeldt.....Raymond Huntley
Capt. Prada.....Austen Trevor
Controller.....Keneth Kent
Admiral Hassinger.....C. V. France
Gestapo Officer.....Frizt Valk
Teleferic Attendant.....Morland Graham

March of Time, Vol. 6, No. 11

(RKO Radio)

The U. S. Navy—1940

From a consideration of European and Asiatic war machines, the March of Time analysts in the newest number for this series have shifted their camera eye to military matters of a more intimate interest to American audiences. Themed on the subject of the American Navy's status quo for the bellicose year of 1940, the issue in brief but informative statements and excellently photographed sequences surveys the naval strength of the United States sea forces, offering comprehensive explanations to cover the past, present and future histories of this country's fleet.

Tracing naval history since World War I, the picture shows the rebuilding program for this part of the American national defense system, such as increasing naval budgets, the recruiting and training of more officers and crew personnel, the reinforcing of fortifications along the Panama Canal Zone and other important coastal and insular supply bases, and the coordination of the Coast Guard and Marine forces into the navy setup. American audiences in viewing this coverage may gain a hopeful note in the statement that on comparative basis their country's navy is inferior to no other nation's fleet afloat. This miniature documentary, in view of the President's words on defense preparedness, is screen material important for the inspection of every American audience.—Running time, 19 minutes.

Adventures of Red Ryder

(Republic)

Cartoon Serial

Fanciers of pen and ink muscle men in newspaper cartoon strips will be considerably pleased to hear, as well as see, the doughty "Red Ryder" in this screen treatment. As played by Don "Red" Barry, an up and coming knuckle boy, "Red" makes the crossing from newspaper strip to film footage with the ease and excitement characteristic of this energetic class. In the opening chapter, "Red" is pitting forces against the land grabbing tactics of local money bags and politicos, who are subjecting the country to a reign of terrorization in order to corner right of way for a contemplated railroad. In the initial stanza, there is staged a round of fisticuffs across floor, over bar and down from balcony that should find its place in the gallery of classic screen slug fests. "Red" is considerably aided in his clean up campaign by the nimble cooperation of Tommy Cook as peppy, brownskinned "Little Beaver." The young brave should have many admirers and imitators from the juvenile section of chapter play enthusiasts. William Witney and John English cooperated in the joint direction of the script, which was shot under the sponsorship of Hiram S. Brown, Jr., associate producer. Concerned in the serial proceedings, either for or against "Red' are Noah Beery, Bob Kortman, Maude Pierce Allen, Vivian Coe, Hal Taliaferro, Harry Worth, Carleton Young and Ray Teal. Release date, June 15, 1940. Running time, 12 episodes, first chapter, 29 minutes, subsequent chapters, two reels each.

SHORT PRODUCT PLAYING BROADWAY

Week of June 1

CAPITOL
Spots Before Your Eyes.....MGM
Calling on Columbia.....MGM
Feature: Waterloo Bridge....MGM

CRITERION
The Taming of the Snood...Columbia
Flying Targets.....Columbia
Stranger Than Fiction, No. 72.Universal
Feature: Women in War....Republic

MUSIC HALL
Cavalcade of Academy Awards.....Vitaphone
Feature: My Favorite Wife..RKO Radio

PARAMOUNT
Ants in the Plants.....Paramount
Television Preview.....Paramount
Unusual Occupations, No. 5.Paramount
Feature: Typhoon.....Paramount

RIALTO
Mutiny in the County.....RKO Radio
Sky Fighters.....20th Cent.-Fox
Feature: The Saint Takes Over.....RKO Radio

RIVOLI
Navajo Land.....RKO Radio
The Riveter.....RKO Radio
Feature: 21 Days Together..Columbia

ROXY
Isles of the East.....20th Cent.-Fox
Feature: Lillian Russell.....20th Cent.-Fox

STRAND
Mechanix Illustrated, No. 4.Vitaphone
You Ought to Be in Pictures.Vitaphone
Cinderella's Feller.....Vitaphone
Feature: Torrid Zone.....First National-Warner Bros.

Servant of Mankind

(MGM)

Thomas A. Edison

"Servant of Mankind" is a brief pictorial biography of Thomas Alva Edison and is designed obviously as the advance runner for the company's feature, "Edison, the Man." However, aside from its exploitation advantages for the feature the film can stand on its own for its educational and entertainment values. Running time, 9 minutes.

Over the Seven Seas

(Twentieth Century-Fox)

Sea Sport Slant

This Ed Thorgerson sport slant on the ways of men with a sailing ship should have chief interest for seamen, whether amateur or professional, and to admirers of superlative photography. Reviewing sailing boat technique from the well equipped facilities of a Newport society regatta to the primitive but effective ways of navigation, as practiced by Oriental seamen, the material skips smartly from sea scenes on the Atlantic to the waters of the Far East. The camerawork is particularly outstanding and the many shots of full masted ships, done in shadow and light shading, should arouse audiences with an eye for distinctive photographic beauty.—Running time, nine minutes.

Swiss Ski Yodelers

(Twentieth Century-Fox)

Terry-Toon on Skis

A Terry-Toon amid a wintery setting is this current cartoon contribution. The pen and ink business concerns the efforts of a pig to become proficient in winter sports. The results of the porcine endeavor are many bumps and bruises for the beginner but chuckles for any audience viewing the proceedings.—Running time, seven minutes.

Northwest Allied Seeks Film Pool

Allied exhibitors of the Northwest, asserting they number 75 and represent more than 100 theatres in the Minneapolis service territory, are again advocating a buying pool. Percentages asked by distributors have been assailed, and a reduction of rentals of from 25 to 33⅓ per cent is being asked.

The exhibitors met Monday night in Minneapolis. Besides discussing the pool plans, they pledged support to National Allied policies, and predicted they would bring every independent exhibitor of the territory into the organization before the season's end.

The board of the Northwest Allied is to meet next Tuesday, to act on the resolutions by the exhibitors, against percentages and for film rental reductions; and to recommend a successor to Al Steffes, president, who has been given a six-months leave of absence because of illness.

Greenfield, O'Reilly Elected

Albert M. Greenfield, Philadelphia real estate operator, connected with that city's film industry, has been elected president of the Loft Candy Corporation; and Charles L. O'Reilly, former president of the New York City Theatre Owners Chamber of Commerce, and now head of the Sanitary Automatic Candy Corporation, has been elected vice-president of the Loft company.

UA Directors Talk War

The directors of United Artists met on Tuesday, in the New York home offices, in the last of a series of meetings of the past two weeks, during which they discussed the effects of the present war situation. They refused to divulge what decisions were reached, if any.

Circuit Opens Offices

The Keystone State Amusement Circuit has opened offices in Chicago and Kansas City.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Howards of Virginia"	From the novel, "The Tree of Liberty" by Elizabeth Page. Screen play, Sidney Buchman. Director: Frank Lloyd.	Cary Grant, Martha Scott, Richard Carlson, Sir Cedric Hardwicke, Alan Marshall.	Shooting
"It Happened in Paris"	Director: Charles Vidor.	Brian Aherne, Rita Hayworth, Irene Rich, Glenn Ford.	Shooting
"He Stayed for Breakfast"	Director: Alexander Hall.	Loretta Young, Melvyn Douglas, Eugene Pallette, Una O'Connor, Alan Marshal.	Shooting
"Out West with the Peppers"	From the book by Margaret Sidney. Screen play, Harry Rebuas. Director: Charles Barton.	Edith Fellows, Dorothy Ann Seese, Dorothy Peterson, Charles Peck, Tommy Bond, Bobby Larson, Victor Kilian, Helen Brown, Emory Parnell, Pierre Watkin, Ronald Sinclair.	Shooting
"The March of Crime"	Director: James Moore.	Bruce Bennett, Florence Rice.	Shooting
"The Pinto Kid"	Original screen play, Paul Franklin. Director: Lambert Hillyer.	Charles Starrett, Luana Walters, Kenneth MacDonald, Francis Walker, Forrest Taylor, Melvin Lang, Bob Nolan, Pat Brady, Frank LaRue.	Shooting
METRO-GOLDWYN-MAYER			
"Strike Up the Band"	Director: Busby Berkeley.	Mickey Rooney, Judy Garland, June Preisser, Douglas McPhail, Betty Jaynes, William Tracy, Mary Early.	Shooting
"I Do!"	Story, Dalton Trumbo. Director: Harold S. Bucquet.	Lana Turner, John Shelton, Henry Armetta, Grant Mitchell, Horace MacMahon.	Shooting
"Escape"	From the novel by Ethel Vance. Director: Mervyn LeRoy.	Norma Shearer, Robert Taylor, Nazimova, Felix Bressart, Paul Lukas, Bonita Granville, Edgar Barrier, Albert Basserman, Elsa Basserman.	Shooting
PARAMOUNT			
"Rangers of Fortune"	Director: Sam Wood.	Fred MacMurray, Albert Dekker, Patricia Morison, Gilbert Roland, Joseph Schildkraut, Betty Brewer, Dick Foran.	Shooting
"Rhythm on the River"	Director: Victor Schertzinger.	Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.	Shooting
"Victory"	From the novel by Joseph Conrad. Director John Cromwell.	Fredric March, Betty Field, Margaret Wycherly, Fritz Feld, Sig Rumann, Rafaelo Ottiano.	Shooting
"The New Yorkers"	Director: Preston Sturges.	Dick Powell, Ellen Drew, Raymond Walburn, William Demarest.	Shooting
REPUBLIC			
"Girl from God's Country"	Original story, Ray Millholland. Screen play, Elizabeth Meehan, Robert Lee Johnson, Malcolm Stuart Boylan. Director: Sidney Salkow.	Chester Morris, Charles Bickford, Jane Wyatt, Rosina Galli, John Bliefer, Ray Malo, Don Velaya, Ferike Boros, Mamo Clark.	Shooting
"Carolina Moon"	Original screen play, Betty Burbridge, Winston Miller. Director: Frank MacDonald.	Gene Autry, Smiley Burnette, Mary Lee, June Storey.	Shooting
RKO RADIO			
"Lucky Partners"	From the comedy drama by Sacha Guitry. Screen play, Allan Scott. Director: Lewis Milestone.	Ronald Colman, Ginger Rogers, Jack Carson, Spring Byington, Billy Gilbert, Leon Belasco, Eddie Conrad.	Shooting
"Dance, Girl, Dance"	Original, Vicki Baum. Adaptation, Tess Slesinger, Frank Davis. Director: Roy Del Ruth.	Maureen O'Hara, Louis Hayward, Lucille Ball, Virginia Fields, Mary Carlisle, Ed Brophy, Carl Esmond, Siegfried Arno, Ernest Truex, Chester Clute, Lola Jensen, Lorraine Kruger.	Shooting
"Men Against the Sky"	Original, John Twist. Adaptation, Nathaniel West. Director: Leslie Goodwins.	Richard Dix, Wendy Barrie, Kent Taylor, Edmund Lowe, Granville Bates, Grant Withers, Adele Pearce, Charles Quigley.	Shooting
"One Crowded Night"	Original, Ben Holmes. Screen play, Richard Collins, Arnaud D'Usseau. Director: Irving Reis.	Billie Seward, Don Costello, William Haade, Ann Revere, Paul Guilfoyle, J. M. Kerrigan, Emma Dunn, George Watts, Casey Johnson, Dick Hogan, Gale Storm, Gaylord Pendleton, Charles Lang, Adele Pearce.	Shooting
TWENTIETH CENT.-FOX			
"The Return of Frank James"	Director: Fritz Lang.	Henry Fonda, Andrea Leeds, Jackie Cooper, J. Edward Bromberg, Henry Hull, Donald Meek, Eddie Collins, John Carradine, Charles Tannen, Ernest Whitman.	Shooting
"I Married a Nazi"	Director: Irving Pichel.	Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten, Johnny Russell, George Montgomery, Ludwig Stossel.	Shooting
"Charlie Chan in the Wax Museum"	Director: Lynn Shores.	Sidney Toler, Sen Yung, Marguerite Chapman, Joan Valerie, C. Henry Gordon, Marc Lawrence.	Shooting
"Ghost of Cisco Kid"	Director: Otto Brower.	Cesar Romero, Chris Pin Martin, Robert Sterling, Sheila Ryan, Janet Beecher, Edmund MacDonald, Jacqueline Valya.	Shooting
UNITED ARTISTS			
"Captain Caution" (Hal Roach)	From the novel by Kenneth Roberts. Adaptation, Grover Jones. Director: Richard Wallace.	Victor Mature, Louise Platt, Robert Barrat, Andrew Toombes, Bruce Cabot, Leo Carrillo, Vivienne Osborne, El Brendel, Roscoe Ates, Bud Jamison.	Shooting
"Kit Carson" (Edward Small)	Original screen play, George Bruce. Director: George B. Seitz.	Jon Hall, Lynn Bari, Dana Andrews, Ward Bond, Harold Huber, Renie Riano, Clayton Moore, Raymond Hatton.	Shooting
UNIVERSAL			
"Spring Parade"	Screen play, Bruce Manning, Felix Jackson. Original story, Ernest Marishke. Director: Henry Koster.	Deanna Durbin, Robert Cummings, Mischa Auer, Andy Devine, Henry Stephenson, Butch and Buddy, Ann Gwynne.	Shooting
"When the Daltons Rode"	Screen play, Lester Cole, Stuart Anthony. From the book by Emmett Dalton, Jack Jungmeyer. Director: George Marshall.	Kay Francis, Randolph Scott, Brian Donlevy, Robert Stack, Andy Devine, Broderick Crawford, George Bancroft, Stuart Erwin, Frank Albertson, Mary Gordon, Dorothy Grainger.	Shooting
"The Mummy's Hand"	Screen play, Griffith Jay, Maxwell Shane. Director: Christy Cabanne.	Dick Foran, Peggy Moran, Wallace Ford, Tom Tyler, Cecil Kelloway, George Zucco, Charles Trowbridge, Harry Stubbs, Eddie Foster.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"No Time for Comedy"	From the play by S. N. Behrman. Screen play, Philip J. and Julius G. Epstein. Director: William Keighley.	James Stewart, Rosalind Russell, Louise Beavers, Allyn Joslyn, Clarence Kolb, Charles Ruggles, Genevieve Tobin.	Shooting
"The Man from Fleet Street"	From an original story by Valentine Williams. Screen play, Milton Krims. Director: William Dieterle.	Edward G. Robinson, Edna Best, Eddie Albert, Otto Kruger, Albert Baserman, Donald Crisp, Montague Love, James Stephenson, Nigel Bruce.	Shooting
"River's End"	Director: Ray Enright.	Dennis Morgan, Elizabeth Earl, Victor Jory, Steffi Duna, George Tobias.	Shooting
"City for Conquest"	From the novel by Aben Kandel. Screen play, John Wexley. Director: Anatole Litvak.	James Cagney, Ann Sheridan, J. Arthur Kennedy, George Tobias, Anthony Quinn, Donald Crisp, Frank Craven, Roscoe Karns.	Shooting
"Money and the Woman"	From a story by James M. Cain. Screen play, James M. Cain. Director: William K. Howard.	Jeffrey Lynn, Brenda Marshall, Henry O'Neill.	Shooting
"The Letter"	From the play by W. Somerset Maugham. Screen play, Howard Koch. Director: William Wyler.	Bette Davis, Herbert Marshall, James Stephenson, Bruce Lester, Gale Sondergaard, Sen Yung, Tetsu Komai.	Shooting

U.S. Has 'M-Day' Plans for Radio; Law on the Books

Engagement of the United States in war would bring about radically changed conditions in the broadcasting field, the extent of which would depend, however, on whether the United States was invaded—a less remote possibility than was generally thought a year ago—or whether it does its fighting at a distance, as in the last war.

War, Navy Department Plans

Plans for the part to be played by broadcasting have been worked out, more or less in broad form, by the War and Navy Departments in cooperation with the Federal Communications Commission and other Federal agencies. They are being kept confidential, pending the approach of a possible "M Day," when the entire nation will be asked to mobilize for war.

Should war occur, it will not be necessary for the Administration to ask Congress for any authority over broadcasting, for that was granted the President six years ago this month, in the Communications Act of 1934.

That law provides that "upon proclamation by the President that there exists war or a threat of war or a state of public peril or disaster or other national emergency, or in order to preserve the neutrality of the United States, the President may suspend or amend, for such time as he may see fit, the rules and regulations applicable to any or all stations within the jurisdiction of the United States as prescribed by the commission, and may cause the closing of any station for radio communication and the removal therefrom of its apparatus and equipment, or he may authorize the use or control of any such station and/or its apparatus and equipment by any department of the Government under such regulations as he may prescribe, upon just compensation to the owners.'

Army Would Be in Control

With the way paved for action, it would need only the signature of the President to the appropriate orders to put the Army in full control of all broadcasting stations of the country and to turn over to the Navy the international communications stations along the coast.

Naturally, the treatment accorded broadcasting would depend to large extent upon the type of war in which we might be engaged. Should we become involved in an European war, for instance, it is quite probable that there would be as little interference with operations as possible in meeting military necessities.

"Business as usual" would be the motto in such a war, so far as possible, just as, in England and France, efforts are being made to continue export trade and to keep broadcasting operating without interruption.

However, if the demand for man power necessitated, it is quite likely that a number of the smaller stations would be closed in communities which still would have service and that the larger stations would be availed of, as in England and France, to keep the population in touch with such developments as the Government saw fit to publish and for the purpose also of maintaining the morale of the civil population.

On the other hand, in the event of an invasion, all radio would be immediately taken over and, in all likelihood, broadcasting would be suspended by all but "key" stations which, together, would form a chain reaching every section of the country, which would be used by the Government to give instructions to civilians, to warn against possible attack on individual points and for the many other military needs which would arise, such as those dealing with the distribution of foodstuffs, the calling of certain groups to arms, etc.

Naturally, the outline of operation is merely one of possible activity. In practice, it would be subject to many changes and deviations, all depending on the character of the war, the current condition of the country, the particular needs of the moment and the like. But, if "M Day" comes, radio and its men will be immediately called upon for service.

IN NEWSREELS

MOVIETONE NEWS—No. 76, Vol. 22.—Chungking bombed when Chiang Kai-Shek refuses Japanese peace offer....Warriors of Djebel Druze, French protectorate, on the alert....Queen Elizabeth attends wedding of her niece, Nancy Bowes-Lyon, to aviator....Liner leaves New York to bring home stranded Americans in war areas....New type construction features plastic plane....Rich vein of gold discovered in south....Lasell College girls paddle war canoes....Smile Girl of Ozarks chosen....Craig Wood wins at golf....Youngsters hold boxing bouts ....Lew Lehr.

MOVIETONE NEWS—No. 77, Vol. 22.—Belgium and French cities bombed....Refugees stream out of town....Nazi planes are shot down in France.... Allied forces move to front to prepare for next German assault....Refugees in Paris....England rounds up enemy aliens....Children in London re-evacuated....New U. S. battleship launched.... President calls Defense Council....U. S. big guns roar....Indianapolis racing....Sports.

NEWS OF THE DAY—No. 274, Vol. 11.—Britain on guard for "Blitzkrieg"....Canada combats "fifth column" threat....Pictorial study of King Leopold ....Hoover in address on national defense....Soong sisters rally China....Chungking rebuilds after bombing raids....Hair-dos turn sub-debs into glamor girls....Bert Pichel displays skill at blowing smoke rings.

NEWS OF THE DAY—No. 275, Vol. 11.—Refugees in flight from Nazi bombers....U. S. ambulance unit returns to Paris after machine gunning....America speeds preparedness....Cardinal Dougherty's golden jubilee....Sports.

PARAMOUNT NEWS—No. 79.—Specially processed plywood used for speed-up aircraft construction.... Hoover gives views on national defense measures.... Oglethorpe University's "Crypt of Civilization" is sealed....Canada declares total war on enemy aliens ....Raid Fascist headquarters in Montreal....Pass resolution in Vancouver for the registration of all civilians....Georgia Governor orders fingerprinting of alien residents in state....Homes and hospitals bombed by Nazis....Senator Pepper in plea.

PARAMOUNT NEWS—No. 80.—Indianapolis Speedway classic....Earthquake kills 250 in Lima, Peru ....Cities bombed by Nazis....Paris and London swarm with refugees....Vast tank and plane concentrations on French front....American Red Cross under fire in "total" war....Memorial Day ceremonies in New York and Arlington....U. S. Battleship launched....Plans for U. S. national defense is discussed.

RKO PATHE NEWS—No. 91, Vol. 11.—Hoover discusses national defense....Oven-baked plastic plane produced....Film stars open Hollywood night club ....French war balloon carries plane....Cotton stamp plan tested in south....French question German prisoners....Nazi bombs demolish French towns.

RKO PATHE NEWS—No. 92, Vol. 11.—Louvain in flames....Planes battle in sky....Britain prepares for Nazi invasion....President names new defense council....U. S. battleship launched....Violent earthquake hits Peruvian coast....College track and field championships held at Cambridge....Shaw wins third Indianapolis Speedway race.

UNIVERSAL NEWSREEL—No. 880, Vol. 12.—Belgian surrender stuns Allies....Biggest U. S. war games held....Canada combats "fifth column"....Plastic plane amazes experts....U. S. tries cotton stamp plan...."Goofiplane" run by foot power....Candidates for street cleaners undergo strenuous physical tests ....Capture baby antelope....Kid boxers put on show.

UNIVERSAL NEWSREEL—No. 881, Vol. 12.—U. S. ambulance units bombed....Refugees swarm into Paris....Earthquake hits Peru....Launch biggest U. S. battleship....President meets new war board ....Big coast defense guns tested....Honor war dead in New York parade....Air show in Birmingham, Ala.....School girls play for polo championship....Film stars at Hollywood Park track.... Shaw wins Speedway classic.

Honorary Research Fellow

Dr. J. B. Fishman, of Fishman Theatres, New Haven, has been reappointed honorary research fellow in physiological chemistry at the Yale Medical School.

Carolina Owners Open Convention; SETOA to Meet

The summer convention of the Theatre Owners Association of North Carolina and South Carolina opens Sunday at the Ocean Forest Hotel, Myrtle Beach, S. C., for three days, closing Tuesday. Approximately 300 are expected to attend the meeting.

Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, will be the principal speaker. H. R. Berry, president of the organization, from Hartsville, S. C., will preside. One of the important topics up for discussion is national film legislation.

The Southeastern Theatre Owners Association will hold its 1940 annual convention in Jacksonville, Fla., July 21-23 at the George Washington Hotel, according to M. C. Moore, president of the organization and general chairman of the convention for the fourth time in six years.

Over 300 are expected to attend the three-day meeting, which will include a banquet and dance.

Allied of New Jersey this week set the third week in September as the tentative date for its annual convention in Atlantic City. A committee is to be appointed shortly to plan details.

May Seek Review of Nebraska ASCAP Case

Indications are that the attorney general of Nebraska will move some time next month to obtain a review by the United States Supreme Court of the Federal statutory court decision which held the state's anti-ASCAP law unconstitutional. A request for a new trial of the case was denied recently by the statutory court.

The attorney general's office in Lincoln, Neb., has spent considerable time in the past few weeks on the case.

Latin American Conference

John L. Day, Jr., Paramount's general manager for South America, will arrive in New York Saturday from Rio de Janeiro. Mr. Day will join other Latin American managers for home office conferences on new season product with John W. Hicks, Jr., vice-president in charge of foreign distribution. Also attending the conferences will be A. L. Pratchett, general manager for Cuba, Mexico and Central America; S. E. Pierpoint, manager for Brazil; J. D. Rapoport, branch manager at Havana, Cuba, and Alvaro Reyes, branch manager at Bogota, Colombia.

Kirby Named Manager

George Kirby, previously assistant manager and booker of the Republic exchange in Cincinnati, has been named manager succeeding Max I. Margolis, who died May 5th. Neil Knoepfle is now manager.

Signs New Contract

Jack Otterson, Universal art director, has signed a new term contract with the company.

WHAT THE PICTURE DID FOR ME

Columbia

CLOUDS OVER EUROPE: Laurence Olivier, Valerie Hobson, Ralph Richardson—One thing making this picture especially interesting is its timeliness. The plot was light, fast and pleasing. Ralph Richardson offers a fair quality of comedy. Running time, 79 minutes. Played May 17-18.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

GOLDEN BOY: Barbara Stanwyck, William Holden, Adolphe Menjou, Joseph Calleia—Double with "South of the Border." Very good program; very good business. Running time, 100 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Swell entertainment but, believe me, you know you've been somewhere when it's over. Never had a picture which wore you out like this one does. Running time, 92 minutes. Played May 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Mo. Small town patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows—Just as we expected, this was satisfactory musical offering, which drew quite well and satisfied. Running time, 72 minutes. Played May 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SPOILERS OF THE RANGE: Charles Starrett, Iris Meredith—Played this on a double bill to outstanding business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOO MANY HUSBANDS: Fred MacMurray, Jean Arthur, Melvyn Douglas—Good comedy and plenty fast. Audience eats it up. Box office 25 per cent above average. Played May 19-22.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

First National

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—Very good. One of the few war pictures to go over here. A swell lesson in this as well as a lot of entertainment. Played May 26-28.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

FIGHTING 69TH: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—The best war picture I've seen. You can't beat Cagney. His name goes a long way here. Good business and a very timely picture. Wish Hitler could see it. Weather good. Played May 15.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—There have been many reports on this. So there is very little that I can add as regards to the quality of this excellent picture but I will pass on a remark from one of our steady patrons that there was no need of Bette Davis to have become so drab looking, even though she was an old maid. As to business on this, the first day it looked as if it would be the year's low, the second day it turned cool and business picked up as a result that the three days' showing resulted in just fair average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WE ARE NOT ALONE: Paul Muni, Jane Bryan, Flora Robson, Una O'Connor—Not as well liked as previous Muni pictures. Too slow moving and tragic ending not well liked. Played May 22.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

Metro-Goldwyn-Mayer

AND ONE WAS BEAUTIFUL: Robert Cummings, Laraine Day, Jean Muir, Billie Burke—An excellent picture that is sure to please. Played May 22-24.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

ANOTHER THIN MAN: William Powell, Myrna Loy, Ruth Hussey, Virginia Grey—Very good. Double billed with "And One Was Beautiful" to turn in surprising three day mid-week gross. Played May 22-24.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Guy Kibbee, Charles Winninger—A really delightful picture starring two of moviedom's best juveniles in parts that were really made for them. The singing of Judy and the excellent impersonations by Mickey, especially his impersonation of Lionel Barrymore, are worth the price of admission themselves. If you haven't treated your patrons to this tuneful, comical picture, which also contains a reasonable amount of pathos, do so and do so now. They'll surely thank you for it. Running time, 95 minutes. Played April 13.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—Double billed with "Dr. Kildare's Strange Case." Picture was definitely a wow but the edge was worn off by the time it got to us. Was third run at the time. Played April 27-30—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee—Double with Robert Taylor in "Remember." Did nice business and patrons raved over show. Paid too much money, though, and lost money on the date. Played April 23-24.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—This proved to be the best midweek draw in several weeks. We had good show weather and we also told the ladies that dinner plates would be the piece of chinaware on that night. Yes, we are one of the many exhibitors that have to resort to giveaways but I am willing to credit the extra business on this date to the picture. A good story, fine singing that was very tuneful to the popular ear. Ilona Massey as also quite an eyeful. Nelson Eddy was at his best.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BLACKMAIL: Edward G. Robinson, Ruth Hussey, Bobs Watson, Gene Lockhart—Teamed this one with "Henry Goes Arizona" and "Drunken Driving." Did not do as well as "Ninotchka" but was liked. Played April 18-20.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—Played on Bank Night. Good business and good picture. Not quite as good as "Maisie." Patrons were satisfied and so were we.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day, Samuel S. Hinds, Nat Pendleton—These are so much better than the usual series of one cast pictures that criticism would seem out of place. But our patrons say that they are cut along much too same a line. A crisis that will lose "Kildare" his job, then he has the offer to work with another doctor but still loyal to "Gillespie." There is always the emergency that "Dr. Kildare" has to cope with and, I ask you, if that has not been the theme of every Kildare picture. The touches of humor are the only change. I can see them wearing thin in the near future. For even now they are not doing the business that the first ones did. The cast is tops in them but not the stories.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day—Usually good grossers, this Kildare picture failed to get even average business at the box office. Picture was fairly well made but definitely lacked the power to draw in additional business or to even keep the regular flow coming. Played April 27-30.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Hattie McDaniel—Very good. Everyone liked the picture but many stayed away on account of the high admission charges. Didn't make any money but am glad we played it. Played May 24-25.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

I TAKE THIS WOMAN: Hedy Lamarr, Spencer Tracy—Good picture. Fair business. Spencer Tracy hasn't lost a fan yet. I was glad to stand in the lobby and not have to force a smile as they came out of this one. Be sure and play it. Weather good. Played May 19-20.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Mickey will do it every time. A big favorite in my section with all ages. Swell entertainment. Good business. Weather O.K. Played May 3-4.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

MAN FROM DAKOTA: Wallace Beery, John Howard, Dolores Del Rio—Beery's poorest picture. Very disappointing. So do not look for too much. Running time, 91 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Kenny Baker, Florence Rice—Played this with Wallace Beery in "Thunder Afloat." Did fair business; nothing extra. Patrons enjoyed both picture. Played April 11-13.—Ed Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

MARX BROTHERS "AT THE CIRCUS": Marx Brothers, Kenny Baker, Florence Rice—Good Marx Brothers' picture. Business normal again. Played May 15-17.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—This picture not only pleased everyone but did surprising business. Garbo has never done well for us, as usually spot her on Tuesday and Wednesday, but am sorry I did not play this on a week-end. Companion feature was "They All Come Out," also March of Time "The Republic of Finland." Played April 16-17.—Ed Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Was excellent and unusual film fare which drew about 40 per cent extra business over present averages. Beautifully photographed and not too gruesome as some had led us to believe. Running time, 126 minutes. Played May 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew Ayres—Doubled with "Babes in Arms." Did nice business and patrons raved over show. Paid too much money though and lost money on the date. Played April 23-24.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

STRANGE CARGO: Clark Gable, Joan Crawford, Ian Hunter, Peter Lorre—A good picture that pleased and drew good business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Played this with "Marx Brothers 'At the Circus.'" Did fair business; nothing extra. Patrons enjoyed both pictures. Played April 11-13.—Ed Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

TWO GIRLS ON BROADWAY: Lana Turner, Joan Blondell, George Murphy—Deserved much more business than it got. War jitters sank this swell little picture. Played May 11-14.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore—A very good story but failed to do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

BAREFOOT BOY: Jackie Moran, Marcia Mae Jones—Here is a picture that will entertain the adults and make the kids go wild. It is a "Tom Sawyer" type of story really worth running. I would like to see more pictures like this one. Doubled with "Bachelor Mother." Running time, 64 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

(Reports continued on following page)

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
Rockefeller Center, New York

(*Continued from preceding page*)

RHYTHM OF THE RIO GRANDE: Tex Ritter, Susan Dale—Tex Ritter fans will like this one, specially the juvenile trade. Average western fare. Running time, 53 minutes. Played May 19.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

WOLF CALL: Movita, John Carroll—Good picture but lacked northern scenery. Doubled with "Honeymoon in Bali." Good business. Running time, 61 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

Paramount

DR. CYCLOPS: Albert Dekker, Janice Logan—The capacity of my theatre is 1,000 and at every show all seats are filled. You guessed it. We rope 'em and bring 'em in. "Dr. Cyclops" was surprisingly different and awe inspiring but lacked appeal here. Running time, 76 minutes. F. G. Mills, Director of Motion Pictures, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

FRENCH WITHOUT TEARS: Ray Milland, Ellen Drew—A clever little picture that got plenty of laughs and a very nice business. Played May 8-10.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—This is truly a marvel. Messrs. Fleischer did a wonderful job. We had good business, mainly children. Running time, 77 minutes. Played May 20-21.—Don C. Ware, Joy Theatre, Belzoni, Miss. General patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—Big disappointment. Didn't draw and only pleased the kids. Adults were generally very much bored by the whole thing. Sure hope "Pinocchio" does better for us. Running time, 77 minutes. Played May 5-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—Entertaining cartoon that did good business. Doubled with "The Eagle and the Hawk." Running time, 74 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

HERITAGE OF THE DESERT: Donald Woods, Evelyn Venable—This was a good western and with some good western songs this would have been an extra good western. Why not make up some songs for these, Harry Sherman? Westerns are no good in my territory without songs.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carroll, Helen Broderick, Allan Jones—Double billed with "French Without Tears" to make a tremendously enjoyable program that pleased all and sent the ticket machine into high gear. Played May 8-10.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

HONEYMOON IN BALI: Fred MacMurray, Madeleine Carrol, Allan Jones, Helen Broderick—Doubled with "Wolf Call." Very good picture and good business. Running time, 95 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

LIGHT OF THE WESTERN STARS, THE: Victor Jory, Jo Ann Sayers, Russell Hayden, Noah Beery, Jr.—Holds our 1940 record for top four day grosses so far this year. Picture, backed by huge campaign, justified every nickel spent and licked war jitters, competition and turned in an outstanding gross. The picture is truly excellent with the Harry Sherman touch sparkling all over it. Running time, 70 minutes. Played May 18-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Walter Huston, Ida Lupino, Muriel Angelus—Good picture for that type of story and is well produced. However, the box office was below average. Running time, 99 minutes. Played April 28-30.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

OPENED BY MISTAKE: Charles Ruggles, Robert Paige, Janice Logan—Fair picture that did only fair business in spite of big giveaway that has been clicking steadily. Played May 1-3.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

OUR LEADING CITIZEN: Bob Burns. Susan Hayward—A picture that made more than a favorable impression here. The type of theme used in this picture, portraying some difficulty of the working class with the so-called aristocracy, never fails to gain the complete appreciation of everyone. Bob Burns with his homely humor lends ample support. A pleasing picture. Running time, 88 minutes. Played May 17-18.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—The picture was fast with clever dialogue and plenty of wit. We need more of this type. It did plenty of business. Running time, 85 minutes. Played April 21-25.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

SEVENTEEN: Jackie Cooper, Betty Field—Disappointed very much and did not draw like we thought it would. Most patrons said it did not have the appeal that Tarkington's book had. Running time, 75 minutes. Played May 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SEVENTEEN: Jackie Cooper, Betty Field—Just fair. Not half as good as "What a Life," Running time, 78 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

SEVENTEEN: Jackie Cooper, Betty Field—Picture very mediocre. Betty Field will never be box office. Cooper saved what there was to the picture. Box office starved. Running time, 78 minutes. Played May 12-14.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Linda Ware, Ned Sparks—Third run. Double billed with "Opened by Mistake" which let us down through no fault of this picture. Played May 1-3.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

STAR MAKER, THE: Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware—An exceptionally fine picture but for some unknown reason we barely made film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TELEVISION SPY: William Henry, Judith Barrett—Just a program filler good for the second half of a double bill for which we have absolutely no use. Did fairly satisfy our Giveaway crowd. Running time, 58 minutes. Played May 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHAT A LIFE: Jackie Cooper, Betty Field, John Howard, Lionel Stander—Jackie Cooper very good as "Henry Aldrich." Very entertaining picture. Running time, 79 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

Republic

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—Gene Autry is still tops here and "Gaucho Serenade" was well enjoyed by my customers. Business very good. Running time, 66 minutes. Played May 24-25.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Entertaining picture, beautiful outdoor scenery, good business. Running time, 69 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

ROVIN' TUMBLEWEEDS: Gene Autry, Smiley Burnette, Mary Carlisle—If it wasn't for "Frog," Autry wouldn't go over so hot. As long as they're together, all's well. Good business Friday and Saturday. Weather O. K. Played May 1.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Doubled with "Golden Boy." Very entertaining program. Unusually good business. Running time 71 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

FIVE CONTRIBUTORS JOIN DEPARTMENT

Five exhibitors, previously not heard from, have sent contributions to the What the Picture Did for Me department. They are:

FRANK J. BECK, F. J. Beck's Theatre Circuit, Spokane, Wash.

M. A. KIRKHART, Vogue Theatre, Linoln, Ill.

ED MANSFIELD, Regent Theatre, Kansas City, Mo.

F. G. MILLS, Director of Motion Pictures, Florida State Prison, Raiford, Fla.

FELIX H. TISDALE, Ritz Theatre, Brantley, Ala.

One exhibitor whose reports have not been received in some time has resumed. She is:

MRS. O. A. JENSEN, Silver Hill Theatre, Oshkosh, Wis.

Read the reports of these and other exhibitors in these columns.

RKO Radio

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—Very entertaining comedy; good business. Running time, 82 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara, Sir Cedric Hardwicke, Basil Rathbone, Thomas Mitchell, Walter Hampden—As most of you know all about this picture, I will confine myself to what the picture did for me and it was not so good. It was below average in adult patronage and above average in children patronage. As a whole, with the additional children ticket buyers receipts were about average. A word about the makeup of Charles Laughton. It was a triumph in the art of makeup and the real artistry of it was that it did not look like makeup.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Twentieth Century-Fox

BOY FRIEND: Jane Withers, Richard Bond, Arleen Whelan—A real good picture that did outstanding business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—Well liked here. Not much business as it was just ahead of "GWTW." Played May 19-21.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—After large advertising campaign, business average. Certainly glad we did not allow Fox to bamboozle us into an extended run on this. Picture not liked; left a bad taste in the mouth of our patrons who go to a show to be entertained. Let's leave these problems to the administration and give the public entertainment.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD CAVALCADE: Alice Faye, Don Ameche, Stuart Erwin, Buster Keaton—Good color; very entertaining picture. Just a little slow toward the end. Running time, 97 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

SHOOTING HIGH: Jane Withers, Gene Autry, Marjorie Weaver—Ran into very poor business on this picture. Some of it may have been due to war conditions. Picture itself was nothing sensational. Played May 4-7.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Walter Brennan, Sir Cedric Hardwicke, Charles Coburn, Henry Hull—Double billed with "Two Girls on Broadway" but even then it failed to overcome the war jitters which gripped the nation and cut our business down as badly as it did yours. Played May 11-14.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, George Bancroft, Preston Foster—Doubled with "Old Barn Dance." Very entertaining picture; good business. Running time, 90 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—A fine picture but we never received as much comment as expected on this. Some seemed to like it and some didn't. For me the picture didn't give enough of Foster's life. I feel it would have been much more interesting if they had gone into detail a bit more. What they did do with the production was great but they could have done more. Britannica gives some facts that would have made great film material concerning Foster's life. Running time, 86 minutes. Played May 19-21.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

TOO BUSY TO WORK: Jed Prouty, Spring Byington, Joan Davis—The average person enjoys this type of film and one would do well to play these with other pictures. Joan Davis makes this much more interesting than any they have made for some time. Running time, 65 minutes. Played May 19-21.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

YOUNG AS YOU FEEL: Jed Prouty, Spring Byington—Not as clever lines as previous Jones Family. Also children have much minor parts. Just fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

CHUMP AT OXFORD: Laurel and Hardy—The usual Laurel and Hardy line and the picture was okay for we heard the audience laugh once more and believe me they are going to need a lot more of them in the coming season. I'll cheer some light comedies if I get them and I am sure that the public will do the same.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou, William Gargan—Good comedy and those that saw it enjoyed it. Box office was average. Running time, 80 minutes. Played May 5-7.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

OVER THE MOON: Merle Oberon, Rex Harrison—These London films may click in England but they don't over here. A fairly good show but no draw. Played it on cash night. Running time, 78 minutes. Played May 15-16.—Don C. Ware, Joy Theatre, Belzoni, Miss. General patronage.

REAL GLORY, THE: Gary Cooper, David Niven, Andrea Leeds—Played this feature late. Seemed to please my Saturday night crowd. Good outdoor action picture. Running time, 96 minutes. Played May 9.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—This is a class picture produced faithfully from the widely read novel. It was well received, produced carefully and deserved more support than it received. But, business is seriously down with us and we credit it to the war situation in Europe. I can see no other reason for the sudden recession that we are experiencing. I am very much afraid that critical times are ahead for all of us. We note that people seem preoccupied and anxious. That is not normal. And I would like to get this off my chest and that is the money that is wasted on press sheets. The better the picture and the one that you will do business comes in with some 36 pages. All that the exhibitor needs is a selection of two or three mats, a few selling ideas and the synopsis. I will gamble that the average exhibitor looks over about four pages and throws the thing aside and refuses to waste his time looking at a duplication of ideas. He knows ahead what he has to sell from the reviews. That is if he is onto his job.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy, Una Merkel—Lived up to its reputation, giving us an increase of about 40 per cent over Sunday-Monday average but not what it would have done if we had been allowed to use it on Friday-Saturday. Running time, 93 minutes. Played May 19-20.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—Deanna Durbin keeps up the dizzy pace of turning out hit after hit and this is a swell Cinderella story that could not help but please those that saw it, but I regret to say that not enough saw this to make this profitable. Business on this was below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MA, HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—Good little money maker that pleased our audience. Played May 15-17.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

MIKADO, THE: Kenny Baker, Jean Colin—Patrons walked out on this one. Could say a lot more but it would not look right in print. Running time, 91 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

MY LITTLE CHICKADEE: W. C. Fields, Mae West, Joseph Calleia, Dick Foran—Terrible! Had more kicks on this than any picture in a long time. Just a lot of film with nothing on it. It we are ever tempted to use a subject with either of these stars again, we hope we wake up before it's too late. Running time, 83 minutes. Played May 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SKI PATROL: Luli Deste, Philip Dorn—Double billed with "The Light of the Western Stars" and while we didn't need it to bring in any people this surprising little picture contains lots of excitement and new wrinkles that will keep you interested for the 59 minutes it runs. Running time, 59 minutes. Played May 18-21.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

SKI PATROL: Philip Dorn, Luli Deste, Stanley Fields—Good timely subject dealing with Russian invasion of Finland. Played this with Gene Autry in "Gaucho Serenade." Business good. Running time, 64 minutes. Played May 24-25.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—Everyone enjoyed this picture. Good business. Running time, 78 minutes.—Frank J. Beck, Frank J. Beck's Theatre Circuit, Spokane, Wash. Small town and rural patronage.

Warner Brothers

KING OF THE LUMBERJACKS: John Payne, Gloria Dickson, Stanley Fields—Here is a good action drama. Did very well for us. Here is the fallacy of giving top billing to names and then have another actor take all the honors. Payne and Dickson only have supporting roles and Stanley Fields is the whole show and he is plenty good. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAN FROM MONTEREY: John Wayne—One of John Wayne's best western pictures. Fair business but no extra draw. Weather good. Played May 17-18.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

PRIDE OF THE BLUE GRASS: Edith Fellows, James McCallion—Played this on Bank Night. For those who like horses, it's "tops." Enjoyed by all. We didn't know the stars but they were O. K.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

TEAR GAS SQUAD: Dennis Morgan, John Payne, Gloria Dickson—Good for B houses. A good filler where a short feature is required. Running time, 54 minutes. Played May 19.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

TORCHY PLAYS WITH DYNAMITE: Jane Wyman, Allen Jenkins, Sheila Bromley—This was doubled with "The Old Maid" and it was a good companion picture, giving the action lovers something to their liking. Changing players in a well known series of pictures like the "Torchy" series is usually dangerous, but this proved rather a good action picture. Jane Wyman sinks her teeth into the role in fine shape and if they want to make more "Torchy" pictures with her it's O. K. with me. Allen Jenkins was fully adequate for his part and a word of praise should be given to Sheila Bromley for a fine supporting role.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Humphrey Bogart—A swell picture that goes right up the old alley for a small town exhibitor. Not the production that "Dodge City" was but still a beautiful picture. Too bad it had to be a costume picture, as these are not the draw that others are. Running time, 119 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

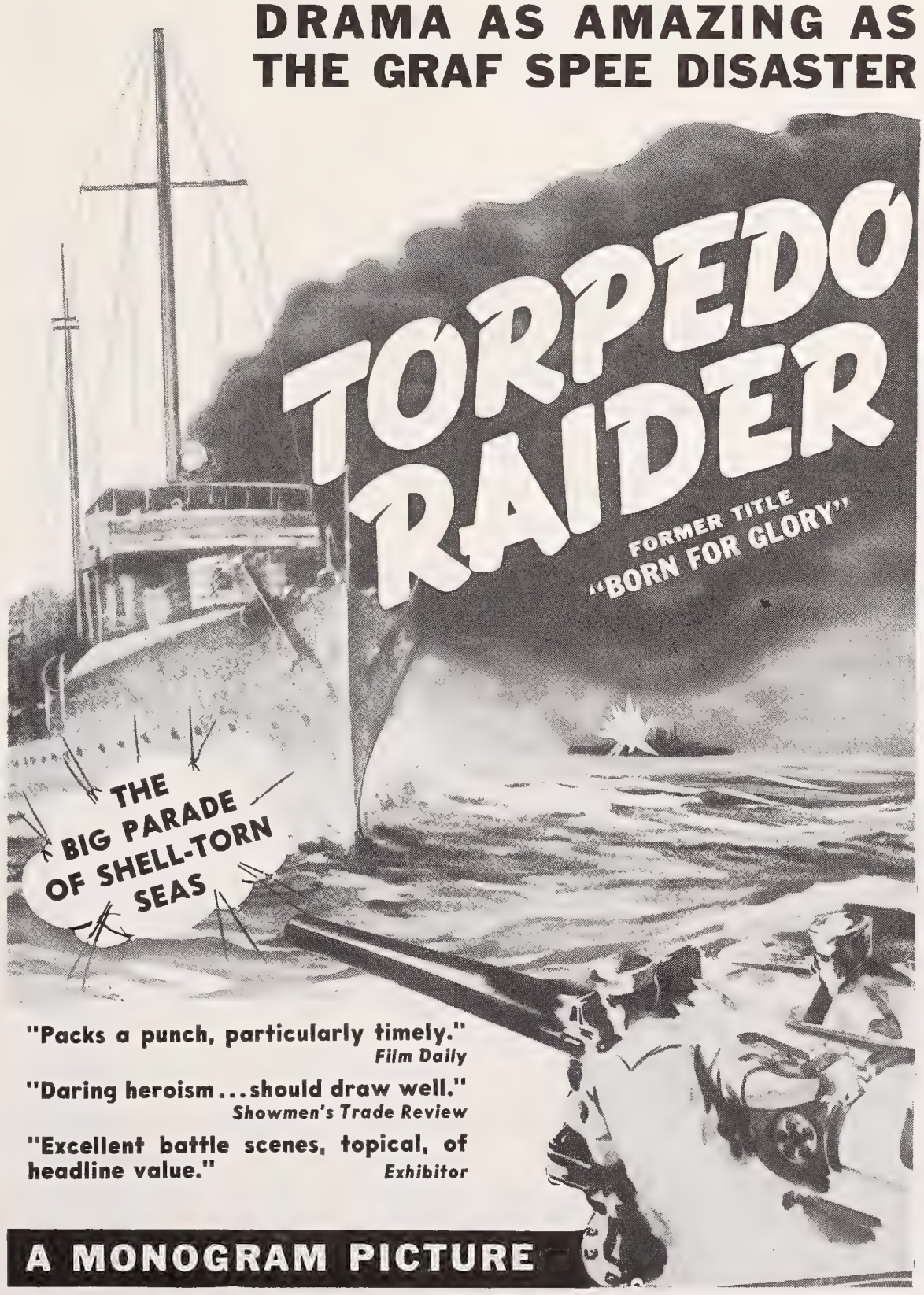
Miscellaneous (Mercury)

PRISON TRAIN: Fred Keating, Linda Winters—

(*Continued on following page*)

EXPLOSIVE THUNDERBOLT OF HEADLINE THRILLS!

DRAMA AS AMAZING AS THE GRAF SPEE DISASTER



"Packs a punch, particularly timely." *Film Daily*

"Daring heroism...should draw well." *Showmen's Trade Review*

"Excellent battle scenes, topical, of headline value." *Exhibitor*

A MONOGRAM PICTURE

(*Continued from preceding page*)

Wouldn't bring in a nickel, even if it was double billed with "GWTW." Played May 4-7.—W. C. Lewellen, Uptown Theatre, Peublo, Colo. General patronage.

Short Features

Columbia

BOOK OF BOOKS: Happy Hour, No. 1—If you want a good short with backbone, try this.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BOWS AND ARROWS: Sport Thrills—Very fine sport subject.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BOY, A GUN AND BIRDS, A: Color Rhapsodies—Filled the bill to perfection.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DREAMS ON ICE: Color Rhapsodies—Just ordinary. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MONEY SQUAWKS: Andy Clyde—This comedy certainly brought the house down with laughter. No company in the business makes the shorts that this company does. A swell comedy. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: Everyone of these subjects pleases the largest per cent of patrons.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SKINNY THE MOOCHER: Charley Chase—Charley Chase was a real draw at one time but has ceased to mean a thing. Comedies are slow and have few laughs. The only comedy at present that has a real pull is the Three Stooges.—Ed Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

Metro-Goldwyn-Mayer

DRUNK DRIVING: Crime Doesn't Pay Series—Caused a great deal of comment and is very much worth showing and all law enforcing agencies heartily approve. It builds good will.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

GOLDILOCKS AND THE THREE BEARS: MGM Cartoons—We repeated this excellent cartoon and the audience was pleased to see it again.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HIDDEN MASTER, THE: Passing Parade, No. 13 —An excellent reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOME ON THE RANGE: MGM Cartoons—A fine colored cartoon. Different and liked by every one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JACK POT: Crime Doesn't Pay Series—These crime reels are excellent and should be shown by every theatre. Our audiences like them very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD SOUTH, THE: MGM Miniatures—A fine single reel about cotton.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUSS GETS THE BOOT: MGM Cartoons—A good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RAINY DAY, A: MGM Cartoons—Dandy cartoon.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RURAL HUNGARY: FitzPatrick Traveltalks—Another FitzPatrick hit.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SEATTLE, GATEWAY TO THE NORTHWEST: FitzPatrick Traveltalks—Always good. FitzPatrick is still tops in travel talks. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BULLDOZING THE BULL: Popeye the Sailor—This was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOWL BALL PLAYER: Stone Age Cartoons—An average black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

BEACH PICNIC: Walt Disney Cartoons—Disney cartoons are tops here and are a real pull at the box office. Play everyone of them. But I think Mr. Disney should give us more of a break on his features. Could not play "Snow White" because of the rental. Even with good business I would have lost money.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

BLAMED FOR A BLONDE: Ray Atwell—Between the little blonde saleslady, the supply of kitchen utensils, blondie's pugnacious boy friend and his wife, Atwell has a rather trying time. It was well appreciated here. Running time, 16 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

INFORMATION PLEASE: Badly photographed and too much talk. Means nothing whatsoever in this house. Sorry I have to play the series.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

PATHE NEWS: About 80 per cent war and out of date even with a can news; 20 per cent war would be plenty. If the drop in business is caused by the war, why help it along by making people war conscious.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

ICE POND, THE: Terry-Toons—These black and white Terry-Toons are not worth their price even though they are cheaper than the others. Running time, seven minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

United Artists

PETRA: World Windows—Not very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

GOING PLACES: No. 73—Not so hot as this is more of Popular Mechanics type of reel than a Going Places. Just fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RHUMBA LAND: Two-Reel Musicals—Who ever told Universal they should bring back to life "The Girl in Red.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SOUP TO MUTTS: Lantz Cartunes—One of the best that Lantz has made, which is not saying much, as they are usually not so hot. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 70—An excellent filler reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWING HOTEL: Two-Reel Musicals—An interesting variety short that pleased. Running time, 18 minutes. —J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Vitaphone

CONFEDERATE HONEY: Merrie Melodies—Here is just about tops in color cartoons. This year each one is better than the last one. Excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DANGEROUS DAN McFOO: Merrie Melodies—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DAVE APOLLON AND HIS ORCHESTRA: Melody Masters—Better than any he has made as yet. Not so bad but we have had better. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier Ind. Small town patronage.

DECLARATION OF INDEPENDENCE, THE: Broadway Brevities—Second time on our screen. Now is the time to play these patriotic reels return engagement.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FRESH FISH: Merrie Melodies—Good cartoon and always welcomed. The best on the market excepting Disneys. Running time, seven minutes.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

PILGRIM PORKY: Looney Tunes—One of the best of this series. Deserves preferred playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RITA RIO AND HER ORCHESTRA: Melody Masters—An excellent band act with novelty, dancing and good singing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SCREWBALL FOOTBALL: Merrie Melodies—One of the best color cartoons I've seen. The name was a good draw and they were laughing about it after the show.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage

Serials

Republic

DAREDEVILS OF THE RED CIRCLE: Charles Quigley, Herman Brix—We have just started this serial and it is a natural. Plenty action and it doesn't take up so much time in review.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

Universal

OREGON TRAIL, THE: John Mack Brown, Louise Stanley—Serials mean nothing at our box office at the present time and will not run another one until there is some demand.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

Photographic Exports Down

Exports of photographic and projection goods dropped from $1,795,000 in April, 1939, to $1,387,000 in April of this year, the Commerce Department reports. This is a decrease of $408,000. The four months period ending in April also shows a decline for 1940 compared to last year. The four-month period for this year was figured at $5,677,000 compared to $6,508,000 for the same period of 1939, representing a drop of $831,000.

Shea Circuit Changes

E. C. Grainger, general manager of the Shea Theatres interest, has moved Dan Gilhula, formerly manager of the State and Ohio theatres in Cambridge, Ohio, to Ashtabula, Ohio, as manager of the circuit's three theatres there, Palace, State and Bula. Clark Brown, former manager of these theatres, has been appointed supervisor of Ashtabula, Conneaut and Geneva and Mr. Brown in addition to supervising theatres will continue to handle the company's real estate matters in all three towns, said to represent a considerable investment.

Drops Foreign Policy

The Larkin, one of two foreign language houses operated by Herbert Rosener, has reverted to domestic films.

The Penn Square theatre, Cleveland, closed for several months, has reopened under the management of Domenic Grillo with a foreign film policy.

Engel Succeeds Bethel

Joe Engel, until recently Universal branch manager in Albany, has succeeded Bill Bethel, manager of the company exchange in Philadelphia, who has resigned. Joe Schaeffer becomes city salesman of the Columbia Philadelphia exchange.

Longo to Cleveland

Joseph Longo, former assistant in the publicity department of Loew's in Boston, has been placed in charge of circuit publicity in Cleveland, replacing Milton Harris, resigned.

Joins RCA Law Staff

Joseph V. Heffernan has joined the Law Department of the Radio Corporation of America, becoming assistant general counsel. For several years past he has been associated with the law company of Wright, Gordon, Zachry & Parlin, New York.

Heymann to Arrive

Andre R. Heymann, head of the French Cinema Center, New York, is due to arrive from France on Monday. While abroad, Mr. Heymann acquired the rights to 10 French productions.

Teachers' Group Tests Film Plan

A nationwide experiment to determine the possibility of substituting older "A" pictures for current "B" pictures and of using recommended older films for a planned series of students' matinees, around which curriculum units in photoplay discrimination will be built, will be tried in the academic year 1940-41 under the auspices of the motion picture committee of the Department of Secondary Teachers of the NEA.

School authorities, in cooperation with theatre managers, will select 10 films to be shown in the school year on one afternoon or one Saturday morning each month. The films thus revived will serve as the basis of a new course in "Types of the Photoplay." The experiment is under the supervision of Dr. William Lewin, of the Weequahic High School at Newark.

Following is a recommended list of 76 films from which schools and theatres will select subjects to make up the experimental series:

RKO: Victoria the Great, Snow White, Gunga Din, Abe Lincoln in Illinois, The Last Days of Pompeii, Allegheny Uprising, The Soldier and the Lady (Michael Strogoff), Music for Madame, Quality Street, Winterset, The Plough and the Stars, The Toast of New York, Damsel in Distress, Seven Keys to Baldpate, Vivacious Lady.

MGM: Mutiny on the Bounty, A Tale of Two Cities, Romeo and Juliet, Servant of the People (Adoption of the Constitution), Captains Courageous, Marie Antoinette, Boys Town, Pygmalion, Goodbye Mr. Chips, The Wizard of Oz, The Citadel.

20TH CENTURY-FOX: As You Like It, Heidi, Rebecca of Sunnybrook Farm, Nine Days a Queen, Hollywood Cavalcade, The Prisoner of Shark Island, Kidnapped, Stanley and Livingstone, Young Mr. Lincoln, In Old Chicago.

PARAMOUNT: Scrooge (Dickens's Christmas Carol), Wells Fargo, The Buccaneer, Spawn of the North, Tom Sawyer Detective, Men With Wings, One-Third of a Nation, Union Pacific, Victor Herbert.

UNITED ARTISTS: Les Miserables, Little Lord Fauntleroy, Things to Come, Last of the Mohicans, Tom Sawyer, Drums, They Shall Have Music, The Real Glory.

WARNER BROTHERS: A Midsummer Night's Dream, The Life of Emile Zola, Robin Hood, Green Pastures, The Charge of the Light Brigade, Technicolor Patriotic Shorts.

GUTLOHN: The Old Curiosity Shop, Beethoven, April Romance (Schubert).

UNIVERSAL: The Mikado, The House of the Seven Gables.

COMMONWEALTH: Tundra, The Scarlet Letter.
NU-ART: Abraham Lincoln, In His Steps.
SELECT: Moonlight Sonata (Paderewski).
FRENCH CINEMA CENTER: Harvest.
STANDARD: The Mill on the Floss.
GRAND NATIONAL: 23½ Hours Leave.
WORLD: Grand Illusion.

The following are available in 16mm.: The Mikado, Last of the Mohicans, Abraham Lincoln, Vivacious Lady, Stage Door, Nurse Edith Cavell, Gunga Din, Damsel in Distress, Allegheny Uprising, Wells Fargo, The Buccaneer, Spawn of the North, Men With Wings, Union Pacific; excerpts from The Good Earth and from Captains Courageous; Scrooge, and Servant of the People.

National Decency Legion Classifies Seven Films

Of seven pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were approved for general patronage and four were listed as unobjectionable for adults. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Murder in the Air," "Our Town," "Phantom Raiders." Class A-2, Unobjectionable for Adults: "Gangs of Chicago," "The Lone Wolf Meets a Lady," "Queen of the Mob," "Women in War."

Chicago Tries Out Soft Drink Machine

With hot weather approaching and the usual increase in the consumption of soft drinks several of the midwest theatre chains have installed a new type Coca-Cola vending machine in some of their theatres. The revenue derived from this source will be closely watched and if returns prove satisfactory more will be installed.

Three of the Great States Circuit theatres, those in Waukegan, Ill., Aurora, Ill., and Elgin, Ill., and five of the Chicago houses of Jones, Linick and Schaefer already have installations.

Archie Spencer, American Vending Corp., vice-president, concessionaires of this vender, explain that the new machine has a specially designed cup in which the paraffin has been reduced to a minimum, keeping the carbonation of the drink at its peak. Bally Manufacturing Company are the manufacturers.

Tournament Date Set

At a regular luncheon meeting this week the Connecticut MPTO set its annual Film Golf Tournament for August 6th at the Racebrook Country Club. Herman M. Levy, executive secretary, was appointed chairman with Harry F. Shaw, Loew-Poli division manager, as entertainment chairman. Fifty prizes will be awarded players and non-players.

Serlin Acquires "Nijinsky"

Oscar Serlin, producer of "Life With Father," the stage play, said this week that he has acquired the dramatic and motion picture rights to "Nijinsky," biography of the Polish dancer by his wife, Romola Nijinsky, which he is planning to have adapted for a stage play and later for a film.

Goldman Opens Exchange

Saul Goldman has opened the Variety Pictures Exchange in Chicago for the distribution of independent pictures.

Republic Holds Two Regionals

Republic's second regional sales meeting was held Tuesday and Wednesday at the Peabody Hotel in Memphis with James R. Grainger, president, presiding.

Dave Whalen, publicity and advertising director for the company, also attended the regional. On Thursday and Friday another regional was to be held at the Blackstone Hotel in Chicago.

The final regional will be held at the Park Central Hotel in New York next Tuesday and Wednesday.

Aylesworth with RKO

M. H. Aylesworth, former president and chairman of the board of RKO Radio Pictures, later a newspaper publisher and recently in his own law practice, has been retained by the newly reorganized RKO as special counsel.

New Wurtzel Pact

Sol M. Wurtzel has received a new Twentieth Century-Fox contract which will keep him at the studios until 1946. His present contract as producer runs to 1943, the new one being a three-year extension. He has been with Twentieth Century-Fox and its predecessor company for 26 years.

Signs for RCA Service

Paramount Enterprises, operator of 13 theatres in Florida, has renewed contracts for sound service, equipment parts and tube replacement for the entire group of houses, according to W. L. Jones, RCA national service manager. The renewal was negotiated by W. R. Lynch, general manager of the circuit, and Jack Dumestre, RCA Photophone sales executive for the Atlanta district.



IN COURTS

Warners, Radtke Sued on Patent

A patent infringement suit against Warner Brothers, Radtke Patent Corporation, Albert A. Radtke and Leonard Day, patent attorney, was filed Tuesday in federal court in New York by the Photometric Products Corporation.

The action, which asks for an injunction and an accounting, claims that Mr. Radtke developed a patent called "Methods and Means of Optically Reproducing Sound," a photo-electric cell appliance patent, while in the employ of the plaintiff's predecessor company. The complaint charges the defendant with conspiring to deprive the plaintiff of the patent by assigning it to the Radtke Patent Corporation. According to the complaint, Electrical Research Producs, Inc., the International Projection Corporation, Radio Corporation of America and other companies are now paying royalties on the patent.

Judge Sustains Demurrer

Emmett Wilson, superior court judge, in Los Angeles, this week sustained a demurrer in Roy Rodgers' $150,000 damage suit against Republic, claiming unauthorized use of his name in motion pictures. However, Mr. Rodgers was allowed 20 days to amend his complaint and refile the suit.

Vallen Wins Verdict

Earl J. Vallen and Vallen, Inc., have won a patent action verdict in the joint action as plaintiffs against the Board of Education of Plainville, Ohio, Rural School District. Filed in federal court in Ohio, the decision upheld the plaintiffs' claim that utilization of curtain track equipment by the defendants infringed Mr. Vallen's patents and inventions, the court ruling that eight claims of the patent in suit are good and valid in law. The court issued a permanent injunction against the defendant and decreed that the latter must pay $350 to Mr. Vallen and costs.

$4,483 Damages Awarded

Theatre Service & Supply Company has been awarded a $4,483.60 damages default judgment in superior court in New Haven against the Milford Drive-In Theatre Corporation of Connecticut, which operated the 550-car Milford Drive-In last year. Judgment is for supplies and a note given.

Files Chakeres Suit

Ben Coffett has filed suit in Hillsboro, Ohio, against Chakeres Theatres, Inc., seeking judgment for $2,255.36. The plaintiff claims that he had a three-year contract with the theatre company to operate the film projector at the Colony theatre, Hillsboro. He charges that he was wrongfully discharged by the defendant on April 6, 1940.

"Ecstasy" Loses Plea

An application by Eureka Productions to compel the New York State motion picture division to view and issue a license for "Ecstasy" has been rejected by the state supreme court for the third time. The plea said the objectionable parts of the film had been removed.

Ohio Hearing on Bank Night Set

The Ohio supreme court will hear the case of Andrew Attenwiler against the Troy Amusement Company, Troy, next Thursday. The plaintiff is seeking judgment for $500 damages, refund of $10 admissions paid over a designated period, and the discontinuance of Bank Night at the Mayflower theatre in Troy on the ground that it violates the Ohio lottery law.

Attorneys for the defendants appealed from a decision of the appellate court, which ruled Bank Night as operated in Troy constituted a lottery. A similar suit recently was instituted against the same defendants by Michael E. Norris, Troy attorney. Suits against other theatres in the state are being held in abeyance pending disposition of the Troy case.

Nebraska Game Called Lottery

Screeno-Quiz, a theatre giveaway being tried in Omaha, has been ruled a lottery by Walter Johnson, attorney general of Nebraska. Mr. Johnson's ruling, citing the Bank Night case of the State against the Fox Beatrice Theatres Corporation several years ago, said it had all the elements—chance, prize and consideration—yet was more devious and complicated than Bank Night.

Omaha theatres have inaugurated a weekly cooperative giveaway of $500 under the name of Prosperity Club. The plan is financed by all houses, downtown and neighborhoods, on the basis of seating capacity.

Delaware County Ban

Bingo and Bank Nights have been banned in Delaware County, adjoining Philadelphia, by Henry G. Sweney, acting district attorney, in extending his drive against gambling, graft and vice to include the games. A form letter was sent to all theatres and churches in the county, warning them that those games are illegal and should be stopped. No threat was made in the letters, but Mr. Sweney said: "I feel pretty sure the theatres will cooperate, and, of course, the churches will."

Pointing out that Bingo games were "flourishing" in Mobile, Ala., under sponsorship of church and fraternal organizations, attorneys for Ricardo Montiel, manager of the Saenger theatre there, who is charged with operating a lottery in conducting Bank Nights, this week in an appeal to the equity division of the circuit court claimed discrimination. As a result of the plea the judge postponed trial of Mr. Montiel to June 27th to allow study of the discriminatory charges.

Kansas City police have tightened their enforcement against giveaways in theatres, and even have asked exhibitors to stop giving away dishes and similar premiums.

Herman J. Silver, manager of the Earle at New Castle, Del., has received a suspended sentence in Wilmington from a $50 fine in the court of common pleas on a charge involving the conducting of Bank Night.

Saenger Files Statement

Saenger Theatres Corporation, of New Orleans, operator of theatres in Louisiana, Texas, Mississippi, Alabama, Florida and Arkansas, has filed with the Securities Commission in Washington, D. C., a registration statement covering $2,450,000 of first mortgage and collateral trust 4½ per cent sinking fund liens due in 1952. The company formally announced it would use the proceeds to retire debt of itself and subsidiaries. Underwriter is Nusloch, Baudean and Smith, New Orleans brokerage house.

OBITUARIES

Lewis A. French Dies in Hollywood

Lewis A. French, former production manager of the Hal Roach Studios, died May 30th in Hollywood. His body was shipped to San Francisco for funeral services and interment. Mr. French was the father of Lloyd A. French, film director.

Benjamin Achtenberg

Benjamin M. Achtenberg, 56, attorney, and one of the owners of the Regent theatre, Kansas City downtown subsequent run, died May 31st at Menorah Hospital there, following a heart attack.

George F. Perkins

George Frederick Perkins, 67, president of Perkins Electric Company, Ltd., which supplies sound and projection equipment for motion picture theatres in Canada, died May 29th at the Montreal General Hospital following a heart attack.

Mary Anderson

Madame De Navarro, who as Mary Anderson was a famous American actress of the Eighteen Seventies and Eighties, died May 29th in her home, Court Farm, Worcestershire, England. She was 80 years old and a native of Sacramento, Cal.

Irene Bentley

Mrs. Irene Bentley Smith, musical comedy star of the early 1900's, and widow of Henry Bache Smith, librettist for Victor Herbert and other musical comedy composers, died June 3rd at Allenhurst, N. J., at the age of 70.

William Morrell

William G. Morrell, production manager of Business Film Products Company, Detroit, died in an automobile accident in Cleveland June 2nd.

Countess Olga Albani

Countess Olga Albani, radio and concert singer, died in Tucson, Ariz., June 3rd of complications following a five-year illness of arthritis. She had starred in leading radio shows, sung with opera companies in Chicago and New York and had appeared in motion pictures. She was 36.

Shift MGM Personnel

A number of changes have been made at the Metro-Goldwyn-Mayer exchange in Des Moines with the resignation of Frank Gaskell, first booker. Woodrow Scherill of the Kansas City exchange, has been transferred to Des Moines to succeed Mr. Gaskell; Burd Shunow, second booker, has gone to the Kansas City office and Gerald Banta, former assistant shipper, is now second booker.

Hold AMPA Meeting

Spyros Skouras, head of National Theatres, was to be the guest of honor and principal speaker at the weekly luncheon meeting of the Associated Motion Picture Advertisers at Jack Dempsey's Restaurant Thursday. Douglas Whitney, publicity representative, recently elected to AMPA membership, has been added to the entertainment committee.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

THE OLD RECIPE

Well, friends, they're bringing out the old drum again, and it still gives out.

Yes, sir, the boys are digging Old Man Ballyhoo out of the cellar, brushing off the cobwebs, putting him back to work.

Asked for suggestions to speed up the ticket-machine, the Old Gent replied:

"Make more boom-boom."

So boom-boom it is, growing louder and louder with every mail.

One member writes:

"We went out and raised a little hell and darned if it didn't do some good. A goodly representation of the neighbors was at each performance."

Another says it this way:

"We decided to go out and try to out-Barnum Barnum. Had the city talking and after looking over our campaign, maybe you will, too."

And so it goes. Yet more straws in the exploitation wind to turn it into a howling boxoffice gale.

This year, the Big Top is playing to more frequent capacity houses.

This year, the World's Fair is headed for much fatter grosses than in 1939.

The reason?

More excitement. More color. More "circus" than ever before.

Excite 'em. Chill 'em. Thrill 'em. "Hey, hey, folks, step up, step up, step up."

That's the answer. It's the old infallible recipe.

Can't sell pictures with canned-goods methods. Can't merchandise movies with tea-time tieins. 'Taint that kind of a pitch. Just got to be boom-boom. Got to "raise a little hell".

▽ ▽ ▽

Judged by the work he has been doing as assistant to the knowing Joe DiPesa, in Boston, Joe Longo will find a fertile field for his endeavors in his new post of publicity director for the Cleveland Loew's Theatres. Joe will take a bow as ye Round Table wishes him well in the bigger job.

Aside from their classification under special events, this year Flag Day and July Fourth loom importantly as occasions to be singled out for program emphasis. The universal concern over the European situation and the involvement of personal liberties would call upon the theatres of America to participate in local observances by featuring patriotic exercises and patriotic short subjects as added attractions.

FOR PROFIT PLUS PRESTIGE

The series of 4-H Club amateur shows staged by Schiner Lou Hart as "Farm Entertainment Nights" is proving a profitable venture in more ways than one. As detailed on another page, the project has brought fine grosses, fattened the Club's treasury, secured valued publicity, built boxoffice esteem throughout the county from among the many friends and families of the young entertainers.

One does not usually associate activities of serious-minded 4-H members with the more sophisticated nuances of amateur night performances. In bringing the two together harmoniously Hart has tapped an unusual source of revenue while adding no little to the popularity of the association in public regard.

▽ ▽ ▽

OF SERVICE IN THE SUMMER

With air-conditioning equipment in top shape, with cooling campaigns going high, wide and handsome, your observant manager is now giving full consideration to the equally important matter of patron-handling in the summer months. He realizes that folks are apt to be touchier in the hot weather, that perfect service must be more so, that the personnel is to be thoroughly schooled in following-through.

It may not always be the easiest thing to act the genial host when the thermometer ascends and the folks demand lots of instant attention. But it pays. The smart theatreman well knows that the customer spends his money where he is most welcome.

A-Mike Vogel

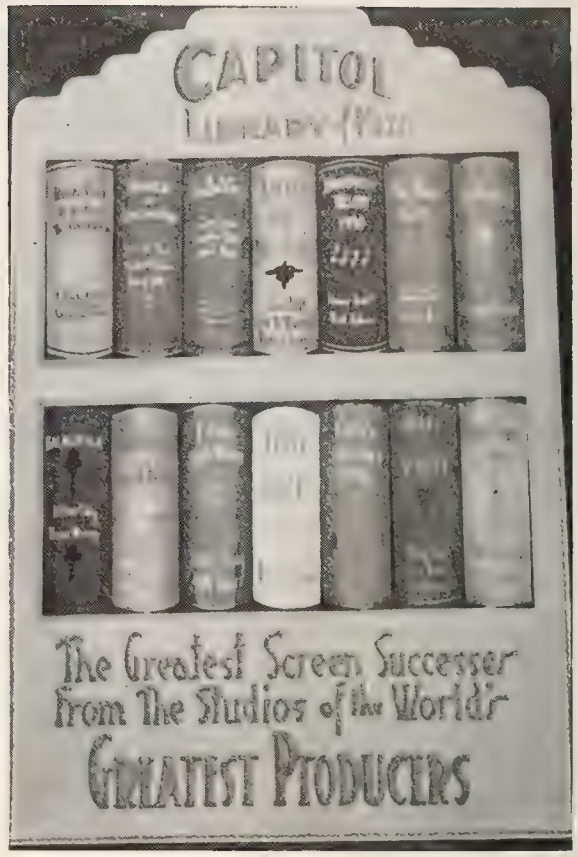
Round Table In Pictures





(Above) Attending the local roller derby was Jack Lykes' "One Million B.C." bally man for date at Loew's Stillman, in Cleveland. Before assemblage, photos of caveman with professonal girl skaters were taken for newspapers.

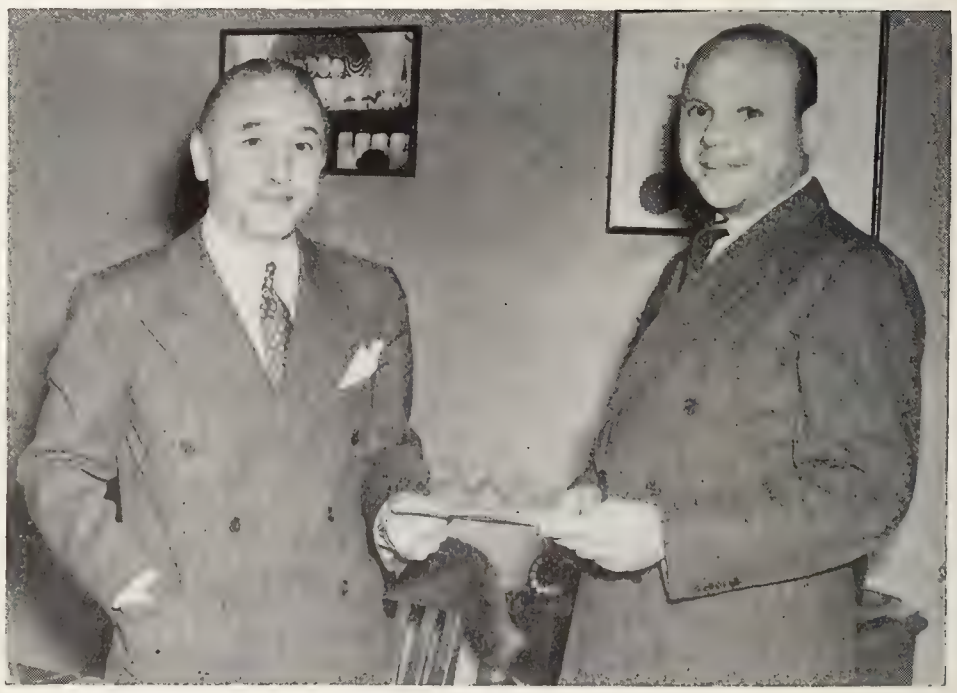
(Left) Twigs, tree branches and press wood formed basis of Frank Shaffer's "Passage" lobby display at the Dixie, in Staunton, Va. Picture frames made from twigs contained scene stills, picture title also being spelled out in twigs.



Four by six foot compoboard bookcase used in the lobby of the Capitol, in Yarmouth, N. S., was arranged by Charles Downey to exploit his forthcoming attractions. Simulated books of motion picture versions are planted on shelves, and as pictures are played replaced with newer ones.



Securing permission from the New York Humane Society, Publicity Director Phil Laufer for "Biscuit Eater" date at Loew's Criterion on Broadway had six boys and girls, with their dogs placarded, parading midtown sector. Stunt was given further okay by uniformed representative of the Society, who accompanied the kids.



To the victor belong the spoils, as illustrated above in the presentation by Skip Weshner, Warner district manager, of a week's vacation in Atlantic City to Elmer Hollander, Stanton, Philadelphia, winner of the Warner Philadelphia zone 7th annual managers' week. Hollander came through first in the drive among some 105 managers.

HauntedHouseAds Bring Many Calls

Planted by the United Detroit ad forces, a trio of classified notices gagging up the personal appearance of Bob Hope and his radio troupe at the Michigan's world premiere date of "Ghost Breakers," brought in a flock of phone calls for "Yahoodi," the name signed to the announcements and the fictious character in the star's radio programs. Copy ran as follows:

Are There Hants in Your Pantry?

Looking for a legitimate, thoroughly-haunted house; preferably complete with rappings, poltergiest phenomena, telekinetic stuff, all the business. For Bob Hope party June 6, connection with World Premiere of "The Ghost Breakers," at the Michigan Theatre. If you're haunted, call me at Cadillac-8074. It'll pay!

* *

Are You Host to a Ghost?

If so, call me at Cadillac-8074; it'll pay. Looking for a legitimate haunted house, complete with psychic phenomena including rappings, for a Bob Hope party, June 6, connection with World Premiere "The Ghost Breakers" at Michigan Theatre.

* *

Are You Vexed with a Hex?

If so, make it pay! I'm looking for a real haunted house, complete with rappings, lights, poltergiest phenomena, the works—for a Bob Hope party June 6, connection with the Michigan Theatre World Premiere of "The Ghost Breakers." If you're host to a ghost, call me at Cadillac-8074.

"LET'S HEAR FROM YOU"

Generous Publicity Landed By Bell for Dr. Giovanni

When Dr. Giovanni recently played Loew's Capitol, in Washington, Ray Bell took the "pickpocket" down to the offices of the *Times-Herald,* where he performed for the amazement and amusement of the reporters. Result: a three-quarter page story with art work and theatre mention, which Bell proceeded to blowup for display out front during run.

Much publicity was also accorded Bell's "My Son, My Son" educational contest which was plugged on various radio programs. As judges, publicist enlisted the support of Dean of a local university, a senator and member of the local educations board. Stories were run in paper ahead, and during run, winding up with generous break when winner's name was announced.

"LET'S HEAR FROM YOU"

Andrews Ties "Blondie" To Local Comic Strip

Two days ahead of opening of "Blondie on a Budget," Stan Andrews at the Capitol in Guelph, Ontario, captioned the Blondie comic strip in his local daily with copy to the effect that the picture could be seen at his house. This was also carried through opening day and during run, this netting him a little extra publicity.

Locating an empty store window in the downtown shopping district, Stan utilized it for his advance exploitation on "Dr. Ehrlich," lettering the windows with title, cast and playdates.

COMMERCE CHAMBER HOLDS "ZONE" BALL

Unique buildup for the picture at the Fox, Hutchinson, Kansas, was a "Torrid Zone" ball, costume party promoted under the auspices of the local Junior Chamber of Commerce to an estimated attendance of over 700. The festivities were marked with a contest for "belle of the ball", the winner presented with a loving cup from Ann Sheridan.

Three-Way Tiein Aids McCoy on "The Marines"

Announcing a tieup on "The Marines Fly High" in conjunction with the annual model airplane contest sponsored by the Athens *Banner-Herald,* merchants and theatre, under the supervision of the YMCA, P. E. McCoy, manager of the L&J Georgia Theatre, in Athens, Ga., broke stories in co-operating paper several weeks in advance which continued throughout event. Preparations were broadcast over WGAU each week during the Y's weekly broadcast and special window cards distributed over the city and rural districts. Announcements were made in city and rural schools, rules appearing on each of their bulletin booards.

Several days ahead of opening, model planes were displayed in merchants' windows, each bearing a card with picture title, stars, theatre and playdates. One week before contest the C.A.A. instructor of the University of Georgia went on the air describing prizes to be awarded, giving rules, etc. Prizes consisted of one year flying instructions gratis, medals, trophies and merchandise all donated by stores and various civic groups. Winners received their awards on stage and were presented with congratulatory wires received from stars in the picture.

For "The Invisible Man," which played during a big collegiate weekend which included large baseball game and commencement exercises McCoy, through the courtesy of program officials of the University, had student don attire such as worn by the invisible man in the picture. Lad constantly paraded through the audiences of the dances, ball games, track and literary meets, etc. Feature was tieup with umpire of game who announced over speaker that the "Invisible Man" would appear on the pitcher's mound to deliver the ball, plug was also gotten in for the picture, playdates, etc.

"LET'S HEAR FROM YOU"

Personal Endorsement Letter In Lobby Aids on "Rebecca"

In a giant lobby setpiece, labeled "an open letter to the public," Harold Leand, manager of the Revere, at Revere, Mass., addressed a personal endorsement letter to his patrons for date on "Rebecca." Planted a week ahead of opening, Round Tabler says blowup of the letter proved a sure-stopper.

For what he chooses to call a "pepper-upper" show, Leand booked "Road to Singapore," Joe Penner's "Millionaire Playboy," plus the Warner old-time movie short, "Small Town Idol." Billed and advertised as "an all-laugh" show, Harold reports excellent business for his midweek change.

'Turnabout' Tieins Stress Laff Ideas

As to be expected, Round Tablers are going all-out on comedy in selling "Turnabout" with Bill Saxton, in Baltimore, for instance, tieing Station WCAO to a turnabout quiz broadcast wherein the public was invited to ask the questions instead of the announcer. This was done out front at Loew's Century on opening day of the date.

Saxton also used the ambulance stunt at conclusion of the first performance, having the vehicle driven up to the theatre and ushers dressed as internes carrying stretcher from the auditorium. Crowds quickly collected saw a dummy on the stretcher and banners reading: "She laughed her head off seeing," etc., etc. Lobby display featured a display of stills with captions in rhyme.

At Shea's Buffalo, Charlie Taylor's campaign sold the date around the theme of "Let's Have Some Fun," emphasised in all the advertising plus the line the picture was "the big laugh Buffalo needs." Advance teaser ads featured laughing cartoon face. Main attractor for lobby showing was a gag display including broken alarm clock, laughometer, pair of stitch-pullers, fish bowl filled with "tears," etc. Each article was captioned with appropriate copy explaining how patrons laughed and cried with glee at the Hollywood preview of the picture.

"LET'S HEAR FROM YOU"

Contests Highlight Deering's Activities

Reporting on his recent doings at Loew's, in Houston, Texas, Round Tabler Francis Deering calls attention to his "Strange Cargo" contest in which cooperating paper ran five photos of scenes from older pictures in which Gable and Crawford were starred. Cash and tickets were offered to those identifying each picture and writing the best short letter on why they thought these two stars make a great movie combination.

Despite the strict policy against proclamations of any sort, Deering received the cooperation of Mayor Holcombe, who set aside a "My Son Day" in connection with the showing of that picture. Pictures of His Honor signing the proclamation with Boy Scouts standing by were run in local dailies. Also featured was the scholarship contest, whereby fathers were invited to write a letter to the cooperating paper stating why they believed their sons deserved the title of "America's Perfect Son." Much publicity was given the contest which ran week ahead.

"LET'S HEAR FROM YOU"

Now, It's Bananas

Folks in Uvalde, Tex., were showered with bananas last week on a tiein made by Manager Scotty Scott for "Torrid Zone" at the Strand. Distributed widely around the town, each piece of fruit was tagged with copy reading:

"Souvenir from Cagney, Sheridan, O'Brien, in Torrid Zone. Action every minute and more laughs than there are bananas in Central America."

Schiners Tie Running Sign to Syracuse Theatre Dates

Some of the wide attention given the new electric sign on one of Syracuse's busiest corners may be traced to the tiein made by Gus Lampe and Harry Unterfort on behalf of RKO-Schine's Keith's. Similar to the moving display on the New York *Times* building, the sign, through a tieup arranged by the Round Tablers, flashes the theatre, picture, stars and playdates every five minutes for three hours daily and two hours on Sundays.

To attract further notice, different names are run three times daily, followed by copy inviting those seletced to go to the theatre within an hour for guest tickets. The hookup is given additional publicity through station WOLF which supplies the wire news service for the sign. Spot announcements have been promoted to stress the contest slant, station also plugging theatre and current dates.

Coast-to-Coast Team Sells "20 Mule" Dates

Ahead of "20 Mule Team" at the Fox, Philadelphia, the Warnermen had the assistance of MGM's travelling ballyhoo of borax wagons and mules, conducted around town under the wing of Jim Ashcraft, MGM exploiteer working with Ev Callow's ad forces. The featured parade took place a few day ahead and was widely publicized in the newspapers and also on the screens of the downtown Warner houses. The ballyhoo was preceded by an all girls' cadet band, the procession making the main streets to the City Hall. Here a broadcast took place over WFIL, civic notables and Warner executives appearing in the program.

In Washington, Carter Barron and Ray Bell conducted the wagons on a tour of the city and Capitol Hill. Parade through the business section was headed by Congressman Nichols of Oklahoma in cowhand costume and prominent senators and congressmen were on hand to pose for newspaper shots for the ballyhoo.

"LET'S HEAR FROM YOU"

Local Gal Makes Good

With Rita Johnson in the East to appear at the New Jersey world premiere of "Edison, the Man," arrangements were made to have the star visit her home town, Worcester, Mass., and to stop en route at various cities in the Loew New England division. Plans developed by Harry Shaw, division head, and Lou Brown, publicity director, were topped with a civic holiday acclaimed by the mayor of Worcester, the city being decorated for the event. The star was further honored at a luncheon presided over by the city head, and at the picture's opening at Loew's the same night.

"LET'S HEAR FROM YOU"

Franklin Plugs Localites

For "It's a Date," starring Deanna Durbin, Mitchell Franklin, manager of the Mayfair and Regent Theatres, in St. John, N. B., played up the local native son and daughter angles. Special advertising pointed out that it was the first time the young star, a native of Winnipeg, played opposite Walter Pidgeon, a native of St. John. Canadian atmosphere to the film personnel was stressed and brief biographical sketches of the two ex-Canadians were featured in advertising.

High Schools Cooperate With Peters on "Florian"

An essay contest on the reign of Emperor Franz Josef, who is portrayed in "Florian" tying in the Lippizan horses, was conducted in the English, Drama and Photo Fan Appreciation Clubs of the Reading, Pa., high schools as part of George Peters' campaign on that picture at Loew's Colonial. Copies of the Felix Salten novel on which the picture is based were awarded as prizes with guest tickets to runnersup. Announcements were made over the schools' public address system to its 3,000 students and stills were placed on all school bulletin boards. Stories and art were also used in the school newspaper.

Giant walking book, seven feet high, using two ushers inside and one outside as a guide, was sent through the streets several days ahead and during engagement. Two different three-sheets were used as the front and back covers of the book. Classified ad contest offered prizes to readers of a local newspaper who could write the title name most times on a postcard and parade of cadet band and chorus was held opening night, marchers carrying banners announcing that they were on their way to see the picture, brief concert being held at City Park before proceeding to the theatre.

"LET'S HEAR FROM YOU"

Clean-Up Campaigns Aided by Managers

Participation in the annual Laporte, Ind., Clean-Up, Paint-Up and Fix-Up community drive was encouraged by Manager J. R. Wheeler, with a Saturday morning Tin Can matinee at the Roxy, admission for which was a minimum of 15 cans and special prizes for those bringing in the greatest numbers. Boy Scouts aided in rounding up the cans and the juvenile participants were paraded to the theatre behind large picture banners carried by the ushers. The matinee and Wheeler's participation was also mentioned in all the newspaper publicity on the drive.

Another Manta-man to use the can idea was Don Johnson, at the Gayety, South Chicago, the Round Tabler putting this on as an individual venture. Since he could not stage the event on a Saturday morning, Johnson switched it to a week day after school, building up interest with a double-truck in his local paper, copy offering admission for 25 cans.

Trick Phone Stunt Sells 'Wife' Date

Patrons at the RKO Albee, Providence, a week ahead of "My Favorite Wife," were confronted with a side-wall poster reading: "Please answer the phone. Cary Grant would like to speak with you." Below the poster, illustrated with a still of the star phoning, was a small table supporting a telephone. When receiver was placed to the ear, the following conversation was heard:

"This is Cary Grant speaking, and have I got a dilemma on my hands. Imagine being married to two women at the same time. What to do? What to do? Well, you'll find out what I did when you see 'My Favorite Wife' with Irene Dunne, Gail Patrick, Randolph Scott and myself, when it comes to the RKO Albee, May 28th. And it's apt to be the funniest picture you will see in many a moon."

The hookup was effected with a special record carrying the plug and played on a phonograph placed on a shelf below the telephone. Lifting the receiver started the record, which automatically repeated the message. According to Bill Morton who doped out the idea with Manager George French, the gag not only proved to be a top lobby stopper, but actually had people calling the theatre asking to speak with the star.

"LET'S HEAR FROM YOU"

Scholarship Contest Held By Murphy for "My Son"

Following through on the nationwide offer of a free scholarship for some child, in connection with opening of "My Son, My Son," Manager Frank Murphy at Loew's in Syracuse planted his contest in local daily week ahead of opening. Dramatization of the picture was planted with the Little Theatre Group for radio use and further breaks were secured on the air through cooperation of commentators from women's clubs.

Date on "Young Tom Edison" brought a museum display on the mezzanine lounge, relics including replicas of the original Edison ediphone, phonographs, etc. Pianist was promoted from music company for lobby entertainment in conjunction with this exhibit.

PIANO USED IN "DATE" NETS FACTORY CO-OP AD

Discovering that a Story & Clark make of piano, manufactured in Grand Haven, Mich., was used in the production of "It's A Date", Manager Tommy Turner, of the Grand, in that city, was able to promote the factory for a four-column tiein ad in advance of his showing.

To elaborate the hookup, Turner also had a duplicate of the instrument displayed in the theatre foyer, which was noted in a page-one newspaper story, and allowed the theatreman to post one-sheets and stills in the factory and windows of local distributors.

4-H Clubs Stage 'Amateur Night'

Discovering that many members of the potent 4-H Clubs in his area were possessed of talents exhibited only before fellow members at social gatherings, Manager Lou S. Hart has arranged for the youngsters to stage a series of amateur shows at Schine's Hipp, Gloversville with the cooperation of the local farm bureau. The tieup was simple, Hart convincing the bureau heads that the youngsters deserved an opportunity to show their stuff before wider audiences, that the project was worthy enough to rate the association's endorsement.

To insure the highest type of entertainment, called "Farm Entertainment Nights," four weeks of auditions, supervised by the theatreman and bureau heads, were held before the first performance which brought capacity business. The auditions still continue with each week's show given by a different club which is rewarded with a sum of cash for the general treasury.

A lot of extra business is obtained through club contacts throughout the county and the newspapers which devote generous space to the various performances. Hart intends continuing the shows indefinitely and reports enthusiastic assistance from the members and bureau heads in keeping the caliber of "nights" within the aims of the association.

"LET'S HEAR FROM YOU"

Boyd Promotes Store For "Pinocchio" Giveaway

Killing two birds with one stone, Cliff Boyd at the Paramount in Brattleboro, Vt., for "Pinocchio" promoted store for distribution of glossy tinted throwaways of cuts of the various characters in the picture. Enterprising theatremen offered these to the first 500 kids attending first chapter of his new serial.

Bumper strips were planted on all local buses in conjunction with which girl reading a "press sheet" covered entire city. Cooperation of superintendent of schools was secured, teachers and pupils attending one of the special shows in body after school. Numerous window tieups were promoted and chain druggist featured a "Pinocchio" sundae.

"LET'S HEAR FROM YOU"

Magnifying Glass Poster Sells "Grapes of Wrath"

A Cheer-up poster, mounted upon an easel, brought a lot of attention to "Grapes of Wrath" at Warner Rhodes, Chicago. In size, 40 by 60, and placed conspicuously in the lobby, the top line of large copy read: "Quit Your Kicking. You're Mighty Lucky. How would you like to be in their boots?" Immediately below was placed a small shot of the Joad family, two and a half by three and three-quarters inches in size, with caption copy.

The snapper proved to be a magnifying glass attached to a long chain and hung from the easel. The tieup copy line below read: "Yes, go ahead and use the magnifying glass."

ONE MORE TO GO

Charging down the stretch to the ending of the Second Quarter, competition in the 1940 Awards continues at white heat, as indicated in the number of Appointments awarded in the current Fortnights. Crowding the record is the number of winners, with 53 Fortnights going to 59 entrants, the extra six listed for double credits. Who they are and from where as usual is set down as follows:

STAN ANDREWS
Capitol, Guelph, Ont., Canada

EARLE BAILEY
Harris-Warren, Warren, Ohio

JOHNNY BARCROFT
RKO Palace, Columbus, Ohio

RAY BELL
Loew's, Washington, D. C.

CHARLES BIERBAUER
NICK TODOROVO
Colonial, Allentown, Pa.

LIGE BRIEN
Prince, Ambridge, Pa.

BILL BURKE
Schine's State, Fostoria, Ohio

LESLIE CAMPBELL
Empress, Kelowna, B. C., Can.

MOON CORKER
Palace, Athens, Ga.

FRANCIS DEERING
Loew's, Houston, Tex.

BILL ELDER
Loew's, Harrisburg, Pa.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

HAROLD FRIARY
Fields Corner, Dorchester, Mass.

SIG GOLDBERG
World, St. Paul, Minn.

JAY GOLDEN
RKO Palace, Rochester, N. Y.

KEN GRIMES
Warner, Erie, Pa.

ROY HANSON
Jefferson, Goshen, Ind.

GEORGE IRWIN
Lyceum, Duluth, Minn.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE LABY
Victory, Holyoke, Mass.

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

HAROLD LEAND
Revere, Revere, Mass.

MILT LEVY
Commercial, Chicago, Ill.

GEORGE LIMERICK
Aztec, Enid, Okla.

JACK LYKES
Loew's Stillman, Cleveland, O.

P. E. McCOY
Georgia, Athens, Ga.

RUSS McKIBBON
Royal, Guelph, Ont., Canada

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

ED MAY
Paris, Paris, Ky.

SEYMOUR MORRIS
Schine's Palace, Lockport, N. Y.

GLENN NELSON
Harris, Findlay, Ohio

KAY NIELSON
M-G-M, Copenhagen, Denmark

PAT NOTARO
Columbia, Sharon, Pa.

JIM O'DONNELL
Haines, Waterville, Me.

HARRY PALMER
Majestic, Seymour, Ind.

CHARLES PINCUS
Center, Salt Lake City, Utah

LES POLLOCK
Loew's, Rochester, N. Y.

JIMMY REDMOND
Bonham, Fairbury, Neb.

GEORGE SARVIS
Library, Warren, Pa.

CHARLES SCHIFFHAUER
Majestic, Johnstown, Pa.

BOYD SCOTT
Strand, Uvalde, Tex.

SILVERT SETRON
Logan, Philadelphia, Pa.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

ROY SLENTZ
EVERETT OLSEN
Gopher, Minneapolis, Minn.

FRANK STEFFY
EV SEIBEL
State, Minneapolis, Minn.

LOUIS STEIN
Roosevelt, Newark, N. J.

EV STEINBUCH
Loew's State, Cleveland, Ohio

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

TOMMY TURNER
Grand, Grand Haven, Mich.

WALTER VAN CAMP
DON ALEXANDER
Paramount, St. Paul, Minn.

J. R. WHEELER
Roxy, La Porte, Ind.

One Fortnight period now remains to complete the Second Quarter when the judgings will be held for the Quarter-Master Plaques, Medals and Citations. As usual, the winners will be selected from among the entrants making the best scores during the Fortnight periods. With two weeks to go there is still time for entrants who wish to add to their scorings for consideration in the Second Quarter judging.

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas, as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quarter-Master Plaques, Medals, Citations.

▽

Quarter-Master Plaque, Medal and Citation Winners are appointed Quarter-Masters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

There are no deadlines. All entries will be considered in the period in which they are received.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

At this writing, the fifth Fortnight of the Second Quarter has passed with one period more to go until the end of the Second Quarter. It is to be kept in mind that, with everything equal, theatremen who score more often in the Fortnighters will receive greater consideration in voting the Quarter-Master Awards.

Local "Smith" Made Mayor On Tiein for "Mr. Smith"

To find the local Smith to act as honorary Mayor of Lake Charles, La., during the run of "Mr. Smith" at the Arcade, Manager Sidney Havenar working with Millard Lee, ad head, asked the public via radio, the papers, trailers, etc., to suggest residents of that name they felt worthy of the designation. The Mayor agreed to work on the stunt, giving up his office to the Smith selected.

After a spirited advance, the choice was made, "Mr. Smith" being escorted to City Hall by a parade of National Guardsmen and bands carrying theatre banners. In line also were the Boy Scouts, American Legion and cars were promoted from the Oldsmobile dealer. At the City Hall the key to the city was handed to the newly elected executive and two local girls acting as maids of honor presented flowers to the two Mayors. Handling of the entire promotion by Havenar and Lee landed the stunt on page one.

"LET'S HEAR FROM YOU"

Shannon Bylines Column In Neighborhood Weekly

Along with his other duties at the Boulevard Theatre, in Pittsburgh, Manager Chuck Shannon has turned columnist and gets out bylined chatter each week for a local shopping guide. Needless to say, Shannon manages to get in some excellent plugs for his current and forthcoming attractions.

Neat tieup was effected recently by the theatreman on "Drums of Fu Manchu" with members of his kid club making up posters week in advance. Through the efforts of assistant Wilford Sklar, a Chinese laundryman was promoted for distribution of heralds in all outgoing bundles, and in a house-to-house canvass, store ad covering entire cost.

Locating a group of kids who had their own "Frankenstein" club, Shannon tied them in on his "Dracula" and "Frankenstein" date with the boys plugging the date at their respective schools. Members of the club were invited to give their own skit on stage which brought friends and relatives out to witness the playlet.

"LET'S HEAR FROM YOU"

Humorous Slants Used By Neagley on "Detour"

Gag campaign was accorded Warners' Merrie Melody cartoon "Cross Country Detours" by Dan C. Neagley at the Stanley, in Bridgeton, N. J., who distributed novelty throwaways in the form of paper bags in which were inserted heralds with copy "It's in the bag, an entertainment trip with laffs, see," etc., etc. Newspaper coverage included cartoon contest for children with prizes to those submitting best drawings. Another newspaper slant was a jumbled word contest, whereby list of picture titles was run, with guest tickets for those unscrambling the mixed title letters correctly.

What proved to be an excellent stopper was the corner store which was promoted by Neagley and rigged up as the agency for "Cross Country Detours," with appropriate signs reading "the funniest laugh tour of the season," etc., etc. Special room was also reserved in the lobby for use of those having hysterics after viewing the film.

Advertisements

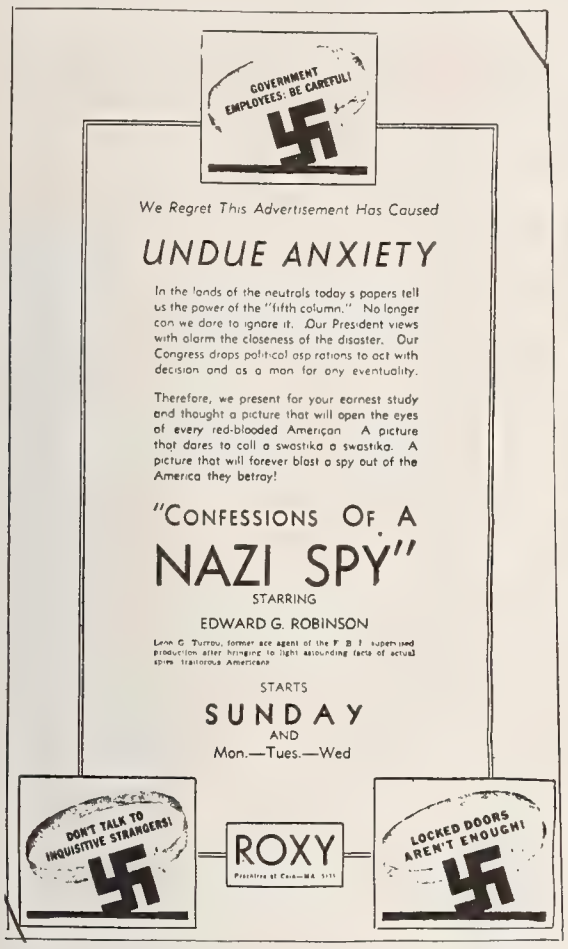


(Above) The sleeper-slant plus elaborate selling copy to build "One Was Beautiful" was selected for the date at the Bucklen, Elkhart, Ind., by Leo Haney. Size: 75 lines on 2 col.

(Below) To emphasize the values of "Biscuit Eater", at the Newman, Kansas City, Jerry Zigmond used a cartoon eye-catcher to sell his money-back and free-admission offers. Size: 165 lines on 3 col.



Of Current Attractions From Various Sectors



(Above) To give the return date an added significance, the Roxy, Atlanta, decided upon a formal type message to tiein the White House and Congressional defense deliberations to "Nazi Spy", with stress laid upon the "beware" angles. Size: 140 lines on 3 col.

(Below) The sarong drawing contest copy deliberately incorporated in his ad copy to sell "Typhoon" at the Centre, Salt Lake City, brought over 3,000 entries for the cash prizes, as reported by Manager Charlie Pincus. Size: 65 lines on 2 col.





(Above) The "flat" layout as used effectively by Famous Players Canadian theatres is here represented by this 55 lines on 4 col. by Manager Connie Spencer for "Earl of Chicago" at the Tivoli, Hamilton, Ontario. The star head and leg cut were aimed to hold the reverses together and to emphasize the title and theatre.

(Below) Representative of the annual institutional "cooling" campaign instituted by the Buffalo Shea Theatres, this 100 lines on 3 col., by Charles B. Taylor, ad head, illustrates the attractive vacation copy and art used to emphasize the modern equipment plus the extreme care and attention given to patrons' comfort.



EXPLOITATION BRIEFS FROM A-FIELD

Landed in the main reading room of the library of the Ohio Wesleyan University was John Manuel's display of dignified scene stills for his opening on "Northwest Passage" at Schine's Strand, in Delaware, Ohio. Also held in connection with this picture was a drawing contest tied to local high school. Students were invited to draw heads of various characters in the pictures, these were on display in high school lobby, winners photos moved to prominent store window.

▽

Giant cutout title letters were tacked to his curtain by Harland Rankin for date on "Hurricane" at the Plaza, in Tilbury, Ontario. Neat hurricane effect was secured through use of flashers which were attached to the footlights and air conditioning intake blowers speeded up to capacity to blow out pieces of paper dumped into the blowers.

▽

Tying in with his Police Relief Fund for the showing of "Siege" at the Paramount, in Syracuse, Gene Curtis planted stories in both daily Polish papers for 10 consecutive days ahead of opening. Priests of two Polish churches were invited for a screening and as a result urged their parishioners to attend the theatre. Announcements were made from the pulpits and heralds distributed at churches. Through cooperation of neswpaper, window cards plugging the benefit show were distributed without cost or passes and another highlight of the campaign was a 15-minute radio interview over WSYR by head of the Polish Relief Fund.

▽

Ad man Manny Pearlstein at Warner's in Cleveland, for the date on "If I Had My Way" promoted a four-column ad in the classified department of the Cleveland News which was tied directly to the picture. Two-faced triangular cards were used on the bikes of all Postal Telegraph boys days ahead and entire fleet of Kraft Cheese trucks were bannered tying in picture with the Kraft Music Hall radio program.

▽

For opening of "Ninotchka" at the Teatro Encanto, in Havana, Cuba, entire front was covered with cutout title letters and large compo heads of Garbo and Melvyn Douglas. Either side of boxoffice was flanked with Eiffel Tower and the Arc de Triomphe.

▽

Engaging young couple to act as impersonators of Lula Belle and Scotty, appearing in "Village Barn Dance," Ed May at Schine's Paris, in Paris, Ky., had the team tour streets, lad playing guitar, two of them singing hillbilly songs when crowds gathered. Couple also carried banner calling attention to the picture's opening.

▽

Getting nowhere fast two fellows rowed a stationary boat in front of the Booth Theatre, Nebraska City, Neb., as part of Stan McSwain's street bally on "Road to Singapore." One of the lads, dressed as a Hula dancer stopped from time to time to go into his dance and spiel on the picture.

MONEY-BACK OFFER FOR "IT'S A DATE"

So sure was Manager Herb Grove that "It's a Date" at the Fort, Rock Island, Ill., would provide universal entertainment, that he guaranteed the attraction in his newspaper advertising, offering refund of admission to anyone professing not to like the attraction.

Tying in with the local safety campaign underway in Northampton, Mass., Milton L. Wainstein, manager of the Plaza Theatre, distributed small cards printed on one side of which were the rules which all members of the Veterans of Foreign Wars Safety Club for boys promised to observe, reverse side calling attention to opening of "Northwest Passage" and offering free admissions to those holding cards bearing numbers corresponding with those posted on lobby bulletin board.

▽

Dignity was the keynote of Arnold Gates' "Rebecca" lobby display in advance of that engagement at Loew's Park, in Cleveland. Marble pedestal conspicuously spotted carried copy of the book with neat tiein card giving playdates, cast, etc.

▽

To sell "Broadway Melody" of 1940, Jimmy Redmond at the Bonham, in Fairbury, Neb., built a large lobby display made up of three stills from each of the last two Melody shows. Over the first set of stills cutout letters were hung reading "Great—Broadway Melody of 1938" and over the second group "Even Greater—Broadway Melody of 1939." And then over a set of six stills special cutout copy read: "And now—the greatest of them all—Broadway Melody of 1940."

▽

A full page co-op ad was promoted by George Sullivan of the Clifton Theatre, in Huntingdon, Pa., for "My Son, My Son" in which each merchant's ad carried such tiein copy as "My son, give mother a dress from," or "for the good son, a bike from," etc., etc.

▽

Since the Palace usually closed on Monday, Manager H. M. Addison in Watertown arranged a benefit with the Jefferson County Fish and Game Protective Association for a "Sportsman's Show," consisting of sporting reels only. Committee from the Association's membership was formed to sell tickets for the show which is reported as having been highly successful and promoted much goodwill.

▽

Tying in with the only store in his vicinity which handles the Deanna Durbin style, Max Davey for his date on "It's a Date" at the Noranda, in Noranda, Quebec, promoted daily broadcasts over the store's radio program, window displays, and storewide plugs for the date in addition to mention in ads.

Reported by Sam Traynor, general manager of the Bailey Enterprises in Princeton, Ill., was the exploitation arranged by manager Herman Claymon at the Minonk Theatre, in Minonk, Ill., for "Fighting 69th." Entire staff was dressed in soldier outfits, helmets, guns, etc. during run of picture. Display in front of house consisted of barbed-wire entanglement with dummy soldiers, machine guns, etc.

▽

Special front was constructed by C. Frederick at the Garden Theatre, in Greenfield, Mass., for "Geronimo." Either side of the boxoffice carried blowups of the head of the Red Raider holding a tomahawk. Title letters in cutout were displayed under marquee with drawings of Indian headgear.

▽

Down in Havana, Cuba, Peter Colli, Central American division manager for Warners on opening of "Dr. Ehrlich" locally, arranged a very effective tieup with the Association of Cigar Manufacturers of Cuba, whereby the organization inserted large three and four column ads in daily papers.

▽

Effective was the school cooperation secured by Ed Fitzpatrick of Loew's Poli in Waterbury, Conn., for "Abe Lincoln in Illinois" with all high schools receiving study guides which were given out in school libraries and English and dramatic classes. Advance notices of playdates, etc., and scene stills were posted on all bulletin boards, each school conducting an essay contest on the emanicpator's life, promoted worthwhile gifts going to winners.

▽

Neat promotion was arranged by Milton Levy at the subsequent-run Commercial Theatre, in Chicago through tieup with local jeweler who agreed to give a gold baby ring free to every child born in the district during the run of the picture. In addition, merchant gave diamond ring to the first girl and first boy born during the run. Giveaway was publicized in local paper and through trailers on screen.

▽

Cut out from compo board was the eight by eight foot mule on top of which was planted another cutout of a soldier, copy below tying in to Francis Faile's opening of "Fighting 69th" at the Paramount, in North Adams, Mass. Planted on casters, the mule and soldier were pushed through the streets ahead, and during run was stationed in lobby of theatre.

▽

Arranged by David Bachner of Warners ad department in Cleveland, for "'Til We Meet Again" was the mailing of postcards on which were cut of Merle Oberon and George Brent, to a select list of housewives. Individual letters were addressed to clubwomen calling attention to the date, window cards mailed to leading localites to receive the maximum of attention, cards first being tied to mail boxes and truck fleet of magazine distributing company was appropriately bannered with picture copy.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Adventures of Sherlock Holmes, The, Mel. 20th-Fox
Alias the Deacon, 4015, Com.....Univ.
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, Com.....MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, 4063, West....Univ
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Biscuit Eater, The, 3935, Mel.....Para
Billy the Kid Returns, 851, West.....Rep
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, Mel.....MGM
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel.....20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, West.....Rep
Carson City Kid, West.....Rep.
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chalked Out, Mel.....FN
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Danger, 941, Mel.....20th-Fox
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round The Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 19, Mel.....MGM
Conquest of the Air, Mel.....UA
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel.....RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheel, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, Com.- 413, Mel.....WB
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Mel.....Univ
Devil Is an Empress, Mel.....Foreign
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel..... 20th-Fox
Emergency Squad, 3917, Mel.....Para
End of a Day, 9, Mel.....Foreign
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....St. Rts
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel. .....MGM
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Gloves, Mel.....Para
Golden Trail, The, West.....Mono
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Plane Robbery, Mel.....Col
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Hell's Harbor, Mel.....St. Rts
Henry Aldrich in Life with Henry, Com..Para
Henry Goes Arizona, 2, Com.....MGM
Here I Am a Stranger, Mel.....20th-Fox
Hero for a Day, 4035, Mel.....Univ
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
His Girl Friday, Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Mel.....St. Rts
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.-Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, Mus. .....Univ
I Do! Mel.....MGM
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I Married a Nazi, Mel.....20th-Fox
I'm Nobody's Sweetheart Now, Mus.-Com. Univ.
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Intermezzo, a Love Story, Mel.....UA
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel. (C).....RKO
I Take This Oath, Mel.....St. Rts
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It Happened in Paris, Mel.....Col
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was An Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Judge Hardy and Son, 16, Com.....MGM
Just Like a Woman, Mel.....Foreign

K

Kansas Terrors, The, 951, West.....Rep
Katia, Mel. .....Foreign
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Kid Reporters, Mel.....Mono
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Knights of the Range, 3923, West.....Para

L

La Conga, Com.....Univ
Lady Dick, Mel.....FN
Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Alarm, The, Mel.....Mono
Last Desire, Mel.....Foreign
Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel.....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus .....Foreign
Love, Honor and Oh, Baby, Mel.....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
March of Crime, Mel.....Col
Marines Fly High, 018, Mel.....RKO
Married and In Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com.MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Merey Plane, Mel.....Produeers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, 3921, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Mill on the Floss, Mel.....Foreign
Miracle on Main Street, Mel.....Col
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com.....Col
Mr. Washington Goes to Town, Mel....St Rts
Modern Monte Cristo, Mel.....Univ
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music in My Heart, Mus.....Col
Mutiny in the Big House, 3803, Mel....Mono
Mutiny on the Blackhawk, 4051, Mel....Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery in Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
North West Mounted Police, Mel. (C)...Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB
Nurse Edith Cavell, 001, Mel.....RKO

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
On Your Toes, 463, Mus.....FN
One Came Home, Mel.....MGM
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, Mel.....Rep
One Million B.C., Mel.....UA
One Wild Night, Mel.....20th-Fox
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, Mel.....Mono
Opened By Mistake, Com.....Para
Our Neighbors—the Carters, 3911, Com...Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (G).....UA

P

Pack Up Your Troubles, 011, Com...20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West....Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Pier 13, Mel..... .....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel.....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402, Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel .....UA
Rains Came, The, Mel.....20th-Fox
Rancho Grande, 942, West.....Rep
Rangers of Fortune, Mel.....Para
Real Glory, The, Mel.....UA
Rebecca, Mel. .....UA
Refugee, The, Mel.....Rep
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel. (C)....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ridin' The Trail, West.....Mono
Rio, 4014, Mel.....Univ
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers, 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rose Marie, 643, Mus.....MGM
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel..... .....Rep
Safari, Mel .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West..Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede, 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com. .....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Sentence, The, Mel.....WB
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel.....Col
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Son of the Navy, 3902, Mel.....Mono
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Sons of the Sea, Mel.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sudan, Mel. .....St. Rts.
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night, Mel.....Foreign
They Drive by Night, Mel.....WB
Thief of Bagdad, Mel. (C).....UA
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thousand Dollar Marriage, 034, Com.....RKO
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
'Til We Meet Again, 456, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel.....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C).....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel.....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, Mel.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
What a Life, 3995, Com.....Para
When the Daltons Rode, Mel.....Univ
Wild Horse Range, West.....Mono
Winter Carnival, Mel.....UA
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ.

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Inescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	88.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Island of Doomed Men	Peter Lorre-Rochelle Hudson	May 20,'40†		
(See "In the Cutting Room," May 4,'40.)				
Lone Wolf Meets a Lady, The	Warren William-Jean Muir	May 30,'40†	51	
(See "In the Cutting Room," Apr. 27,'40.)				
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The	Bill Elliott-Iris Meredith	May 2,'40†		
(See "In the Cutting Room," May 4,'40.)				
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74; May 11,'40, p. 68.)				
Music in My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.	June 6,'40†	59	
(See "In the Cutting Room," Jan. 27,'40.)				
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Scandal Sheet	O. Kruger - O. Munson - N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur - Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78.)				
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72.	June 1,'40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona — Jean Arthur-Wm. Holden
Blondie Has Servant Trouble — P. Singleton-A. Lake-L. Simms — July 25,'40†
Durango Kid — Chas. Starrett-Luana Walters-Sons of the Pioneers
Fight for Life (A) — Myron McCormick — 69. — Mar. 16,'40
Fugitive from a Prison Camp — Jack Holt-Marian Marsh
Girls of the Road — A. Dvorak-H. Mack-L. Lane — June 20,'40†
Great Plane Robbery, The — Jack Holt-Vicki Lester
(See "In the Cutting Room," May 25,'40.)
He Stayed for Breakfast — Loretta Young-Melvyn Douglas
Howards of Virginia, The — Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke
It Happened in Paris — Brian Aherne-Rita Hayworth
March of Crime, The* — Bruce Bennett-Florence Rice
Military Academy — Tommy Kelly-Bobby Jordan
Out West with the Peppers — Edith Fellows-Tommy Bond — June 30,'40†
Pinto Kid, The* — Chas. Starrett-Luana Walters
Return of Wild Bill — Bill Elliott-Iris Meredith — June 27,'40†
(See "In the Cutting Room," May 18,'40.)
Singapore — Melvyn Douglas-Miriam Hopkins
West of Abilene — Chas. Starrett-Marjorie Cooley-Sons of the Pioneers
(See "In the Cutting Room," May 25,'40.)

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32.	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man (G) 36	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 15	Lewis Stone - Mickey Rooney - Cecilia Parker-Fay Holden	Dec. 22,'39†	*90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambert Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70. June	1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83. Nov.	11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85. Nov.	25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40†	100. Jan.	6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113. Mar.	9,'40
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	June 7,'40†	117. June	8,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83. May	4,'40
(Exploitation: June 1,'40, p. 58.)				
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73. Apr.	20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	*103. May	18,'40
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15,'40†	85. Feb.	17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76.)				

Coming Attractions

Andy Hardy Meets Debutante.	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†		
(See "In the Cutting Room," Apr. 6,'40.)				
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Captain Is a Lady, The 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†		
(See "In the Cutting Room," May 25,'40.)				
Escape	N. Shearer-R. Taylor-Nazimova			
Gestapo* (A)	Marg't Lockwood-Rex Harrison		95. June	8,'40
Gold Rush Maisie	Ann Sothern - Lee Bowman - Virginia Weidler			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228. Dec.	16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Do!	Lana Turner-John Shelton			
I Love You Again	William Powell-Myrna Loy			
Mortal Storm, The 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†		
(See "In the Cutting Room," May 11,'40.)				
New Moon 31	Jeanette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
One Came Home	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†		
Pride and Prejudice	Greer Garson-Lawrence Olivier-Mary Boland-Maureen O'Sullivan	July 26,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Stars Look Down, The (A) 38.	Margaret Leckwood - Michael Redgrave-Emlyn Williams		103. Jan.	27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64. Feb.	3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52. May	11,'40
Cowboy from Sundown (G)	Tex Ritter	May 9,'40†	58. May	11,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65. Oct.	28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62. Feb.	24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68. Jan.	20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76. Dec.	9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61. Nov.	25,'39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76. Nov.	18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The	Jack Randall	May 23,'40†		
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56. Jan.	27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61. Mar.	23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83. Oct.	14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77. Mar.	11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51. Nov.	18,'39
Pals of the Silver Sage (G) 954	Tex Ritter	Apr. 20,'40†	52. May	4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58. Nov.	18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53. Apr.	27,'40
Riders from Nowhere	Jack Randall-Margaret Roach	May 30,'40†		
(See "In the Cutting Room," May 11,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58. Jan.	27,'34
Roll, Wagons, Roll (G) 8951	Tex Ritter	Nov. 25,'39	52. Dec.	23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55. June	24,'33
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85. June	24,'34
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72. Apr.	6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55. June	1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70. Apr.	27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56. Feb.	24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55. Jan.	20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Golden Trail, The	Tex Ritter	July 3,'40†		
Kid Reporters	Marcie Mae Jones-Jackie Moran	July 17,'40†		
Last Alarm, The	Polly Ann Young-Warren Hull	June 25,'40†		
On the Spot (G)	Frankie Darro-Mary Kornman	June 11,'40†	*61. June	8,'40
Queen of the Yukon		July 31,'40†		
Ridin' the Trail	Fred Scott	June 27,'40†		
Wild Horse Range	Jack Randall-Phyllis Ruth	June 18,'40†		
(See "In the Cutting Room," May 18,'40.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76. Jan.	20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74. Dec.	9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee- Helene Millard	May 24,'40†	81. Apr.	13,'40
(Exploitation: May 18,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85. Apr.	20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74. Oct.	29,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91. Oct.	21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77. Mar.	9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58. Jan.	13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61. Feb.	17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67. Nov.	11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90. Nov.	25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91. Dec.	2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77. Dec.	16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan 27,'40. p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 88, 90; May 4,'40. p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G)	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61. May	18,'40
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99. May	27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70. Feb.	24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74. Oct.	21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67. Apr.	20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99. Dec.	23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70. Nov.	4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86. Nov.	25,'39
Opened by Mistake (G)	C. Ruggles-R. Paige-J. Logan	May 10,'40†	*68. May	11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85. Nov.	4,'39
(Exploitation: May 4,'46, p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60. Feb.	17,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94. Jan.	13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85. Feb.	24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97. Sept.	16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68. Jan.	13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78. Feb.	24,'40
(Exploitation: Mar. 2,'40, p. 65.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
Those Were the Days (G)	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	*75.	May 18,'40
Typhoon (A)	Dorothy Lamour-Robert Preston	May 17,'40†	*70.	May 4,'40
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Comin' Round the Mountain	Bob Burns-Una Merkel	Aug.	16,'40
Dancing on a Dime	Grace MacDonald-Robt. Paige		
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard		
(See "In the Cutting Room," Mar. 30,'40.)			
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug.	23,'40†
(See "In the Cutting Room," Feb. 10,'40.)			
Ghost Breakers, The	B. Hope-P. Goddard-R. Carlson	June	21,'40†
Golden Gloves	Jean Cagney-Richard Denning	Aug.	2,'40†
(See "In the Cutting Room," Jan. 13,'40.)			
Henry Aldrich in Life with Henry	Jackie Cooper-Lella Ernest		
(See "In the Cutting Room," Apr. 20,'40.)			
I Want a Divorce	Joan Blondell-Dick Powell	Aug.	9,'40†
(See "In the Cutting Room," May 18,'40.)			
Mystery Sea Raider	Henry Wilcoxon-Carole Landis		
New Yorkers, The*	Dick Powell-Ellen Drew		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Aug.	9,'40
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June	28,'40†
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)			
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison		
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant		
Safari (G)	Madeleine Carroll-Douglas Fairbanks, Jr.	June	14,'40† *80. June 8,'40
Stage Coach War	Wm. Boyd-Russell Hayden	July	12,'40†
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)			
Texas	J. Howard-E. Drew-M. Robson		
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde		
(See "In the Cutting Room," May 18,'40.)			
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July	26,'40†
(See "In the Cutting Room," Sept. 23,'39.)			
Victory	Fredric March-Betty Field		
Way of All Flesh (G)	A. Tamiroff - Wm. Henry - G. George-M. Angelus-J. Cagney	July	5,'40† 86. June 1,'40

PRODUCERS DISTRIBUTING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov.	6,'39† 62.	
Goose Step (G)	Roland Drew-Steffi Duna	Oct.	29,'39† 84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov.	14,'39† 61.	Feb. 24,'40
Mercy Plane	James Dunn-Frances Gifford	Dec.	4,'39† 58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan.	21,'40†	
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct.	22,'39† 64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan.	14,'40†	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov.	10,'39† 66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr.	22,'40† 56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov.	29,'39† 57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May	10,'40† 66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr.	15,'40† 94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec.	20,'39† 63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar.	15,'40† 68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May	19,'40† 66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May	10,'40† 66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar.	26,'40† 57.	Apr. 6,'40
Grandpa Goes to Town (G) 922	James, Lucille, Russell Gleason	Apr.	19,'40 66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan.	12,'40† 56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder - Cloud - Lynn Roberts	Apr.	10,'40 69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr.	17,'40† 67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct.	27,'39† 69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct.	6,'39† 57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov.	3,'39† 72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucile & Russell Gleason	Dec.	28,'39† 69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar.	12,'40† 56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar.	22,'40† 68.	Mar. 30,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May	24,'40† 58.	June 8,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov.	16,'39 64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct.	13,'39† 69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov.	22,'39† 58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec.	15,'39† 71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford-Owen Davis, Jr.-Doris Day	Dec.	22,'39† 68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan.	30,'40† 74.	Feb. 3,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan.	25,'40† 69.	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June	6,'40† 71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr.	12,'40† 59.	Apr. 20,'40

Coming Attractions

Carolina Moon	G. Autry-S. Burnette-J. Storey	
Carson City Kid	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	
(See "In the Cutting Room," May 25,'40.)		
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford	
Grand Ole Opry	Weaver Bros. & Elviry	
One Man's Law	Donald Barry-Janet Waldo	
Refugee, The	J. Wayne-C. Coburn-S. Gurie	
(See "Doctors Don't Tell," "In the Cutting Room," May 4,'40.)		
Scatterbrain	J. Canova-A. Mowbray-R. Donnelly	
Sing, Dance, Plenty Hot	Johnny Downs-Ruth Terry	
Wagons Westward	Chester Morris-Anita Louise-O. Munson-B. Jones-G. Hayes	
(See "In the Cutting Room," May 18,'40.)		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84.	Mar. 30,'40
Bill of Divorcement, A 028 (A)	Maureen O'Hara - Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63.	Apr. 13,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's on Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle-Ray Milland-R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 082	George O'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 16,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88.	May 4,'40
(Exploitation: June 1,'40, p. 59.)				
Nurse Edith Cavell (G) 001	Anna Neagle-Edna May Oliver-M. Robson-G. Sanders-Z. Pitts	Sept. 29,'39†	97.	Aug. 26,'39
(Exploitation: Nov. 25,'39, p. 56.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71.)				
Primrose Path (A) 023	Gingers Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Anne of Windy Poplars 035	Anne Shirley-James Ellison	June 28,'40†		
(See "In the Cutting Room," May 18,'40.)				
Cross Country Romance 039	Gene Raymond-Wendy Barrie	July 19,'40†		
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward L. Ball-V. Fields-M. Carlisle	Aug. 23,'40†		
Dr. Christian Meets the Women 036	Jean Hersholt-Dorothy Lovett	July 5,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 2,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Millionaires in Prison 037	Lee Tracy-Linda Hayes	July 12,'40†		
(See "In the Cutting Room," May 25,'40.)				
One Crowded Night 042	Billie Seward-Don Costello	Aug. 9,'40†		
Prairie Law 084	George O'Brien-Virginia Vale	June 14,'40†		
(See "In the Cutting Room," May 4,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 16,'40†	95.	Oct. 29,'39
(Reviewed under the title, "Sixty Glorious Years.")				
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†		
Thousand Dollar Marriage 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†		
(See "In the Cutting Room," May 18,'40.)				
Tom Brown's Schooldays 029	Sir Cedric Hardwicke-F. Bartholomew-Jimmy Lydon-Josephine Hutchinson			
(See "In the Cutting Room," May 4,'40.)				
Triple Justice 085	George O'Brien	Sept. 27,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Sherlock Holmes, The (G) 005	B. Rathbone-I. Lupino-N. Bruce	Sept. 1,'39†	82.	Aug. 26,'39
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan at Treasure Island (G) 006	S. Toler-C. Romero-P. Moore	Sept. 8,'39†	74.	Aug. 26,'39
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William-B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
(See "In the Cutting Room," Mar. 16,'40.)				
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl in Room 313, 051	Kent Taylor-Florence Rice	May 31,'40†		
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
Here I Am a Stranger (G) 009	Richard Greene-Brenda Joyce-R. Dix-R. Young-G. George	Sept. 20,'39†	83.	Sept. 30,'39
(Exploitation: Oct. 21,'39, p. 66; Oct. 28,'39, p. 72.)				
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Jones Family in Quick Millions (G) 004	Jed Prouty-Spring Byington	Aug. 25,'39†	62.	Aug. 12,'39
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Rains Came, The (G) 011	T. Power-M. Loy-G. Brent	Sept. 15,'39†	103.	Sept. 9,'39
(Exploitation: Sept. 30,'39, p. 56; Oct. 28,'39, pp. 70, 72.)				
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came by Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young as You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The	Lynne Roberts-Ted North			
Brigham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40		
Charlie Chan in the Wax Museum	Sidney Toler-Marguerite Chapman			
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Elsa Maxwell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40		
(See "In the Cutting Room," May 25,'40.)				
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Ghost of Cisco Kid	Cesar Romero-Sheila Ryan			
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
I Married a Nazi	Joan Bennett- Francis Lederer-Lloyd Nolan-Anna Sten	Aug. 30,'40		
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 19,'40†		
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40		
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper	Sept. 13,'40		
Sailor's Lady 052	Jon Hall-Nancy Kelly	July 5,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Street of Memories	Lynn Roberts-John McGuire	Aug. 9,'40		
(See "In the Cutting Room," May 18,'40.)				
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			
(See "In the Cutting Room," May 11,'40.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p 87.)				
Housekeeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Intermezzo, a Love Story (A)	L. Howard-I. Bergman-E. Best	Sept. 22,'39†	70.	Sept. 30,'39
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24, '40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Real Glory, The (G)	G. Cooper-A. Leeds-D. Niven	Sept. 29,'39†	96.	Sept. 16,'39
(Exploitation: Oct. 7,'39, p. 62; Nov. 25,'39, p. 57; Jan. 6,'40, p. 72; Jan. 20,'40, p. 67; Mar. 23,'40, p. 61.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	*85.	May 4,'40

Coming Attractions

Captain Caution	Victor Mature-Louise Platt			
Conquest of the Air* (G)	Laurence Olivier		71.	June 8,'40
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Kit Carson	Jon Hall-Lynn Bari			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields			
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer			
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan			

(See "In the Cutting Room," Feb. 10,'40.)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Burns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Bad Man from Red Butte 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†		
(See "In the Cutting Room," May 11,'40.)				
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Hot Steel 4056	Richard Arlen-Andy Devine	May 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61.)				
La Conga Nights (G)	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Ski Patrol (G)	Luli Deste-Philip Dorn	May 10,'40†	*64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Black Diamonds 4057	Richard Arlen-And Devine	July 12,'40†		
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth	Aug. 9,'40†		
I Can't Give You Anything But Love, Baby (G)	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	*61.	May 11,'40
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore			
Love, Honor and Oh, Baby	W. Ford-K. Adams-D. Woods	July 7,'40†	59.	June 8,'40
Modern Monte Cristo, A	V. McLaglen-J. Loder-A. Nagel			
Mummy's Hand, The*	Dick Foran-Peggy Moran			
Private Affairs	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†		
Sandy Is a Lady (G)	Baby Sandy-Mischa Auer-Billy Lenhart-Kenneth Brown	June 14,'40†	*64.	May 25,'40
Slightly Tempted	H. Herbert-J. Downs- P. Moran			
South to Karanga	C. Bickford-D. Foran-L. Deste	Aug. 2,'40†		
(See "In the Cutting Room," May 11,'40.)				
Spring Parade	Deanna Durbin - Robt. Cummings - Mischa Auer - Andy Devine			
When the Daltons Rode	K. Francis-R. Scott-B. Donlevy			
You're Not So Tough (G)	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459.	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 13,'40	90.	Jan. 27,'40†
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight Angels (G)	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	*75.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Murder in the Air	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464.	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58: May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A)	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	*90.	May 11,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39

Coming Attractions

All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†		
(See "In the Cutting Room," May 11,'40.)				
Fugitive From Justice	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G)	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40. p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Jaurez and Maxmilian.")				
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403.	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G)	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A.Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69.)				

Coming Attractions

City for Conquest	James Cagney-Ann Sheridan			
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas		102.	Apr. 29,'39
(See "New 'Nazi Spy'," June 1,'40, p. 8.)				
Episode	O. de Havilland - J. Lynn - C. Winninger - J. Wyman - E. Albert			
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
Letter, The*	Bette Davis-Herbert Marshall			
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Man from Fleet Street, The	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Money and the Woman*	Jeffrey Lynn-Brenda Marshall			
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End	Dennis Morgan-Elizabeth Earl			
Sea Hawk	E. Flynn-B. Marshall-A. Hale-C. Rains - F. Robson - U. O'Connor			
(See "In the Cutting Room," May 11,'40.)				
Sentence, The	G. Brent-V. Bruce-B. Marshall			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters... (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
Frontier Crusader	Tim McCoy	Sig Neufeld	May 20,'40		
(See "In the Cutting Room," May 25,'40.)					
George Washington Carver (G)	S. W. Carver	Bryant	Apr. 16, 40	69.	Apr. 20,'40
Hell's Harbor	Lupe Velez	Leichter	Dec. 10,'39	80.	
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65.	Dec. 9,'39
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International	*60.	Mar.	23,'40
Double Deal (G)	Monte Hawley	International	*55.	Dec.	16,'39
Hold That Woman*	James Dunn	Sig Neufeld			
I Take This Oath	Gordon Jones	Sig Neufeld			
(See "In the Cutting Room," May 4,'40.)					
Mr. Washington Goes to Town (G)	F. E. Miller	Buell	*55.	Apr.	20,'40
Mystery in Swing (G)	Monte Hawley	International	*75.	Mar.	7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger... (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Devil Is an Empress, The (G)	Conrad Veidt	Columbia	Dec. 1,'39	70.	Dec. 9,'39
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Sear, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,39
Just Like a Woman	Gertrude Michael	Film Alliance	Dec. 15,'40	74.	
Katia (G)	Danielle Darrieux	Mayer-Burstyn	Dec. 25,'39	90.	Dec. 2,'39
Last Desire (A)	Raimu	Transatlantic	Dec. 16,'39	100.	Jan. 6,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A) (Reviewed under the title, 'Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 25,'40
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Mill on the Floss, The (G) (Exploitation: Dec. 23,'39, p. 58.)	Geraldine Fitzgerald	Standard	Nov. 14,'39	90.	Feb. 13,'37
Monkey Into Man (A)		World	May. 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Phantom Wagon, The (La Charrette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C.L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Sons of the Sea (G)	Leslie Banks	Grand National		83.	Dec. 23,'39
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	73.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423	Oct. 20,'39	†17....
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39	†19....
A Plumbing We Will Go 1406	Apr. 19,'40	†.2 rls.
(3 Stooges)		
Awful Goof, The, 1427	Dec. 22,'39	†17....
Charley Chase		
Boobs in the Woods 1435	May 31,'40	†.2 rls.
Andy Clyde		
Glove Slingers (1-6-40) 1425	Nov. 24,'39	†18....
(All Star)		
Heckler, The (2-10-40) 1430	Feb. 16,'40	†17....
Charley Chase		
His Bridal Fright 1437	July 12,'40	†.2 rls.
Charley Chase		
Mr. Clyde Goes to Broadway 1429	Feb. 2,'40	†17....
Andy Clyde		
Money Squawks 1432	Apr. 5,'40	† 2 rls.
Andy Clyde		
Nothing But Pleasure (2-24-40) 1428	Jan. 5,'40	†17½..
Buster Keaton		
Oh, You Nazty Spy (2-24-40) 1404	Jan. 19,'40	†18....
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct. 6,'39	18½..
(3 Stooges)		
Pardon My Berth Marks (3-16-40) 1431	Mar. 22,'40	†16....
Buster Keaton		
Rockin' Thru the Rockies. (3-16-40) 1405	Mar. 8,'40	†18....
(3 Stooges)		
Skinny the Moocher 1421	Sept. 8,'39	†16½..
Charley Chase		
South of the Boudoir 1434	May 17,540	†.2 rls
Charley Chase		
Statle in the Attle 1422	Sept 22,'39	†19....
Walter Catlett		
Taming of the Snood, The 1436	June 28,'40	..2 rls.
Teacher's Pest 1424	Nov. 3,'39	†16½..
Charley Chase		
Three Sappy People 1403	Dec. 1,'39	†18½..
(3 Stooges)		
You're Next 1433	May 3,'40	†.2 rls.
Walter Catlett		

CINESCOPES

Title	Rel. Date	Min.
Berth of a Queen (4-27-40) 1974	Mar. 15,'40	†11....
Fashion Takes a Holiday (3-16-40) 1973	Mar. 8,'40	†11....
Odd Vacations 1975	May 24,'40	†.1 rl..
Threads of a Nation, The (2-10-40) 1972	Feb. 9,'40	†11....
World of 1960 (Futurama (1-6-40) 1971	Dec. 22,'39	† 9....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508	Mar. 15,'40	† 7....
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	† 7½..
Crop Chasers (10-14-39) 1502	Sept. 22,'39	† 8....
Dreams On Ice (10-7-39) 1503	Oct. 20,'39	† 6½..
Egg Hunt, The 1510	May 31,'40	† 7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40	† 7½..
Happy Tots' Expedition 1507	Feb. 9,'40	†.6½..
Mother Goose In Swing-time 1505	Dec. 18,'39	†.7....
Mountain Ears (11-11-39) 1504	Nov. 3,'39	†.7....
Ye Old Swap Shoppe 1511	June 28,'40	†.1 rl..

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10....
Historic Cities of India 1552	Oct. 27,'39	†10....
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10....
In the Land of Pagodas 1558	June 14,'40	†.1 rl..
Life in Paris 1554	Dec. 22,'39	†11....
New Hampshire (3-30-40) 1555	Feb. 9,'40	†11....
(color)		
Pleasure Bound in Canada 1557	May 3,'40	†.1 rl..
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	†10....

COMMUNITY SING (Series 4)

Title	Rel. Date	Min.
No. 2 1652	Sept. 8,'39	†.9½..
(Old Time Songs)		
No. 3 1653	Oct. 13,'39	†10....
(College Songs)		
No. 4 1654	Nov. 17,'39	†11....
(Stephen Foster Songs)		
No. 5 (3-10-40) 1655	Dec. 29,'39	†10....
(Gypsy Songs)		
No. 6 1656	May 10,'40	†.1 rl..
(Songs of Hit Parade)		

FABLES CARTOONS

Title	Rel. Date	Min.
Barnyard Babies 1754	June 14,'40	†.1 rl..
Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6....
Little Lost Sheep 1751	Oct. 6,'39	†.7....
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	†.6....

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1,'39	†11....
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½..

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10....
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11....

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracelet, The (9-9-39) 1701	Sept. 1,'39	†.6½..
Fish Follies 1705	May 10,'40	†.1 rl..
Man of Tin 1704	Feb. 23,'40	†.6½..
Millionaire Hobo 1702	Nov. 24,'39	†.7....
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	†.6½..
News Oddities 1706	July 19,'40	†.1 rl..

SCREEN SNAPSHOTS (Series 19)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851 (Art of Makeup)	Sept. 22,'39	†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov. 10,'39	†10....
No. 3 1853 (Novelty Parties)	Dec. 1,'39	†10....
No. 4 1854 (Trip Thru Studios)	Jan. 5,'40	†10....
No. 5 (3-16-40) 1855 (Art In Hollywood)	Feb. 23,'40	†10....
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar. 29,'40	†10....
No. 7 1857 (Wardrobe Designers)	May 3,'40	†10....
No. 8 1858	June 7,'40	†.1 rl..
No. 9 1859	July 10,'40	†.1 rl..

SPORT THRILLS

Title	Rel. Date	Min.
Bows and Arrows 1801	Oct. 6,'39	†.9....
Flying Targets (3-16-40) 1804	Feb. 16,'40	†10....
Jai Alai (1-6-40) 1802	Nov. 30,'39	†.8½..
Rough House Fiesta 1805	Mar. 8,'40	†10....
Saving Strokes with Sam Snead 1808	June 21,'40	†.1 rl..
Skiing Technique 1803	Jan. 19,'40	†.9½..
Sport of Kings 1807	May 24,'40	†.1 rl..
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	†10....

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (11-25-39) 1901	Nov. 10,'39	†11....
(Smithsonian Institution)		
1939-40		
No. 2 (2-17-40) 1902	Dec. 29,'39	†11....
(U. S. Treasury)		
No. 3 1903	Feb. 9,'40	†11....
(Inside the F. B. I.)		
No. 4 1904	Apr. 26,'40	†.1 rl..
(Social Security)		
No. 5 1905	June 28,'40	†.1 rl..
(The Archives)		

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	..7....
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8....
Home on the Range (3-30-40) W-85	Mar. 23,'40	†.8....
Goldilocks and the Three Bears (7-23-39) W-888	July 15,'39	.11....
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8....
One Mother's Family (11-11-39) W-890	Sept. 30,'39	..9....
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9....
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	†.9....
Rainy Day, A W-86	Apr. 20,'40	†.7....
Swing Social (6-1-40) W-87	May 18,'40	†.8....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 24—Think First (10-21-39) P-815	Sept. 9,'39	.21....
Loraine Day-Ann Morriss		
No. 25—Drunk Driving (10-28-39) P-816	Oct. 28,'39	.21....
Dick Purcell-Jo Ann Sayers		
No. 26—Pound Foolish (1-27-40) P-1	Dec. 23,'39	†20....
Neil Hamilton-Lynn Carver		
No. 27—Know Your Money (2-3-40) P-2	Jan. 27,'40	†21....
Dennis Morgan-Noel Madison		
No. 28—Jack Pot (4-13-40) P-3	Mar. 9,'40	†19....
Tom Neal-Ann Morriss		

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Columbia (5-4-40) T-59	Mar. 16,'40	†.8....
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39	†11....
Land of Alaska Nellie (2-3-40) T-55	Dec. 23,'39	†.9....
Modern New Orleans T-61	May 11,'40	†.8....
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9....
Night Descends on Treasure Island (3-9-40) T-57	Jan. 20,'40	†.8....
Old Natchez (2-10-40) T-56	Dec. 30.'39	†.9....
Quaint St. Augustine (12-2-39) T-53	Nov. 4,'39	†.9....
Seattle, Gateway to the Northwest (4-6-40) T-58	Feb. 17,'40	†.9....
Sitka and Junea (4-27-40) T-60	Apr. 13,'40	†.9....
Suva, Pride of Fiji (6-1-40) T-62	June 8,'40	†.9....
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9....

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72	Sept. 9,'39	†11....
Robert Warwick		
Door Will Open, A (4-13-40) M-78	Mar. 9,'40	†11....
Dailes Frantz-Lynne Carver		
Failure at 50, A (11-18-39) M-73	Oct. 7,'39	†10....
Truman Bradley-Jack Mulhall		
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39	†.8....
Miracle at Lourdes (1-20-40) M-75	Dec. 30,'39	†11....
G. P. Huntley, Jr.-Jo Ann Seyers		
(Sepia)		
Northward Ho! (3-9-40) 80-X	Feb. 10,'40	†.9....
(Sepia)		
Old South, The (2-3-40) M-77	Jan. 20,'40	†11....
Rhumba Rhythm (9-9-39) M-71	Sept. 2,'39	†11....
Mary Treen-Sally Payne		
(Sepia)		
Servant of Mankind M-79	May 11,'40	†.9....
Where Turf Meets Surf (2-24-40) M-76	Jan. 6,'40	†11....
Mary Treen-Sally Payne		
(Sepia)		

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11....
All About Hash (6-1-40) C-136	Mar. 30,'40	†11....
Auto Antics (9-16-39) C-942	July 22,'39	.10....
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	†10....
Bubbling Troubles C-138	May 25,'40	†11....
Captain Spanky's Showboat (10-28-39) C-131	Sept. 9,'39	†11....
Dad for a Day (12-2-39) C-132	Oct. 21,'39	†11....
Dog Daze (7-29-39)	July 1,'39	.11....
New Pupil, The (4-27-40) C-137	Apr. 27,'40	†11....
Time Out for Lessons (1-6-40) C-133	Dec. 2,'39	†11....

PASSING PARADE (Sepia)

Title	Rel. Date	Min.
No. 7—Giant of Norway (7-22-39) K-927	June 24,'39	.11....
No. 8—Story that Couldn't Be Printed (9-16-39) K-928	July 22,'39	.11....
No. 9—One Against the World (9-16-39) K-929	Aug. 19,'39	.11....
No. 10—Unseen Guardians (10-14-39) K-930	Aug. 26,'39	.11....
No. 11—Forgotten Victory (12-23-39) K-121	Dec. 9,'39	†11....
(Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar. 30,'40	†10....
(Sepia)		
No. 13—The Hidden Master (4-27-40) K-123	Apr. 20,'40	†11....
(Sepia)		

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July 1,'39	..9....
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	†10....
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39	.10....
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11....
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10....
Romance of the Potato (1-6-40) S-103	Dec. 9,'39	†.9....
(Sepia)		
Set 'Em Up (10-21-39) S-913	Oct. 7,'39	.10....
Ski Bird (11-25-39) S-102	Nov. 18,'39	†.8....
Spots Before Your Eyes (6-1-40) S-108	May 4,'40	†10....
Stuffie (3-9-40) S-106	Mar. 2,'40	.11....
Take a Cue (9-16-39) S-911	Aug. 12,'39	..8....
(Sepia)		
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	†.8....

SPECIAL

Title	Rel. Date	Min.
Flag Speaks, The (5-4-40)	June 14,'40	†19....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Day of Rest, The (10-21-39) F-141	Sept. 6,'39	†.9....
Home Movies (3-9-40) F-144	Feb. 17,'40	†.7....
See Your Doctor (12-23-39) F-142	Dec. 16,'39	†.8....
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830	Nov. 15,'39	†.2 rls.

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar. 15,'40	†.7....
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39	†.1 rl..
Kick in Time, A (5-18-40) C9-4	May 17,'40	†.7....
Little Lambkin (2-24-40) C9-2	Feb. 2,'40	†.7....
COLOR CRUISES		
Argentina K9-6	Apr. 5,'40	†.1 rl..
Chile (1-6-40) K9-3	Nov. 10,'39	†10....
Cuba K9-4	Jan. 5,'40	†.1 rl..
Ecuador (9-16-39) K9-1	Sept. 1,'39	†10....
Isle of Columbus K9-5	Feb. 9,'40	†.1 rl..
Pacific Paradise K9-7	June 21,'40	†.1 rl..
Peru (10-14-39) K9-2	Oct. 6,'39	†.1 rl..
Rio de Janeiro K9-7	May 31,'40	†.1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HEADLINERS		
Artie Shaw's Class In Swing (8-26-39) A9-1	Sept.	8,'39†10....
Blue Barron & His Orch. A9-9	May	31,'40† 1 rl..
Frankie Masters & Orch. (1-27-40) A9-5	Dec.	29,'39†11....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10....
Have You Met Yvett? (5-4-40) A9-8	Apr.	26,'40†10....
Here's Hal (1-6-40) A9-4. Hal Kemp & Orch.	Nov.	24,'39†10....
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb.	2,'40†10....
Moments of Charm of 1940 (10-4-39) A9-2	Oct.	13,'39†11....
Phil Spitalny & Girl Or.		
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct.	6,'39†11....
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov.	17,'39†11....
Busy Little Bears (11-18-39) V9-2	Oct.	20,'39†10....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10....
Paramount Pictorial (2-24-40) V9-6	Feb.	16,'40†10....
Public Hobby No. 1 (9-16-39) V9-1	Sept.	22,'39†11....
Sugar Wind (2-3-40) V9-5.	Jan.	19,'40†10....
Television Preview (5-18-40) V9-8	May	17,'40†10....
Touchdown Review (1-20-40) V9-4	Dec.	22,'39†10....
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7....
Ghosts Is the Bunk (7-22-39) E8-9	June	16,'39..7....
Hello How Am I? (8-12-39) E8-10	July	14,'39..7....
It's the Natural Thing to Do (8-26-39) E8-11	July	28,'39..7....
Me Feelins Is Hurt (5-11-40) E9-5	Apr.	12,'40†.7....
Never Sock a Baby (11-25-39) E9-1	Nov.	3,'39†.6....
Onion Pacific E9-6	May	24,'40†.1 rl..
Shakespearean Spinach (2-3-40) E9-2	Jan.	19,'40†.7....
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40†.7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 6—(7-29-39) J8-6	Aug.	4,'39.11....
1939-40		
No. 1—J9-1	Sept.	15,'39†10....
No. 2—(12-2-39) J9-2	Nov.	3,'39†10....
No. 3—(1-20-40) J9-3	Dec.	15,'39†10....
No. 4—(2-24-40) J9-4	Feb.	16,'40†10....
No. 5—(5-4-40) J9-5	May	3,'40†10....
No. 6—J9-6	June	28,'40†.1 rl..
GRANTLAND RICE SPORTLIGHTS		
No. 64—Death Valley Thrills (6-24-39) R8-12.	June	9,'39.10....
No. 65—Watch Your Step (8-19-39) R8-13	July	7,'39.10.
No. 66—Hydro Maniacs (9-8-39) R9-1	Sept.	1,'39†10.
No. 66—A Desert Adventure (9-16-39) R9-2	Sept.	22,'39†10....
No. 67—Catching Whoppers (9-16-39) R9-3	Oct.	13,'39†10....
No. 68—A Dog Is Born (11-11-39) R9-4	Nov.	3,'39†10....
No. 69—Aqua-Rhythm (11-18-39) R9-5	Nov.	24,'39†10....
No. 70—Judo Experts (1-27-40) R9-6	Dec.	8,'39†10....
No. 71—Bowling Skill (2-3-40) R9-7	Jan.	26,'40†10....
No. 72—Human Fish (3-2-40) R9-8	Feb.	23,'40†10....
No. 73—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10....
No. 74—The Blue Streak (5-11-40) R9-10	Apr.	19,'40†10....
No. 75—Playmates from the Wild (5-18-40) R9-11	May	17,'40†10....
No. 76—Cradle of Champions R9-12	June	14,'40†.1 rl..
No. 77—Sink Or Swim R9-13	July	12,'40†.1 rl..
STONE AGE CARTOONS		
Foul Ball Player, The B9-5	May	24,40†.1 rl..
Granite Hotel (5-18-40) B9-3	Apr.	26,'40†.7....
Springtime in the Rock Age B9-10	Aug.	30,'40†.1 rl..
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7.. .
Way Back When a Night Club Was a Stick B9-4.	May	10,'40†.1 rl..
Way Back When a Razzberry Was a Fruit B9-8.	July	26,'40†.1 rl..
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb.	9,'40†.7....
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept.	29,'39†.1 rl..
Merry Wives of Windsor (11-18-39) D9-2		9....
William Tell (1-6-40) D9-3	Nov.	24,'39†18....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 6—(7-29-39) L8-6	June	16,'39.10....
(New Series)		
No. 1—(10-14-39) L9-1	Oct.	13,'39†.1 rl..
No. 2—(12-16-39) L9-2	Nov.	17,'39†11....
No. 3—(2-3-40) L9-3	Jan.	19,'40†10....
No. 4—(5-18-40) L9-4	Mar.	29,'40†10....
No. 5—(5-18-40) L9-5	May	31,'40†10....
No. 6—L9-5	Aug.	2,'40†.1 rl..

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Ring Madness 9370	June	30,'39.19....
Scrappily Married 03,703	Jan.	12,'40†20....
Truth Aches 03,702	Nov.	3,'39†19....
Wrong Room, The (930-39) 03,701	Sept.	22,'39†19....

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Act Your Age (10-14-39) 03,401	Oct.	6,'39†18....
Feathered Pests 03,406	July	14,'39†16....
Kennedy the Great 03,402	Dec.	8,'39†19....
Mutiny In the County 03,404	May	3,'40†17....
Slightly at Sea 03,403	Feb.	9,'40†16....
'Taint Legal, 03,405	May	24,'40†16....

INFORMATION PLEASE

No. 1—(10-14-39) 04,201	Sept.	8,'39†10....
No. 2—(10-28-39) 04,202	Oct.	6,'39†11....
No. 3—(12-2-39) 04,203	Nov.	3,'39†10....
No. 4—(1-6-40) 04,204	Dec.	1,'39†11....
No. 5—(2-3-40) 04,205	Dec.	29,'39†10....
No. 6—(2-3-40) 04,206	Jan.	26,'40†11....
No. 7—(4-6-40) 04,207	Feb.	23,'40†10....
No. 8—(4-13-40) 04,208	Mar.	22,'40†10....
No. 9—(4-27-40) 04,209	Apr.	19,'40†11....
No. 10—04,210	May	17,'40†11....

MARCH OF TIME

1938-39		
No. 11—War, Peace and Propaganda (6-10-39) 93,111	June	9,'39.19....
No. 12—The Movies March On (7-8-39) 93,112	July	7,'39.22....
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug.	4,'39.18....
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept.	1,'39†19....
No. 2—Battle Fleets of England (10-7-39) 03,102.	Sept.	29,'39†18....
No. 3—Uncle Sam — The Farmer (10-28-39) 03,103	Oct.	27,'39†18....
No. 4—Newsfronts of War —1940 (11-25-39) 03,104.	Nov.	24,'39†19....
No. 5—Crisis In the Pacific (12-23-39) 03,105	Dec.	22,'39†17....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan.	19,'40†18....
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb.	16,'40†18....
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18....
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40†19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40†19....

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39) 94,210 Lillian Roth	May	12,'39.11....

PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Blamed for a Blonde (10-14-39) 03,201	Oct.	20,'39†10....
Chicken Feed 03,203	Jan.	19,'40†18....
Coat Tails 03,202	Nov.	17,'39†18....
Goodness, a Ghost 03,205	July	5,'40†16....
Marriage Go-Round 93,204.	July	28,'39.18....
Twinpuplets 03,204	Apr.	12,'40†20....

RAY WHITLEY COMEDIES

Bandits and Ballads 03,502	Dec.	15,'39†17....
Corralling a Schoolmarm 03,504	June	14,'40†20....
Cupid Rides the Range (10-14-39) 03,501	Sept.	8,'39†18....
Molly Cures a Cowboy 03,503	Mar.	22,'40†19....
Sagebrush Serenade 93,504.	June	6,'39.19....

REELISMS

Acres of Plenty (11-18-39) 04,602	Oct.	13,'39†.9....
Air Army (4-27-40) 04,609.	Apr.	26,'40†.9....
American Royal (11-18-39) 04,603	Nov.	10,'39†.9....
Kennel Kings (8-26-39) 94,612	July	12,'39..9....
Men of Muscle (2-3-40) 04,605	Jan.	12,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10....
Nevada Unlimited (9-16-39) 04,601	Sept.	15,'39†.8....
Pack Trip (9-16-30) 94,613.	Aug.	18,'39..9....
Siege (3-2-40) 04,608	Mar.	29,'40†10....
Stray Lamb 04,610		8....
Vacation Diary (2-10-40) 04,606	Feb.	2,'40†.9....
West Wall (1-6-40) 04,604.	Dec.	8,'39†10....
Zoo (8-12-39) 94,612	July	21,'39..9....

RKO PATHE SPORTSCOPE

Aquapolse (2-3-40) 04,306.	Jan.	19,'40†.9....
Court Favorites (5-4-40) 04,3099	Apr.	12,'40†.9....
Fly Casting (4-13-40) 04,308	Mar.	15,'40..9....
Gun Play (10-14-39) 04,301	Sept.	1,'39..9....
Hunting Hounds (11-18-39) 04,302	Sept.	29,'39†.9....
Ice Cutters (11-4-39) 04,303.	Oct.	27,'39†.9....
Pennant Chasers (4-13-40) 04,307	Feb.	16,'40†.9....
Riding the Crest (7-8-39) 94,312	July	14,'39..9....
Sky Game (12-30-39) 04,305	Dec.	22,'39†.9....
Silent Wings 04,310	May	10,'40†.9....
Winter Playground (12-23-39) 04,304	Nov.	24,'39†.9....

SPECIAL

Five Times Five (9-16-39) 93,801	July	23,'39.20....

WALT DISNEY CARTOONS

Autograph Hound, 94,116	Sept.	1,'39..8....
Beach Picnic (5-27-39) 94,114	June	9,'39..8....
Bone Trouble 04,107	June	28,'40†.9....
Billposters, The (5-25-40) 04,105	May	17,'40†.8....
Donald's Dog Laundry (5-25-40) 04,103	Apr.	5,'40†.8....
Donald's Vacation 04,109.	June	21,'40..1 rl..
Donald's Penquin (5-27-39) 94,117	Aug.	11,'39..8....
Fire Chief 04,114	Nov.	22,'40†.1 rl..
Gone with the Whirlwind 04,113	Nov.	1,'40†.1 rl..
Mickey's Magic Lamp	Aug.	2,'40†.1 rl..
Mr. Duck Steps Out (5-25-40) 04,106	June	7,'40..8....
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40†.1 rl..
Officer Duck (6-1-40) 04,101	Sept.	22,'40†.8....
Put Put Trouble 04,108	July	19,'40†.1 rl..
Riveter, The 04,102	Mar.	15,'40†.7...
Sea Scouts 94,115	June	30,'39..8....
Tugboat Mickey (5-25-40) 04,104	Apr.	26,'40†.7....
Window Cleaners 04,111	Sept.	20,'40†.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fleet (9-23-39) 0202	Oct.	27,'39†11....
Sanctuary of Seals (6-1-40)		9....
Sky Fighters (12-9-39) 0203	Dec.	8,'39†11....

FASHIONS (In Color)

Fashion Forecast, No. 5 0601	Sept.	15,'39†10 ...
Fashion Forecast, No. 6 (2-10-40) 0602	Dec.	22,'39†10....
Fashion Forecast, No. 7 0603	Mar.	29,'40†.1 rl..
Fashion Forecast, No. 8 0604	June	21,'40†.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles (10-21-39) 0103	Nov.	10,'39†11....
Birthplace of Icebergs (9-2-39) 0101	Aug.	4,'39†11....
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40†10....
Valley of 10,000 Smokes (12-23-39) 0105	Feb.	16,'40†10....

LEW LEHR

Cheerio My Dears! 0404	July	5,'40†.1 rl..
Labor Savers (3-30-40) 0403	Apr.	12,'40†.9....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept.	29,'39†10....
Silly Seasons, The (12-2-39) 0402	Jan.	5,'40.10....

MAGIC CARPET SERIES

(Lowell Thomas)

Evergreen Empire, The (10-21-39) 0102	Oct.	13,'39†11....
Flying Stewardess 0106	Mar.	15,'40†10....
Isles of the East 0108	May	24,'40†.1 rl..
Kangaroo Country (12-9-39) 0104	Feb.	2,'40†10....

TERRY-TOONS

All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40†.7....
Catnip Capers (6-1-40) 0559 (color)	May	31,'40†.7....
Dog in a Mansion, A 0507.	Jan.	12,'40†.7....
Edgar Runs Again (2-24-40) 0508	Jan.	26,'40†.7....
First Robin, The 0555 (color)	Dec.	29,'39†.1 rl.
Golden West The (8-26-39) 0501	Aug.	25,'39†.7....
Hare and the Hounds 0509.	Feb.	23,'40†.7....
Harvest Time (2-17-40) 0556 (color)	Feb.	9,'40†.7....
Hitch-Hiker, The 0505	Dec.	1,'39†.7....
Hook, Line and Sinker 0552	Sept.	8,'39†.7....
Ice Pond, The 0506	Dec.	15,'39†.7....
It Must Be Love 0511	Apr.	5,'40†.1 rl..
Just a Little Bull 0558 (color)	Apr.	19,'40†.1 rl..
Love In a Cottage 0517.	July	28,'40†.1 rl..
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40†.7....
One Mouse In a Million (12-9-39) 0504	Nov.	3,'39†.7....
Orphan Duck, The (10-14-39) 0553 (color)	Oct.	6,'39†.7....
Professor Offkeyski (6-1-40) 0514	June	14,'40†.7.. .
Rover's Rescue 0515	June	28,'40†.1 rl..
Rupert the Runt 0516	July	12,'40†.1 rl..
Sheep in the Meadow (10-14-39) 0502	Sept.	22,'39†.7....
Swiss Ski Yodelers 0513.	May	17,'40†.1 rl..
Two Headed Giant (8-12-39) 0551	Aug.	11,'39†.7....
Watchdog, The 0503	Oct.	20,'39†.7....
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov.	17,'39†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40†.7....

ED THORGERSEN (Sports)

Action on Ice 0306	July	19,'40†.1 rl..
Big Game Fishing 0301	Sept.	1,'39†10....
Clocking the Jockeys (10-7-39) 0302	Nov.	24,'39†11....
Following the Hounds (9-10-40) 0304 (color)	Mar.	1,'40†10....
Over the Seven Seas (4-6-40) 0305	Apr.	26,'40†10....
Topnotch Tennis (2-24-40) 0303	Jan.	19,'40†10....

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39.10....
Eternal Fire, The (1-28-39)	Sept.	21,'39.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39.10....
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES WITH GRAHAM McNAMEE		
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—4362	May	27,'40†.1 rl..
No. 78—4363	June	17,'40†.1 rl..
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
MENTONE MUSICAL COMEDIES		
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug.	9,'39.17....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 65—Novelty (7-15-39) 3376	Aug.	7,'39..9½..
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novelty (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty 4382	May	20,'40†.1 rl..
No. 78—Novelty 4383	June	10,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Follies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40†17....
Bullets and Ballads 4226 Armida Harry Stafford	Feb.	14,'40†17½..
International Revels (3-30-40) 4227 Wm. G. Sabbot	Mar.	13,'40†17....
Naughty Nineties 4230	June	17,'40†.2 rls.
Rhumba Land (1-6-40) 4223 Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 Wini Shaw	Oct.	18,'39†18....
Swingin' In the Barn 4229	May	15,'40†.2 rls.
Seeing Red (8-26-39) 4018 Red Skelton	Aug.	26,'39.20....

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Slapsie Maxie (9-16-39) 5303 Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderella's Feller 5006 Juanita Quigley (Color)	June	1,'40†.2 rls.
Spills for Thrills 5109	June	15,'40†.2 rls.
Pony Express 5007 (Color)	July	13,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl..
Gun Dog's Life (5-18-40) 5047	May	11,'40†.1 rl..
Mechanix Illustrated, No. 4 5408	June	29,'40†.1 rl..
The Valley 5409	July	20,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Bill of Rights (9-16-39) 4007 Moroni Olson	Aug.	19,'39†20....
Monroe Doctrine (10-28-39) 5001 Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 Sydney Blackmer	Feb.	24,'40†19....
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†1.rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†.7....
No. 87—The Chewin Bruin 5614	June	8,'40†.7....
No. 88—Porky's Baseball Broadcast 5615	July	6,'40†.7....
MELODY MASTERS		
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orch. (5-18-40) 5508	May	25,'40†10....
Ozzie Nelson and His Orch. 5509	June	29,'40†.1 rl..
Woody Herman and His Orch. 5510	July	27,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 89—Detouring America (9-9-39) 4525	Aug.	26,'39..7....
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	30,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bears Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7....
No. 110—Tom Thumb in Trouble 5320	June	8,'40†.7....
No. 111—Circus Today 5321	June	22,'40..7....
No. 112—Ceiling Hero 5322	July	6,'40†.7....
No. 113—The Egg Collector 5323	July	20,'40†.7....
No. 114—A Wild Hare 5324	July	27,'40†.7....
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		31....
VITAPHONE VARIETIES		
One Day Stand (8-26-39) 4912	Aug.	19,'39.10....
Vote Trouble (9-16-39) 5701 Grouch Club	Sept.	9,'39†.9....
History Repeats Itself (10-14-39)		10....
Sword Fishing (10-14-39) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703 Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9....
No Parking (4-13-40) 5704	Mar.	30,'40†10....
Grouch Club All Girl Revue 5706	June	27,'40†.1 rl..

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
Zoo in Manhattan (11-18-39)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....
Homes of Today (11-13-39)		11....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Couriers of the Nation (12-9-39)		17....
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180	July	19,'40†.....
Shadow, The (1-13-40) 1140 (each)	Jan.	5,'40†.2 rls.
Victor Jory-Veda Ann Borg (15 episodes)		(1 episode 31 min)
Terry and the Pirates (4-20-40) (each)	Apr.	12,'40†19....
Wm. Tracy-Granville Owens (15 episodes)		(1st episde 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder Don "Red" Barry	June	15,'40†.....
Dick Tracy's G-Men (8-19-39) 872 (15 episodes) Ralph Byrd	Sept.	2,'39..... (1st episode 29 min.)
Drums of Fu Manchu (2-17-40) Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
Zorro's Fighting Legion (12-2-39) 873 Reed Hadley	Dec.	16,'39.18.... 1st episode 30 min.) (each)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 Gordon Jones Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)
Winners of the West (5-11-40)	July	2,'40.21....
Dick Foran-Anne Nagel (13 episodes)		(each)

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STRONG STUFF!

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MOTION PICTURE HERALD

Circuit Divorcement Held in Abeyance as U. S. Approves Consent Decree Negotiation

Allied to Take Arbitration Plan to Chicago Convention

I.A.T.S.E. Asks Thirty-Hour Week, Backs Browne, Bioff

Warners, Republic, Columbia Wind Up Convention Season

REVIEWED IN THIS ISSUE:

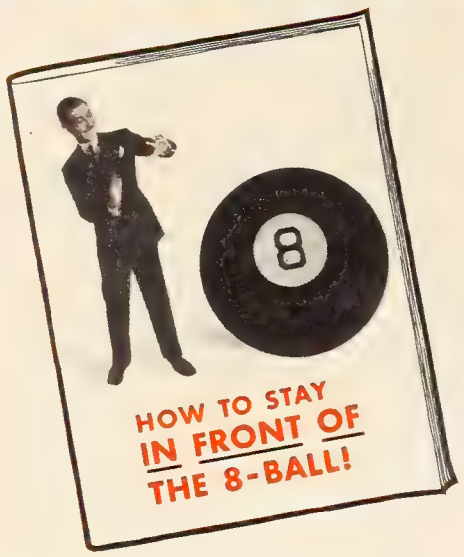
- "Ghost Breakers"
- "Girl in Room 313"
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- "Gaslight"
- "Frontier Crusader"
- "Bad Man from Red Butte"
- "Island of Doomed Men"
- "The Refugee"

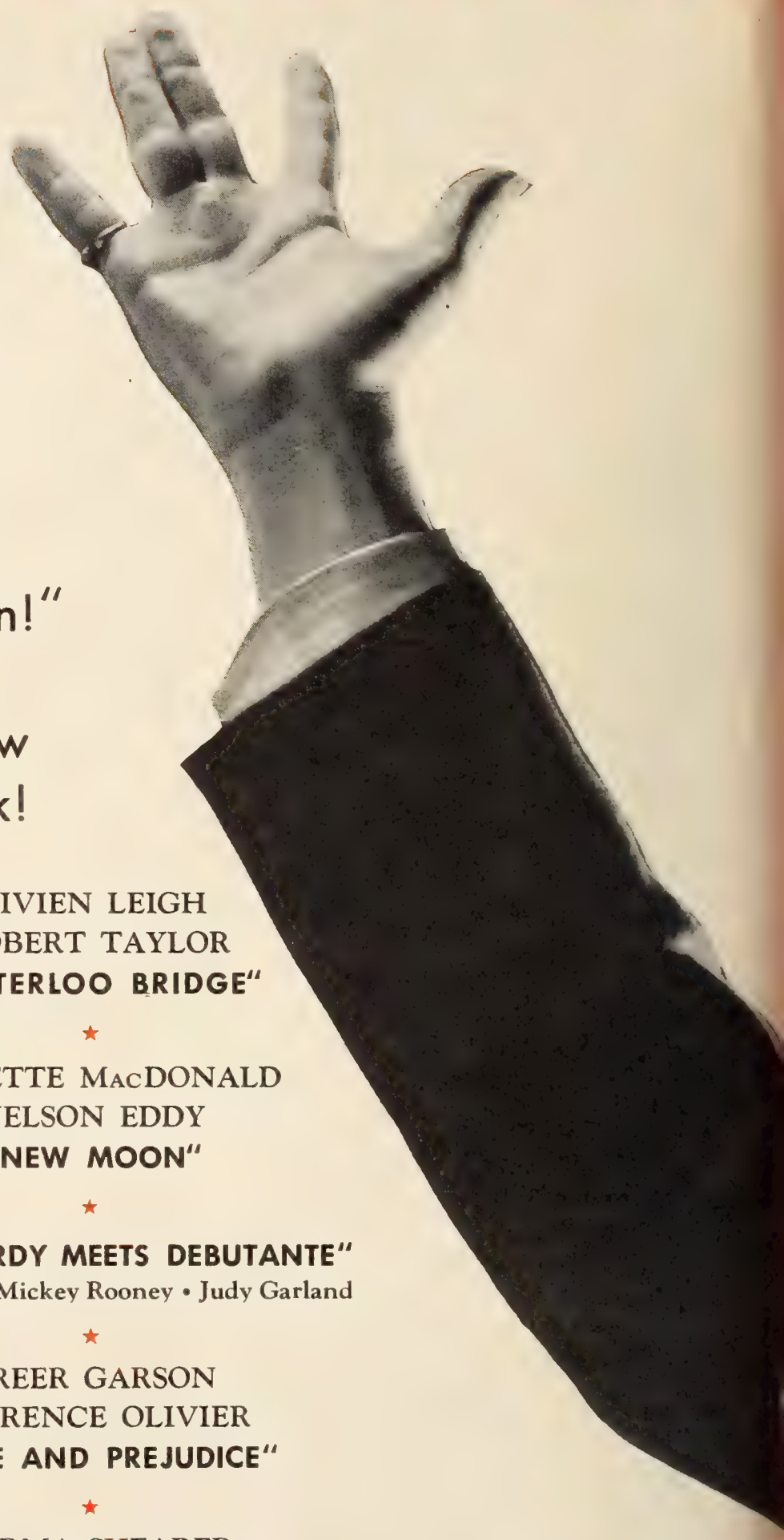
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JUNE 15, 1940

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"NEW MOON"

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"ANDY HARDY MEETS DEBUTANTE"
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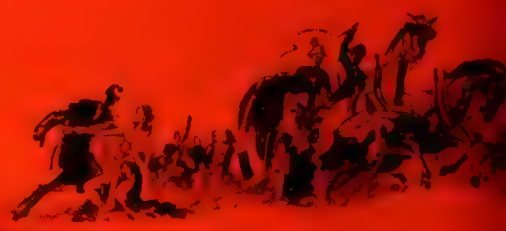
Warner Bros.

WE REFER YOU TO THE PAGE FOLLOWING . . .

WARNER BROS. GIVE YOU NOW

ALL THIS, AND

For Special Engagemen



....AND WARNER BROS. ALREADY HAVE COMPLETED...

"T

Sea H

JACK L. WARNER
In Charge of Production
HAL B. WALLIS
Executive Producer

BETTE DAVIS and CHARLES BOYER
in
'ALL THIS, AND HEAVEN TOO'
By Rachel Field with
JEFFREY LYNN • BARBARA O'NEILL
Virginia Weidler • Henry Daniell • Walter Hampden
George Coulouris • An Anatole Litvak Production
Screen Play by Casey Robinson • Music by Max Steiner
A Warner Bros.-First National Picture

HEAVEN TOO"

at Roadshow Prices

PLAYING NOW, WITH THE BIGGEST ADVANCE SALE EVER RECORDED!

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Four times daily, $1.10 top, at the Earle Theatre, Phila.



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e awk"

ERROL FLYNN
in
'THE SEA HAWK'
with
BRENDA MARSHALL • CLAUDE RAINS
Donald Crisp • Flora Robson • Alan Hale
Directed by Michael Curtiz
Screen Play by Howard Koch and Seton I. Miller
Music by Erich Wolfgang Korngold
A Warner Bros.-First National Picture



WARNER BROS.

CONTINUE ON PAGE 19

(Detroit Free Press)

TWENTIETH CENTURY-FOX SCORES WITH "FOUR SONS"

(Hollywood Reporter)

"FOUR SONS" A TRIUMPH!

(New York Daily News)

ZANUCK'S "FOUR SONS" PRODUCTION OF MERIT

(Los Angeles Herald-Express)

"Four Sons" will smack audiences right between the eyes

(New York Herald Tribune)

"FOUR SONS" PLEASED IMMENSELY!

(Los Angeles Times)

"Four Sons" Splendid ... Exceptional ... Remarkable!

(Walter Winchell)

ORCHIDS!

(New York Daily Mirror)

"Four Sons" Powerful ... Tremendously Important!

(Detroit News)

"FOUR SONS" STORY HAS SURE-FIRE IMPACT OF EMOTION

(Hollywood Variety)

"FOUR SONS" A LIVING THING!

(Detroit Times)

TENSE AND DRAMATIC ..."FOUR SONS" IS DEEPLY MOVING!

(New York World-Telegram)

"Four Sons" exceptionally well done!

FOUR SONS

20th CENTURY FOX

"Another screen star is born—Eugenie Leontovich in 'Four Sons'. She's terrific. So are the sons. So is the picture. It's the best thing Don Ameche's ever done on the screen."

—Hedda Hopper

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139. No. 11 — June 15, 1940

PEACE, NOW

ENCOURAGING aspects of constructive practicality are manifest in the endeavours now being made for a settlement in the Federal anti-trust suit against the organized motion picture industry.

It ought to be possible to compose differences and make adjustment between the laws of the land and the interests of industry by negotiation without resort to the war of trial.

The process is applied every hour every day in the conduct of American business—and today the government of these United States is very much in business.

Lawsuits are the resort of those who cannot meet and agree by reason. They commonly mean that one or both sides are unreasonable.

The government's suit in many of its aspects assumes that a considerable part of what the motion picture has done in becoming an industry has not been and is not addressed at the common welfare.

If the industry is as interested in polls as it seems to be, the expressions of the government and those behind its action may be taken to be a sort of a poll of some sorts of opinion, among the customers.

Meanwhile, on the other side of the case, the government may well be aware that integrations and combinations are inevitable if the nation is to be served by corporate enterprises and aggregations of capital. No ideally designed industrial unit has ever been evolved and no law nor set of laws or fiats can finally adjust all relations between producer and consumer, vendor and buyer—save in a totalitarian state, ruled by force.

THE whole commercial system, including the motion picture, has evolved by cut-and-try methods of sheer experience. A good deal of what the motion picture industry in all of its branches has done has been practically right, or it would not have survived and expanded and prospered the while.

But the laws of government and the practices of industries are, alike, crystallizations of the experiences of yesterday in yesterday's world. For better or for worse, the world is being made a new and different world in many of its aspects.

Certain values, however, remain immutable, including common decency and commonsense.

Therefore, it would seem sensible to find a program of conduct for this industry, and others, without spending several million dollars and a year or two in court to arrive at a decision not more infallible, nor any more promising of constructive effect, than one which can be had, from the same order of minds and intelligences and knowledge now.

ADVANCED PRICES

INDICATIONS are to be had that on the precedent of "Gone With the Wind" exhibitors suitably located are inclined to explore a new policy of pricing admissions on the measure of individual entertainment merit of the offerings.

Currently come reports from Warner offices that they are finding extensive cooperation on a movement urging the exhibitors to set increased prices at the box office for "All This and Heaven Too". This, it is to be observed, is subsequent to the selling of the picture to the theatres.

It is becoming increasingly clear that not only has the motion picture several publics, but also that it has several levels of entertainment buying power, and demand.

When attractions of special drawing power have appeared, it has ever been the experience of the theatre that they could bring in patronage from among those who attended less frequently but would pay more. That started way back yonder with "Quo Vadis" and the "Birth of a Nation".

Admission price changes, adequately presented to the public, also can be in themselves devices of showmanship, as was in effect observed that other day by Mr. Edward L. Kuykendall when he said: "Many more may be attracted by a higher admission to see an outstanding picture." Price, now and then, can be the challenge to attention.

"NEW BLOOD"

AN annual award to the producer who brings to the screen the best new talent of the year, to be adjudged by the film critics of the press, was suggested recently by Mr. Maurice Silverstone of United Artists Corporation.

It is Mr. Silverstone's contention that "new blood" is among the most urgent needs of the screen industry.

Clearly enough, for all its vaunted enterprise, the most conspicuous strategy of the Hollywood production community has been in bidding against itself for ready-made kudos. "New blood" commonly arrives by invasion and accident.

The possibility still remains that an excellent picture could be made without the assistance of any person now in Hollywood, or connected therewith. Hollywood would not be enthusiastic about that; arrangements in fact have been made that that shall not occur. Lady Hollywood is a jealous wench.

ALL of which tends to remind one of a suggestion on this page quite a spell back in which it was observed that it would be nice if there might be a medal, an oscar or other such recognition for that producer, writer, director, or other creative personage, who had contrived to deliver the most box-office profit for the least money invested.

The awards of this industry seem largely to go to those persons who have been able to buy the largest portions of ready-made success. There is nothing to be objected to in that process, except the commissions charged.

Mr. Adolph Zukor once remarked that "there can never be a monopoly of brains in this business." That goes for all talent, whether the talent involves brains or mere instincts.

△ △ △

WEEK-ENDS are not what they used to be. An airline's lanes cross the valley of the Silvermine two thousand feet overhead, and, the times being what they are, the planes that once passed as unnoticed as cars on the highway, all require a look now. One day there might be one with a swastika on the wings—a thought that invades even the preoccupations and peace of a garden.

—Terry Ramsaye

This Week in the News

U. S. Tax Goes Down to 31 Cent Admissions

THE federal Emergency Revenue Bill passed by the House of Representatives and sent to the Senate late Tuesday extends to the motion picture theatres the existing 10 per cent admission tax downward from exemption at 40 cents to 30 cents a seat. This is expected to increase revenues from the screen's theatres from $9,000,000 a year to $25,000,000, according to estimates made by some statisticians. The tax will become effective June 30, 1940, after passage by the Senate.

Most exhibitors interrogated on Wednesday indicated a probable decision to pass the tax to the box office customers. There was much debating in some circuit offices about the question of setting prices to avoid odd change in pennies. Somewhat less than a thousand screen theatres have been paying taxes on admissions above 40 cents, and the national average admission is around 22½ cents, well below the tax minimum.

This is the first legislation affecting the motion picture industry concerning which no oppositions or representations by the industry have been made.

The tax measure was passed by the House with a record for both speed and unanimity, the vote being 396 to 6, and only two weeks from its introduction.

In Washington it was anticipated that the bill would be passed by the Senate with equal celerity—in the same response to the expanded rearmament program.

The tax on theatre admissions falls under Title II of the measure, in effect for the five-year period 1940-45.

The measure also increases considerably the taxation of entertainments which may be considered the screen's competitors, as for instance, "Cabarets, roofgardens, etc., old rate $0.01½ up to .02," an increase of 33 1/3 percent. Gasoline is put up from $0.01 to .01½, an increase of 50 percent. The cocktail industry faces increases in taxation of 10 percent each for wholesalers, retailers, stills and rectifiers. Box seats, previously taxed at 10 percent will now pay 11. Radios previously taxed at 5 percent will pay 5½, a 10 percent increase.

Tobacco, including especially cigarettes which share in the indulgence purse of the movie majorities, is up mostly in all its forms 16 2/3. Interestly, the tax on chewing tobacco was not increased. The tax makers found there were not enough chewers left to count.

War Competition

SOME of the current fluctuations of the box office curve may find explanation in the competition of war-heated radio. For four months now there has been especially marked increase in the radio audience and its hours of attention.

A comparison of the number of sets in use, between the hours of 7 and 10:30 P. M., shows an increase for the first five months of 1940, as compared with the same months of 1939, thus:

January	February	March	April	May
2.9%	4.6%	5.7%	14.6%	10.0%

Examination of the commentator ratings, based on the figures from the C. E. Hooper reports, shows them generally holding their own on percentages of attention from radio equipped homes through March, April and May, but with an upturn and increase of nearly twenty percent for Raymand Gram Swing, reaching the audience over the Mutual network, and over WOR in the metropolitan area of New York.

Professor Foes

A NEW "Public Enemy No. 1" in the person of professors of a type "which during these troublous years has become legion in educational institutions," was put in nomination in a commencement day address at Niagara University, Niagara Falls, N. Y. Monday (June 10) by Martin Quigley of New York, publisher and editor-in-chief of Quigley Publications.

"When I use the term Public Enemy I am not thinking of some despised criminal, exalted in notoriety by the press. Such a person may take life, but he does not poison minds, corrupt souls. He is not in a position to seize youth and blight careers.

"I am thinking, rather of such figures as the California professor who tells us that "the conditions of 1940 can not be met by the morals of 1490—of the professor of sociology, at one of our great Eastern Universities who told me he did not know what Communism was,—a professor of sociology, mind you—again, of another college professor, attached to a great university handsomely endowed by rich persons so busy making money they do not know what is going on in the world, who has insinuated into textbooks widely used in the public schools many references glorifying the ghastly experiment in human misery of the Russian soviets.

"I do not consider these gentlemen public enemies by intent, but by performance. They seek, perhaps with great goodwill, to solve the problems of the day. They remind one, however, of the faithful bear of the old fable. You will recall that the bear sat by to protect his master's sleep in the forest. A persistent fly buzzed about. It would not be brushed away. So as it alighted on the sleeping master's brow the bear crushed the fly with a big stone—and his master, too."

Mr. Quigley was honored on the occasion by Niagara's degree of Doctor of Laws. Honorary degrees were also conferred on John S. McCarrens, vice president and general manager of the Cleveland *Plain Dealer* and president of the American Newspaper Publishers Association, and Bernard E. Finucane, civic leader in Rochester, N. Y.

War Notes

ENGLAND'S film production industry put "feelers" across the Atlantic this week toward Canada, prospecting in Montreal for a possible new home, according to R. C. Sherriff, author of "Journey's End" who arrived in that city Wednesday in connection with the mission.

Mr. Sherriff has collaborated in recent years with Alexander Korda, producing in London. Mr. Korda is now en route to Montreal from England.

Quota production by American companies in London at press hour was near a standstill.

While U. S. distributors lose little, if anything in Italy, as a result of Mussolini's war declaration—American distributors having withdrawn from that country 18 months ago—there will be some film losses in French, British and Italian colonies to where the war has been carried.

Foreign department executives of distributors in New York assert that such heretofore "open countries" as Egypt, Greece, Turkey and Near East, Yugoslavia, Bulgaria, Rumania and Hungary—all in the extended "war zone," are affected, representing four per cent of U. S. distributors' foreign revenue, an estimated $3,000,000.

Closing of the Mediteranean appears to leave only Portugal and Sweden the only completely "open" markets in Europe.

Warners this week offered to donate to charity receipts from "Confessions of Nazi Spy" in Brazil if that government would allow its exhibition there.

Political Note, by Associated Press: Los Angeles—Diego Rivera and Paulette Goddard arrived by plane from Dallas Monday, the Mexican muralist asserting the actress helped him "escape from Mexico with my life." Rivera said he was granted a 72-hour stay against arrest after his house in Mexico City had been entered by a police squad after an attempt on the life of Leon Trotsky.

Chaplin vs. "Life"

LIFE magazine got a picture of Charles Chaplin, in the title role of "The Dictator" —a "scoop."

Then Mr. Chaplin got an injunction.

It will give publicity to the picture, which awaits release—and to *Life*.

Life was caught in mid-issue with 1,600,000 copies on their way to the dealers, to whom they were to be delivered, anyway. Another 1,200,000 copies still to be distributed, were to be held pending decision in the injunction suit which Mr. Chaplin had brought Wednesday in New York Federal court. The action, and consequent temporary injunction, is against Time, Inc., publishers of *Life*. The suit is by Charles Chaplin and the Charles Chaplin Film Corporation. It names in addition to Time, Henry R. Luce, John S. Billings, Roy E. Larsen and Charles D. Jackson. The suit asks permanent injunction, a million dollars in damages and "exemplary" damages.

The claim is that publication of the picture is damaging to Mr. Chaplin's contemplated prospect of $5,000,000 profits from his production. The picture is said to show Mr. Chaplin, dressed as "a dictator" with a double cross on his cap.

Life said it had bought the pictures from an unknown person, and had informed Mr. Chaplin that the picture would be used. Secrecy has ever been his publicity policy.

Exhibitors Organize

THE state of the nation, cinemawise, this week prompted owners of scores of theatres in two states to organize in order to give concerted attention to problems of the day.

Fifty Illinois down-state exhibitors of the new United Theatre Owners of Illinois will meet June 27th at the Pere Marquette Hotel in Peoria, Ill., to complete organization plans. Edward Zorn, of Pontiac, will preside. Legislative problems confronting Illinois exhibitors will be discussed, special attention being given to a proposed three percent gross tax on admissions. Other matters to be treated are slot machine movies, city seat tax increases and "gypsy" motion picture operators.

After a two-year lapse, activities of the Independent Theatre Owners Association of Kansas City have been resumed. Independents have organized to tackle the problems of declining grosses and increased expenses. Officers are: Ed S. Young, Central theatre, president; Stanley Schwartz, Tivoli, first vice-president; Arthur Burke, Colonial and Gillham, second vice-president; Ed Hartman, Saline Theatre Corporation, secretary and Harry A. Beynon, Ritz, treasurer.

ANTI-TRUST suit in New York is recessed to allow defense lawyers and government attorneys to negotiate a consent decree which would settle trade practice disputes by arbitration but hold divorcement question in abeyance. Court encourages move Page 13

NEELY Bill revision seen likely to cover only compulsory cancellation, omitting synopsis requirement Page 13

ARBITRATION methods and possibilities to head agenda at Allied States convention in Chicago Page 15

HIGHER admissions urged by Spyros Skouras as industry cure Page 16

FORMAL resolution commending Bioff passed by IATSE convention as Browne is reelected Page 17

WARNERS, Columbia and Republic end convention season with regional sales meetings Page 27

UNIVERSAL reports half year net at $1,381,002, an 87 per cent gain over previous profits Page 29

ACTION against subversive activity in studios called for by Harry Warner in Hollywood address Page 32

BRITISH industry girds to face threat of war at home Page 37

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Relics of "Birth"

DESPITE efforts by pressure groups to keep "The Birth of a Nation" off the screen, the film, or rather a part of it, opened this week at the 55th Street Playhouse in New York. However, the victory has gone to the pressure groups, for only a bit more than half of the original 12 reels has been revived. All "reconstruction" material has been eliminated; the Klan is gone; gone too are scenes with Negroes, except as background.

The "specially edited version," according to the management's announcement, "contains no scene which by the widest stretch of the imagination can be considered offensive to members of any race, color or creed or as a glorification of their enemies." Harold Newberger, president of the theatre company, said that he believed "a good film survives."

Business was reported to be satisfactory, with an attendance of some 600 on Monday, the opening day, at the house which seats 250. The management said there was no complaint and that threats of picketing had not materialized.

Although warned that hundreds of letters of protest would be received, "only a couple of dozen came and most of these were obviously inspired," said Mr. Newberger. The bulk of the letters were addressed to the fictitious office of "director of the theatre," several appeared to have been written on the same typewriter and many used the same arguments in the same order.

The *Daily Worker,* Communist newspaper, has been bitterly attacking "The Birth of a Nation" and D. W. Griffith and on June 6th protested against the present New York revival of the film.

Schenck Pleads

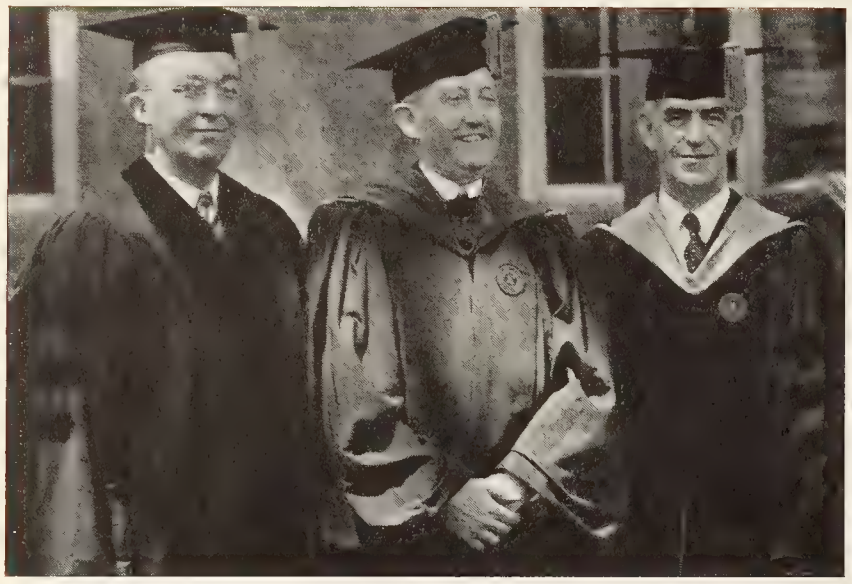
PLEAS of not guilty to indictments bearing on income tax returns and related matters were made Wednesday by Joseph M. Schenck and Joseph H. Moskowitz, of Twentieth Century-Fox Film Corporation before Judge William Bondy in Federal court in New York. Bail was set at $1,500 each, with observation by the judge that he thought there was no probability of the defendants failing to appear for trial. They are to appear July 29 for the fixing of the trial date.

Max D. Steuer appeared as attorney for Mr. Schenck, John Burns for Mr. Moskowitz, and Mathias F. Correa for the government.

Mr. Steuer was granted thirty days for motions or change of plea, a formal procedure. The defendants, it was stated, might leave the jurisdiction of the court on business errands upon consent of the court.

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THIS WEEK IN PICTURES



COMMENCEMENT. Will H. Hays, center above, president of the Motion Picture Producers and Distributors of America, has just received the honorary degree of Doctor of Laws at the 102nd commencement of Wabash College, Crawfordsville, Ind. On the left is the Rev. Thomas Love Stovall, superintendent of the Crawfordsville district of the Methodist Church, who received the honorary degree of Doctor of Divinity, and on the left is President Hopkins of Wabash College.



JAMES C. PETRILLO, left, president of the Chicago musicians' local, went to the national convention of the American Federation of Musicians in Indianapolis this week the number one candidate for election to the Federation presidency. He would succeed Joseph N. Weber, retiring president who has served 40 years in that office.

Degrees, Decorations and Promotions



DECORATION. David Sarnoff, above left, president of the Radio Corporation of America, becomes an officer of the Legion of Honor, having been elevated to that degree from the rank of Chevalier which he has held since 1935. In the name of the president of France, the decoration was conferred by Count Charles de Ferry de Fontnouvelle, above right, consul general in New York.





By Staff Photographer

FRATERNITY HONOR. John Cromwell, director, receives the golden key of membership in Delta Kappa Alpha, honorary cinema fraternity, from University of Southern California students headed by Donald Duke, right, fraternity president. Paramount hastens to point out that Mr. Cromwell is directing "Victory," on the set of which the presentation ceremony took place.

NEW OFFICE. Jules Lapidus, left, new Universal eastern district sales manager, arrives in general sales manager William Scully's office for a conference. He formerly was branch manager at Pittsburgh.



By Staff Photographer

SPYROS SKOURAS, left, head of National Theatres, speaking at a luncheon of the Associated Motion Picture Advertisers in New York urged higher admission prices and a policy of round table arbitration as cures for most of the industry's ills. Story on page 16.



By Staff Photographer

GARSON JAFFA, above, of Schines' Temple and State theatres, Watertown, N. Y., visits the Managers' Round Table offices in Rockefeller Center, New York.



B. H. POWELL, right, exhibitor of Nora Springs, Iowa, and Mrs. Powell meet Fred MacMurray on the "Rangers of Fortune" set at Paramount on their first visit to Hollywood.



By Staff Photographer

HOSTS, above. Mayor Edward J. Kelly of Chicago, left, and Jack Kirsch, president of Allied Theatres of Illinois, Inc., who will greet national Allied members at the eleventh annual convention next week.



N. L. NATHANSON, left, president of Famous Players Canadian Corporation, has been elected vice-chairman of the Canadian Broadcasting Corporation, succeeding General V. W. Odlum who has been transferred to active Army duty.

M. A. LIGHTMAN, below, head of Malco Theatres, chats with Judy Canova, star of "Scatterbrain" after addressing the Republic regional convention in Memphis, Tenn., last week.



By Staff Photographer

A. GARDNER, Ceylon circuit owner in New York en route to Hollywood, told interviewers of the dominance of American film product in the East Indies and said, happily, that at home he had no double feature problem to meet.



NEW YORK EXECUTIVES ON THE GREEN



The Eastman Kodak Team: Woody Sherin, George Blair, Dick Brady and Ted Curtis, ready for the fray.

ON Tuesday some 200 executives of the motion picture industry in the New York area adjourned to the Glen Oaks Club for a day of golf and tennis. The occasion was the 28th annual *Film Daily* golf tournament.

The team championship was won by MGM (Thomas Gerety, Jack Bowen, J. F. Murphy, Sydney Braunberg), with RKO and Universal the runners-up. Walter Seaton had the low net. The Quigley Publications Trophy for low gross went to Mitchell May, Jr. The low net for an exhibitor was won by William Brandt. In tennis Louis Nizer took the singles prize and Orton Hicks and Mr. Nizer won the doubles.

(*Photos by Cosmo-Sileo*)



Herb Fecke, Ray Keenan, Jack Bowen and Frank Begg pause between the greens.



Arthur Kane, A. J. Powers and Oscar Neu at the payoff.



William A. Scully selects a club from an imposing lineup.



Jack Levin, Louis Nizer and Jack Alicoate go in for tennis.



R. G. Johnson, H. M. Richey and Harry Pimstein waiting to tee-up.



Joe Castellano, H. Rinzler, Lou Miller and Max Cohen smile for the camera.

"DIVORCEMENT IN ABEYANCE" AS U. S. APPROVES NEGOTIATIONS FOR DECREE

Court Allows Adjournment in New York to Talk of Peace; Compromise Consent Decree Seen Possible

Settlement of the United States Government's "key" New York anti-trust suit by a consent decree, with theatre divorcement held in abeyance, impends. Prospects favor success of the negotiations.

A brand new structure of trade practice is in sight for the motion picture industry, with lawyers and executives sitting in round-table negotiation.

All hope for a settlement, even that held by the most optimistic, had faded on that Monday morning of June 3rd when the 74-year-old jurist, Henry Warren Goddard, rapped a mahogany gavel at precisely 10:31 and ordered the trial to commence. Through the next three days he listened to the sometimes vitriolic opening statements bellowed in his 13th-floor Foley Square New York courtroom by "a million dollar's worth of legal talent."

The trial proceeded through Wednesday afternoon when, unknown to but a handful on the "inside" soundings were being made behind the scenes with a view to determining the chances for and price of out-of-court settlement, the Government this time making the first soundings. When the opening hour arrived the next morning Judge Goddard was asked to adjourn the proceedings to allow further settlement explorations. Judge Goddard on Monday granted a second adjournment, and on Wednesday, a third, to Monday, all during the "armistice" encouraging settlement.

Official Approval Given

Official approval of the Government, required from the Attorney General for any formal settlement conversations or negotiations, arrived in New York late Tuesday night, from Robert Houghwout Jackson, in Washington.

No disclosure has been forthcoming from either side—nor is any expected at this time—as to the specific provisions of the "agreement in principle." It is learned, however, that the big bone of contention—the Department of Justice's insistent demands for absolute divorcement of circuit operation from production-distribution, has been shelved, to be held in abeyance for later attention.

It appears probable that the basis of the consent decree would be a trade practice program in the direction suggested last March by the Department of Commerce, establishing arbitration, disposing of the bulk block booking problem by providing for block sales of only five features, enacting pre-screenings to appease complaints against blind selling, etc., etc. The Department of Commerce recommendations contained no mention of circuit divorcement.

It is quite possible that the absolute refusal heretofore of the Department of Justice to consider any settlement without absolute divorcement—as mentioned so frequently in pre-trial months by Thurman Arnold, chief Government "trust buster," has been considerably softened because of a realization of the potential effect such severance of corporate outlets from manufacture would have on the whole structure of American business. The issue would seem to be too big to be joined to the other issues in this trial.

In some quarters in Washington there was discussion last weekend that the divorcement stumbling block could be disposed of with partial divorcement, say a 50 per cent divorcement, or a divorcement of the circuits' neighborhood houses the while they retained their downtown, key city "show windows." It is the circuit neighborhood house that has caused most of the independent exhibitor complaints, because of "special privileges" accorded them to the dissatisfaction of the competing independent.

Judge Goddard, agreeing, Wednesday morning to the third postponement, told J. Stephen Doyle, special assistant attorney general, who requested the petition, that he expected daily reports of any progress made, so that he might arrange his trial schedule in the event negotiations should be such as to warrant postponement beyond Monday.

It appears likely that with the "agreement in principle" holding the Government would arrange for trial adjournment until October, or even beyond the presidential election in November, and work with the industry's leaders and lawyers this summer on the actual document of settlement.

It is admitted in certain distribution sectors that most of the companies, if not all, have long realized that the time is at hand when they must give real concessions to complaining independent exhibitors, and that only the divorcement issue prevented their capitulation on some of the drastic changes demanded both by the Government and the independents in this and the dozens of other trust suits pending.

It is presumed that a settlement would dispose of matters relating to the Neely anti-block and blind selling bill pending in Congress, a perennial issue in Congress these dozen years.

Washington sources Wednesday expressed the belief that the New York trust trial would never be completed, basing their conclusions on the conversations now under way.

Majors Favor "Code"

Assistant Attorney General Doyle said before Judge Goddard Wednesday, "There might be an adjournment in the form of a consent decree."

While certain of the eight distributor defendants are understood to be reluctant to legally commit themselves, in writing, to a consent decree, rather favoring a stipulation for their voluntary adoption of a "fair practice code," it was learned Wednesday that the Government is unwilling to settle the suit in any other form than a court decree, this, of course, giving the U. S. the legal means of direct contempt action in the event of deviations from practices agreed upon.

Another straw in the wind pointing to settlement was seen Wednesday when it became known that the Government had plans

(*Continued on following page*)

Rewritten Neely Bill May Have Cancellation Replacing Synopsis

Facing only the obstacle of an early adjournment of Congress, the Neely anti-block booking bill this week appeared headed for possible enactment on a basis that would be satisfactory to the proponents of the legislation and not unduly harsh upon the distributors.

Indications in Washington were that a bill making it compulsory for exhibition contracts to provide for cancellations, say, of 10-15-20 per cent, as proposed by some of the distributors, and even possibly higher, without the rigorous synopsis provisions of the Senate-approved measure and without any restrictions on sales in blocks, will be substituted for the legislation on which the House Interstate and Foreign Commerce Committee concluded 17 days of hearings ten days ago.

The revised bill is being drafted by a subcommittee headed by Representative Clarence F. Lea (Dem., Cal.), chairman of the full committee, and consisting of Representatives Lyle Boren (Okla.), Martin J. Kennedy (N. Y.) and James P. McGranery (Pa.), Democrats, and Charles A. Wolverton (N. Y.), Pehr G. Holmes (Mass.) and Carl Hinshaw (Cal.), Republicans, to which the measure was turned over after preliminary discussion at which an effort to table it was defeated on the ground that to do so would merely serve to bring the whole fight up again next session.

If at all possible, Chairman Lea is anxious to have the House dispose finally of the measure this year, so that it need never be revived, and it is believed that if the House passes the revised measure now contemplated the Senate will accept the amended legislation and thus terminate a fight which has been continuously before Congress for the past dozen years.

RECESS HALTS ANTI-TRUST DEFENSE

(*Continued from preceding page*)

quickly to shift its Department of Justice men working on the film case to national defense activity as soon as settlement negotions should become positive.

Any code or trade practice program effected would be reconsidered after a trial period for any necessary changes. Arbitration probably would be effected under Government supervision.

Majors' Attorneys Blast Back at the Government

In the actual trial days just before the adjournment, counsel for the majors, impugned motives of the prosecution and of persons in the film industry favoring litigation and legislation, and assailed "Government in private industry."

Thurman W. Arnold, head of the anti-trust division of the U. S. Department of Justice, came in for some jibes from John W. Davis, for Loew's, Inc. The latter called Mr. Arnold "this knight in shining armor" and ridiculed Mr. Arnold's contention that the Sherman Act had been dormant until he had "awakened it from its sleep."

Ralph Harris, lawyer for Twentieth Century-Fox, following Mr. Davis on the same day, assailed government charges of conspiracy among defendants to divide territories as being "as untrue, as they are naive." The evidence would reveal that there was "most vigorous and unrestricted competition" in the years during which some of the theatre chains of the defendants were obtained, he said.

Louis Frohlich, chief counsel for Columbia in the case, cited the rise of the brothers Cohn, operating Columbia, as proof that the industtry was not monopolistic. Ninety pictures, and more, in the past ten years had been distributed for independent producers, by Columbia, he added.

Suit Dismissal Sought

The companies without theatre affiliates, Columbia, United Artists, and Universal, would be forced from business, if block-booking was eliminated, Mr. Frohlich said, noting that other companies would find it easier to sell pictures.

Following Mr. Frohlich, and speaking for Universal and United Artists, Edward C. Raftery said Universal had more selective contracts with independents than with affiliated theatres and that United Artists now distributed for 13 independent producers, and exercised no limitation upon other producers who used its services except that the producer must spend a minimum of $500,000 per picture and that United Artists must approve stars and directors.

On Thursday, Judge Joseph Proskauer, Warner attorney, closed the defense's opening statements. Independent exhibitors supporting the suit would be among the chief sufferers from a Government victory, Mr. Proskauer said after citing figures to disprove a charge of monopoly.

Mr. Raftery and Judge Proskauer applied to Federal Judge Henry W. Goddard for a dismissal of the complaint against all officers and directors of their two companies. The applications had been scheduled to be decided simultaneously with a previous one made by RKO for similar relief.

Dismissal of the suit against Columbia was asked by Louis Frohlich, Columbia attorney, who claimed that the Government had precluded itself from pressing the suit by bringing the Interstate action against the majors in Texas.

Mr. Frohlich maintained that the Government should have brought up their present charges during hearings on the Interstate case, since the conspiracy was "continuous." Judge Goddard ordered Mr. Frohlich to file a formal application for dismissal.

Judge Proskauer argued that a study of the sources of stars would definitely prove that "there could not possibly be a monopoly." Of the 66 players under contract with Warners in 1931 only three are still with the company, he said, "because all the others were hired away by competitors."

In discussing distribution, he challenged the Government "to produce one word of testimony that there ever has been a denial of distribution facilities to an independent picture with box-office appeal."

As proof that the Government had overemphasized loans of talent between producers, he stated that Warners in the past four years had borrowed from other majors in only four instances. In the same four years Warners loaned 13 major players to independents, he added.

Taking up charges of monopoly in exhibition, Judge Proskauer pointed out that the number of independent theatres in the past five years had increased 34 per cent. Of the total of 19,000 theatres in the United States, Warners has 537, the five majors 2,400, circuits 4,000 and "utterly independent owners" 12,000, he continued. "Does that look like a monopoly?," he asked.

Says Patrons Profit

No conspiracy can be spelled out of the purchase and sale of product by the five producer-exhibitors, Judge Proskauer asserted. In 1939, he said, Loew's expended only 2.2 per cent of its total film payments for Warner product while the latter paid 21.3 per cent of its expenditures to Loew's.

The theatre patron has profited under the present situation in the industry, the lawyer declared. Although the average cost of producing a film rose from $261,000 in 1933 to $445,000 in 1938, the average cost to the patron was reduced from 37 cents to 30 cents, he stated.

Bertram Shipman, attorney for the Chase National Bank, briefly contended that the Bank could not have participated in a conspiracy.

Philadelphia Lawyers Receive Subpoenas

Even as the Department of Justice in New York ostensibly relaxed its prosecution of the majors in the anti-trust suit while both sides discussed a settlement, it nevertheless issued subpoenas over the weekend requiring the attendance at the trial of United States Senator George Wharton Pepper, Warner attorney in Philadelphia, and of John J. Gain, also a lawyer in that city.

Senator Pepper was requested to produce records and contracts obtained from Columbus Stamper, Philadelphia exhibitor, these pertaining to the Great Northern, Rivoli, Tioga, Tower, Roosevelt, Keystone, State and Nixon theatres.

Mr. Gain was directed to show lists of bondholders in the Carman Theatres in that city.

Seymour Krieger and Seymour Simon, of the Justice Department staff, have been in Philadelphia examining 20 exhibitors subpoenaed as Government witnesses. Testimony regarding the Philadelphia territory had been scheduled as the first to be given, in the presentation of the Government case.

AMERICANISM NOTE

The Loew's circuit, in addition to opening the show each morning with "The Star Spangled Banner", is making arrangements to close the last night show with "The Stars and Stripes Forever" as an exit march.

The circuit also announces that it has decided to name its newest theatre "Loew's American". Now under construction, the house will be opened around October 1st. Seating 2000, it is located in the east Bronx, New York, near Tremont Avenue and Westchester Avenue, in the new Parkchester development of the Metropolitan Life Insurance Company.

FCC Attacks Radio Networks

Holding that there is no monopoly in radio chain broadcasting but that "many arbitrary and inequitable practices" prevail, the Federal Communications Commission Wednesday released its long delayed report on the investigation initiated in November, 1938.

The report was made public while Commissioner Thad H. Brown, who last week was renominated by President Roosevelt as a member of the FCC, was being grilled by the Senate Interstate Commerce Committee.

Networks Hit

The report held that the networks occupy a dominant position in the broadcasting field; that the interests of affiliated outlet stations have been subordinated to those of the net-work-owned stations, but that the nets which claim to be national do not in fact render nation-wide primary service.

The report held that network duplication should be held to a minimum, and that consideration should be given to the problem of retaining the advantages of chain service while eliminating its abuses.

"It is clear that the importance from a public standpoint of chain broadcasting operations is far greater than that of any individual broadcast stations," it was declared. "It would appear, therefore, that some means should be developed to insure the operation of chain broadcasting organizations in the public interest."

The elimination of arbitary and inequitable contractual arrangements would tend to subject the nets to active competition and render the independent stations more secure, it was held.

The report recommended revision of the so-called clear-channel policy so as to make greater use of the clear channels, of which all but two of the present 26 are on the Columbia and NBC nets.

The report held that no additional legislation is necessary, but that the necessary reforms can be brought about by changes in regulations.

Appearing before the Senate committee considering his nomination, Commissioner Brown was extensively questioned, primarily by Senator Charles W. Tobey (Rep., N. H.), regarding the delay in making the report, transfers of stations at prices far in excess of their physical value and other matters which have been the subject of Congressional interest.

It was indicated, however, that his nomination would be given the approval of the committee and confirmed by the Senate.

ALLIED TO TAKE ARBITRATION PLAN TO INDEPENDENTS AT NATIONAL MEET

Chicago Session, Arranged by Kirsch and Record Committee, Starts Next Week; Sales Managers Invited

Culminating weeks of advance preparations of unusual pretentiousness, conducted by Jack Kirsch, president of Allied of Illinois and a committee of unprecedented size, the national Allied States Association of Motion Picture Exhibitors on Wednesday will go into annual session, at Chicago's Morrison Hotel, at a time when the motion picture industry is faced with more grave problems than in a quarter of a century.

Recommendations which, in the opinion of Mr. Kirsch, convention chairman, will materially aid the independent exhibitor, will be made at the meeting, opening on the morning of the 19th, and running through Friday, the 21st.

Arbitration on Agenda

Provisions for arbitration for settling trade disputes arising between theatre owners and distributors will be one of the important items on the convention agenda, according to Mr. Kirsch, who guarded against any advance insights into details, except that a five man board is in mind—consisting of one distributor, one affiliated exhibitor, two independent exhibitors and one neutral.

Admittedly, solutions are sought for some of the biggest problems in years: block booking; the pending Federal "key" anti-trust prosecution of the majors and the relation thereto of a consent decree (see page 13); the economic effects of the almost depleted foreign markets on Hollywood product and prices, on rentals and the both of those on theatre operations. Problems of double features, premiums and other perennials will all be treated, of course, but these may pale in significance and importance before the other matters of the day.

The directors will meet first at 11 Wednesday morning, in preparation for the first open floor session, in the Morrison Hotel's Mural Room, Wednesday afternoon. The directors will hold additional meetings at the same hour on Thursday and Friday, and, again, each of those afternoons will be turned over to delegates.

Banquet Friday

The annual banquet will conclude the convention Friday evening, in the Morrison's Terrace Room. It is understood that James J. Walker, former New York Mayor, now a lawyer, will preside.

Representatives of 2,000 theatres, all independent, are expected from 21 states, according to Mr. Kirsch, who predicted that "this year's convention bids fair to be the most successful national convention in the history of Allied States."

Allied board members were in meeting midweek at the national headquarters of General Counsel Myers, in Washington, discussing policy and procedure.

Invitations for attendance have been sent by Mr. Kirsch to distribution sales managers. Several sales managers attending last year's national Allied convention, in Minneapolis, walked out of the meeting, charging Allied with unfairness because of their complete rejection of the proposed motion picture industry trade practice program.

Pointing to the war situation, to motion picture matters before Congress, the Department of Justice, the Department of Commerce and those in the courts, to any product curtailment by Hollywood, to box office reactions and other business, as items of open and committee discussion, Pete J. Wood, Allied head of the Independent Theatre Owners of Ohio, at Columbus, this week urged independents to attend the convention, because, "This will be the most timely meeting in the history of the movies."

Record Committee In Charge

Composed of presidents and officers of the various Allied units throughout the country, the Chicago convention committee, headed by Mr. Kirsch, includes W. L. Ainsworth, Wisconsin; Ray Branch, Michigan; Roy Harrold, Indiana; Frank Hornig, Maryland; Frank Lydon, Massachusetts; Richard D. Marks, Jr., West Virginia; Lee W. Newberry, New Jersey; Charles H. Olive, Washington, D. C.; Seth D. Perkins, California, Arizona and Nevada; M. A. Rosenberg, western Pennsylvania; Sidney E. Samuelson, eastern Pennsylvania; Al Schumann, Connecticut; W. A. Steffes, Minnesota; Orville Von Gulker, Oklahoma, and Martin G. Smith and P. J. Wood, Ohio.

H. A. Cole, of Texas, national president of Allied, assisted by Mr. Myers and Nathan Yamins, of Fall River, Mass., are also on the general committee.

Activity on the part of manufacturers of theatrical supplies in negotiating for display space is reported by the convention exhibits committee, comprising Harry Reckas, chairman; Harold Gollos, Jerome Marks, Paul Meltzer and B. Charuhas. Among the companies which have signed for exhibits are: Adler Sign, American Seating, American Ticket, American Vending, Arcus Ticket, Brenkert Light and Projector, Burch Manufacturing, Confection Cabinet, Consolidated Book Publishers, Cretor's Popcorn Machine, De Vry, Holmes Projectors, Heywood-Wakefield, Ideal Seating, International Seat, Kroehler Manufacturing, Motiograph Projectors, National Carbon, National Program and Printing, National Screen Service, and its two subsidiaries, National Screen Accessories, and Advertising Accessories, National Theatre Supply, RCA and Universal Theatre Premiums.

Despite "Mud-Slinging", Allied Induced "Reforms" Says Myers

Virtually on the eve of the National Allied States Association annual convention Abram F. Myers, its general counsel, assailed "outbursts" during the recent Neely Bill hearings in Washington, against Allied; called "more timely, and in better taste" the proposal of National Theatres' chief, Spyros Skouras, for a "moral merger" to face the industry's common enemies; and claimed that "for two years the industry has had the opportunity to clean house but that opportunity has twice been muffed by attempts to cut across lots instead of turning square corners." The Myers blast was issued, by bulletin, from his Washington headquarters.

"No amount of mud-slinging," said Mr. Myers, who fought for the Neely Bill at the recent House hearings, "can deprive Allied of the credit for bringing about the reforms which so many have talked about, and about which only Allied has taken effective action."

While the majors have progressed towards a completely monopolized industry and while it was a blessing that the Government called a halt when it did, and in the manner it did, Mr. Myers thinks, according to the bulletin, that "it remains to be seen whether the vision exists to seize the present opportunity to put the affairs of the industry on a legal and equitable basis.

"This will call for the best efforts of the really big men in the industry," he added; "it cannot be left to minor employees, and second string lawyers, whose approach to a solution has not risen above attacks on Allied leaders."

Kuykendall Pledges Exhibitor Support to Defense Program

Exhibitors will support President Roosevelt's national defense program, whole-heartedly, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, told the semi-annual convention of the Theatre Owners of North and South Carolina, at Myrtle Beach, South Carolina, held Sunday through Tuesday.

Mr. Kuykendall spoke on Monday attacking the flood of lawsuits in the industry, saying that arbitration could settle many of them.

He also stressed the importance of entertainment and relaxation, at the present time; theatres, he noted, fulfilled their duty.

Other speakers were Claude Lee, public relations representative of Paramount Pictures: Lyle M. Wilson, of Roanoke Rapids; and George Dembow, of National Screen Service.

There were no elections, the convention not being annual.

A technical forum in which exhibitors participated featured talks by Ray Rowe, of Burtaw, N. C.; Harry Buchanan, of Hendersonville, N. C.; William Conn, of Gastonia, N. C.; George Pharr, of Lancaster, S. C.; Fuller Sams, of Statesville, N. C., and Henry Berry, of Hartsville, S. C., president of the organization.

Virginia MPTO Summer Meeting on June 24th

The annual mid-summer convention of the Motion Picture Theatre Owners of Virginia, an independent organization, will be held this year at the Chamberlin Hotel, Old Point Comfort.

William F. Crockett, president, and operator of the Bayne Theatre, Virginia Beach, will preside, assisted by Sydney J. Gates, of the Roxy Theatre, Norfolk, general chairman; and H. Graham Barbee, Jr., publicity chairman.

For those arriving on Saturday, there will be various entertainment forms; on Sunday, there will be a special fishing trip; on Monday, day of the convention, there will be business sessions, with a banquet and dance at night.

SKOURAS, SEARS PRESS HIGHER ADMISSION DRIVE

Circuit Head Cites Figures to Show Only 140 Houses Charge Over 40 Cents

Higher admissions, cooperation between rival film industry factions, optimism among industry executives and advertising men, continuance of pre-release engagements of better pictures, and production of good pictures by Hollywood, were emphasized as primary needs of the industry today by Spyros Skouras, head of National Theatres, who spoke as guest of honor at the Associated Motion Picture Advertisers' biweekly luncheon Thursday, June 6th, in New York. His plea for higher admission scales was supported this week in a statement to the press by Gradwell Sears, Warner Brothers general sales manager.

Urges 50 Cents Admission

Theatres in key cities should charge at least 50 cents admission, Mr. Skouras declared. "About 2,500 theatres in the country charged over 50 cents in 1932-33, and only 140 charge more than 40 cents minimum now," he contended.

"If we can increase 25 per cent of these admissions, we will probably make up our losses," Mr. Skouras asserted, adding, "No industry today sells its merchandise as cheaply as the motion picture.

"It will help everyone," he continued. "It will help make the motion picture industry self-sustaining in this country alone."

To the advertising executives present he said: "You men are the spark of the imagination of this industry."

In this connection, he recalled early days in St. Louis. Three theatres spent $12,000 to $15,000 each week on advertising, he said, but they received little mention in the newspapers. Today, he said, the newspapers in that city, and in others, devote much of their space to motion picture news, a job done by publicity men of the film industry. He cited the newspaper stories on "Gone With the Wind," noting the editorial space its opening received "even in the New York *Times*."

Mr. Skouras called newspaper critics generally "fair and honest" and said the producers wanted to be guided by "honest criticism."

Cites Double Features

Pre-releases should be encouraged, Mr. Skouras said, for they bring public interest, which could not be purchased, except with great advertising expenditure. These, however, should only be used for important pictures, he specified.

"We are facing a difficult situation," he continued. "We must be united. We must not fight each other. Care is necessary to sell a picture. We cannot afford to have expensive pictures flop. It probably will destroy us.

"Our difficulties cannot be overcome by reduction of budgets, of salaries, by elimination of employees. They can only be overcome by unity, and an understanding of showmanship.

The circuit head cited double pictures as one of the present injurious policies, but absolved theatre operators of responsibility for them. He accused the studios of not supplying sufficient meritorious product and said exhibitors had been forced to seek artificial stimulants such as bargain shows.

The distribution offices in New York have not been doing their share, Mr. Skouras asserted. He excepted, however, their work in the motion pictures' greatest year drive, which he praised as highly effective. He regretted the lethargic trend which he said he had observed since then.

Mr. Skouras was introduced by Charles E. McCarthy, director of advertising and publicity for Twentieth Century Fox. A previous speaker was Charles Coburn, actor, who recommended training schools for actors, for the motion picture industry. Leon Bamberger, president of the A. M. P. A., presided.

Sears Agrees on Admissions

Mr. Sears, in his statement this week, said: "I think Mr. Skouras is absolutely right in his analysis of the admission price situation. There have got to be reasonably higher prices to protect the producer, the distributor and the exhibitor in the critical situation we are all facing. If the highest quality in production is to be kept up, there must be sufficient revenue to pay the bills and insure a fair profit. There is no doubt in my mind that the public wants high-grade entertainment and is going to insist on it. Nor do I doubt for a moment that the public is willing to pay a fair price for it.

Also, Mr. Sears agreed with Mr. Skouras that "a close-knit and practical program of cooperation is urgently needed because the industry is facing the most formidable crisis in its history. It is a matter of bread and butter for us to solve the problems that confront us; and this applies to everybody engaged in every branch of the industry, from production chiefs in Hollywood to the theatre manager who has been driven to give-aways and all sorts of undesirable stunts.

"The suggestion of a committee representing all sections of the industry, to meet regularly to consider our common problems, is in my judgment a sound one, and I hope it will be carried out.

"There is only one passage in Mr. Skouras's speech, as reported in the trade press, to which I cannot whole-heartedly subscribe. He is quoted as saying: 'We are no longer fighting each other, nor is there any longer such a thing as competition, but a question of establishing solidarity or perishing.'

"I can't agree that there is no longer such a thing as competition. There is and there must be. But it ought to be intelligent, far-sighted, and I might say, generous competition. Our industry is one big family. We can and should try to set the pace for each other in the things that build up the industry—good pictures, effective distribution, attractive presentation, etc. But, as a family, there are matters on which we should stand firmly together in the interests of all concerned."

General Aniline, Controlling Agfa, Earned $4,463,602

The General Aniline and Film Corporation, in whose subsidiaries is the Agfa Ansco Corporation, of Binghamton, manufacturers of raw film and of photographic equipment, and which owns 5,500 shares of E. I. DuPont de Nemours stocks, had a net income of $4,463,602 for 1939, the annual report to the stockholders, made by D. A. Schmitz, president, revealed, this week.

The figure cited is after deductions for taxes and charges. It is equal to $5.38 per share of Common A stock. Mr. Schmitz said that $2,600,000 was invested in new plants and equipment, in 1939. The 5,500 shares of DuPont common stock represent an investment of $838,412.

STIFF COMPETITION SEEN IN WISCONSIN

Wisconsin exhibitors face stiffer competition this Summer from merchant sponsored films than in perhaps any past year. Films are being shown on practically every night in the week in the various towns with Saturday night dates in the majority.

Villages which have announced free shows include Bangor, Norwalk, Dousman, Sturm, Cashton, Coleman, Lindsey, Johnson Creek, Custer, Thorp, McFarland, Howard Grove, Johnsonville, Five Corners, Silver Creek, Beechwood, Glenbeulah, Almond, Bonduel, Juda, Amherst, Bancroft, Galloway, Stevens Point, Rosholt, Wisconsin Rapids, Milladore, Arnott, Auburndale, Pittsville, Fenwood, Edgar, Hewitt and Chili.

Warners' "All This" Openings Are Set

The world premiere of Warner Brothers' "All This, and Heaven, Too" on Thursday, at the Carthay Circle, Los Angeles, was a "sell-out," Gradwell A. Sears, general sales manager of the company, announced over the weekend, after a flood of pre-premiere ticket requests. The admission price at the house was $2.20, at its top.

Other special engagements of the film are at: the Earle, Philadelphia, on Friday evening; the Strand, Hartford, on next Tuesday; the Orpheum, New Orleans, the Brandeis, Omaha, and the Orpheum, Des Moines, on June 27th; and the Majestic, Providence, and the Orpheum, Kansas City, on June 28th.

The company is giving the film one of "the most comprehensive national campaigns ever given any" Warner pictures.

The film is being given advanced prices at its special engagements; and it was announced that all RKO circuit houses which play the picture, will also advance their prices, the scale to be 55 cents and 75 cents for unreserved seats, during the day, and 75 cents and $1.10 for reserved seats, at night.

Board Members of Du Pont Reelected

Directors of the Du Pont Film Manufacturing Corporation were reelected at the annual stockholders meeting at Wilmington, Del., Thursday, June 6th. They are T. C. Davis, A. B. Echols, H. C. Haskell, J. J. Moosmann, G. A. Scanlan, N. I. Steers and Robert R. Young.

The majority of the stock of Du Pont Film is owned by E. I. Du Pont de Nemours & Company. A substantial interest is owned by Pathe Film Corporation. By virtue of the cumulative voting provision the Du Pont company elected Mr. Echols, Mr. Haskell, Mr. Moosmann, Mr. Steers and Mr. Scanlan and Pathe Film elected Mr. Davis and Mr. Young.

Eureka!

The special session of the Illinois legislature adjourned this week, without having passed laws affecting the film industry.

IATSE BACKS BROWNE, BIOFF; ASKS 30-HOUR WEEK; WEBER LEAVES AFM

Formal Resolution Commends "Honesty and Integrity" of Studio Labor Leader; Group Insurance Plan Rejected

William Bioff, Hollywood studio head now serving an 18-year-old sentence of six months for pandering, and also under an income tax indictment in Los Angeles, was to receive in his bleak Chicago city jail cell this week, a flourishing scroll recording a resolution "reaffirming his honesty and integrity," as passed Thursday, June 6th, without opposition or applause, by nearly 1,000 delegates of the International Alliance of Theatrical Stage Employes and Moving Picture Operators, in convention at Louisville.

George E. Browne, IATSE president, who had earlier in the convention week highly praised Bioff, was unanimously re-elected, along with his entire administration, including Nick Cirella, vice president, holder of a police record.

The convention voted for a 30-hour week throughout the industry, and for complete IATSE unionization of the entire 16mm field, regardless of the branch: theatrical, non-theatrical, commercial, etc., and that all pictures produced by IATSE members be projected only by IATSE members.

Introduced by Hollywood Group

The Bioff resolution of honesty was introduced by IATSE District No. 2, comprising the delegation from the Hollywood sector over which Bioff presides, and where he obtained wage increases for 35,000 workers from the producers. The resolution, one of the longest introduced at the convention, said that "Brother Bioff has been unmercifully persecuted by unscrupulous interests determined to exert every means to wreck our International."

The IATSE Administration received one setback from the delegates when they refused to vote for compulsory group life insurance, as proposed by Matthew Woll, a leader of the American Federation of Labor, with which the IATSE is affiliated. The plan would have enrolled the entire 43,000 IATSE members for $500 each at 65 cents a week.

A resolution gave IATSE leaders unlimited power to oust Communists and other subversives from the organization, after Mr. Browne earlier had admitted from the rostrum that subversive elements had filtered into the membership.

Other resolutions were aimed to tighten IATSE's position in film lines in which it already operates, and to further extend its position in other lines, moves of one form or another affecting production, distribution and exhibition.

Delegates attending the 35th biennial convention took action on 50 resolutions. By vote of the delegates, the following were referred to the incoming general executive board (Numbers are the order of appearance in the minutes):

1. That the constitution be revised regarding studio sound technicians' charters, with a full and direct charter issued to sound technicians being construed as granting jurisdiction to members of such locals over all persons engaged in or doing work of any nature in the transmission of sound and carrier frequencies and recording, with locals exercising jurisdiction over all soundmen—public address operators, film loaders, play-back operators, newsreel soundmen, commercial and industrial soundmen.

2. That support be given sound men by the IATSE in their negotiations for agreements as to wages, hours and working conditions.

4. That the constitution be amended so that a full and direct charter be issued to all persons engaged as directors of photography, or cameramen of all kinds.

5. That the constitution be amended to cover a full and direct charter for motion picture costumers, granting them jurisdiction over all persons handling costumes and accessories where pictures are made, except in theatres and places of amusement.

6. A charter classification for motion picture grips.

7. A charter classification for allied craftsmen.

8. A charter classification for studio set electricians.

9. A charter classification for studio laborers and utility workers.

10. A charter classification for make-up artists, hair-stylists and make-up women.

11. Urging a clear and definite decision of interpretation of Section Ten, paragraph B of by-laws to eliminate "confusion" in California over operators and auditorium sound units.

12. Authorizing the president and incoming general executive board to place full moral and economic support of the IATSE behind the Canadian membership to combat further inroads by dual organizations, and for the IATSE as a whole to resist attacks on Canadian locals.

13. A charter classification of treasurers and ticket sellers from "B" to full representation as IATSE members.

17-22. Levying assessments to create a retire-

(*Continued on following page*)

NICK AND WESTON INDICTED AGAIN

John P. "Big" Nick, deposed head of the St. Louis projectionists' Local 143, and Clyde Weston, the union's ousted business agent, were indicted Tuesday in that city, by a federal grand jury, for violating the Federal Anti-Racketeering Act, passed by Congress in 1934, and invoked for the first time in St. Louis. The Act provides a maximum penalty of 10 years' imprisonment and a $10,000 fine. The indictment's allegations are virtually the same as those in the state's indictment of Nick and Weston, charging them with extorting $6,500 from St. Louis theatre owners in 1937. Nick has been freed of the state charges; Weston's case is still pending. The alleged payment is the basis of some of the 12 counts in the indictment, which also adds that Nick and Weston sabotaged motion picture equipment; that they used control of the union to coerce exhibitors into payment; and that they threatened exhibitors with injury.

Nick surrendered Wednesday and furnished $15,000 bond. Weston was still to place bond.

Musicians' Head Quits Presidency After 40 Years

Forty years as president of the American Federation of Musicians were concluded on Monday in Indianapolis with the resignation of Joseph N. Weber, who told delegates his physical condition would not permit him to accept the position, "even for one more year."

The declaration was made on the first day of the organization's 45th annual convention, Monday through Friday. Mr. Weber remarked of his resignation: "No statement of my whole life has been so hard to make—I have grown up with the AFM." On Wednesday Mr. Weber was voted a permanent specially created post of "technical adviser" at $20,000 a year.

Petrillo Favored

James C. Petrillo, head of the Chicago federation and stormy petrel of musicians' labor politics for many years, appeared likely to succeed Mr. Weber at the elections on Thursday, as this issue went to press. Leaders of the federation, before and during the convention, had indicated a "draft-Petrillo" movement.

Highlight of the convention speeches was that by William Green, president of the American Federation of Labor, who assailed the entrance of Italy into the European War, and who supported material aid by America to the Allies.

The convention unanimously resolved allegiance to the United States Government and opposition to subversive movements. It pledged $5,000 to the American Red Cross.

Late Wednesday the convention indorsed the Neely anti-block booking bill "or any substitute." Pleas were made from the floor to continue lobbying efforts in Washington to maintain WPA music projects.

A resolution calling on AFM members to discontinue making all phonograph recordings and electrical transcriptions within 90 days of convention adjournment, until an understanding is reached with recording companies, record distributors and music box operators was referred to the executive committee.

Ninety resolutions were presented up to Wednesday. Elections were to be held Friday.

It was reported on the opening day that 728 locals, in the United States and Canada, were represented.

John H. Goll is president and Abraham Hammerschlag business agent of Indianapolis Local.

IATSE Affiliation Up

The Federation's affiliation with the International Alliance of Theatrical Stage Employees, revision of which had been urged in many musicians' locals before the convention, was expected to be discussed and acted upon.

The Philadelphia situation, in which Local 77 is in the sixth month of a strike against the Warner circuit, and in which national Federation aid has been asked, was also on the agenda.

While Mr. Petrillo, president of the Chicago local and a member of the Federation's executive board, was mentioned up to mid-week as probable successor to Mr. Weber, one other name was discussed by delegates before the elections, that of Fred Birnbach, secretary of the Federation.

IATSE AIMS TO TIGHTEN CONTROL

(*Continued from preceding page*)
ment fund for IATSE members incapacitated by age or infirmity.

23. Amendment of by-laws to provide that local unions insist IATSE emblem be placed on all theatrical equipment constructed and film used within their jurisdiction and on all special props and miniatures used exclusively for making and taking motion pictures, with emblems to be furnished by locals.

26. Constitutional amendment providing charter classification of studio mechanics.

27. Constitutional amendment making Paragraph 3 read: distributor agrees, before filling any vacancy in shipping, inspection or poster department, to notify the union. If a business agent is unable to supply man, the distributor may hire any person of his choosing, providing that person joins the union after a period of employment of 60 days, providing he meets membership requirements.

28. That any employee engaged in making shipments be classified as a shipper.

29. That the general executive board continue to have complete jurisdiction over a "special department," which is still in the experimental stage, and be empowered to make adjustments in structure of Class "B" locals and of IATSE at large.

36. That the general executive board be instructed to formulate new rules governing production contracts, insuring union labor conditions to IATSE members working under contract.

Referred to General Office

Resolutions referred to the IATSE General Office included:

16. That the general executive board be instructed to take steps to secure work afforded by the increasing use of 16mm films and projectors and that IATSE locals co-operate with the General Office in any attempts made to secure such work.

37. That District No. 9 take some action in efforts of Local No. 372, Rapid City, S. D., to negotiate contracts or agreements of any nature with Black Hills Amusement Company, since efforts of the IATSE international representative have met with no success so far.

38. A petition to the president to grant all film exchange employees locals an "A" status.

40. On record in support of a 30-hour week throughout the motion picture industry and that general executive board aid locals in securing 30-hour week in all agreements.

41. That films bearing an IATSE label be processed only in laboratories under contract to the IATSE, and that the IATSE label be issued only to those companies whose films are produced by IATSE members.

46. That IATSE international officers collaborate with officials of Film Technicians Local No. 683 in negotiating a new contract with producers based on conditions of security, thus making effective many years work spent in building up wage scales.

Resolutions Rejected

Resolutions rejected by the delegates included:

43. That the IATSE call upon President Roosevelt, the State Department and Congress to keep U. S. clear of any war involvements, and specifically to prevent by all means the granting of any public or private funds to any warring power.

44. Amendment to Section 16 of Article VII of the Constitution taking away "emergency" powers of the IATSE president and restoring home rule to locals, presented by Local No. 683.

45. Repeal of assessment power in constitution and substituting referendum before assessment.

"WAR BARS WAGE RISE"—PRODUCERS

The quickening European War tempo makes it impossible for producers to sign contracts which increase costs, representatives of Hollywood producers informed those of the Screen Writers Guild, on Monday, in Hollywood. The Guild has been seeking a collective bargaining agreement. Present at the conference were: for the producers, E. J. Mannix, MGM; Jack L. Warner, Warner Brothers; J. R. McDonough, RKO; Cliff Work, Universal; for the Guild, Sheridan Gibney, Charles Brackett, Dore Schary, Mary McCall, Jr., and Leonard Janofsky, Guild attorney.

42. That a per capita tax to IATSE be reduced 25 per cent.

Resolutions passed include:

3. Reaffirming a belief in the honesty and integrity of William Bioff.

14, 15, 20, 21, 25, 30, 48. Indorsing the present administration and work of IATSE president George E. Browne.

18. That all pictures made by IATSE members be projected by IA members.

19. Action toward protection of jurisdiction of the IATSE regarding AFL Circus, Carnival, Fairs and Rodeo International Union, chartered February 19, 1940.

24. A request for help in defeating the Neely Bill (S. 280-H.R. 145) passage in the present Congress (76th session).

31. Enlargement of the IATSE emblem on pictures made by IATSE members to screen size.

32. That the General Executive Board be empowered to promulgate such by-laws, rules and regulations as in its judgment may be deemed proper and expedient, to fine and expel from the IATSE or to otherwise discipline members who engage in subversive activities to the detriment of the IATSE or its affiliates.

33. Condemning the use by the Department of Justice of the Sherman Anti-Trust Act against labor unions and urging all such pending prosecutions be dropped.

34, 39. Offering the U. S. Government the strength and resources of the IATSE to promote a defense program.

47. Rise for minute of silence for the Rev. Father Michael McGuire, St. Viators College, Kankakee, Ill., deceased.

49. Rise for minute of silence for James Lemke, past president, deceased.

50. Thanks to Louisville Locals, Nos. 17 and 163, Mayor, speakers and manager of hotel for efforts making convention "one of outstanding in IA's history."

AGVA Licenses Talent Agents in Five Cities

Even as its national officers were attempting to secure a closed shop contract with the country's largest circuits, the disputed points being under arbitration this week and last in New York, the American Guild of Variety Artists was also licensing talent agencies in various cities as part of its country-wide drive to unionize all sectors of the "vaudeville-variety" field.

The New York office last week announced it had licensed 132 local talent agencies in five cities. They are: 17 agencies, and five associates, in New York; 64 agents in Chicago; 26 agents, and nine associates, in Los Angeles; and five agents and one associate, in Montreal. It was also said by the New York office that applications from eight agents and four associates in New York, were being considered.

The licenses provide for limitation of agents' commissions to 10 per cent, and for their agreement not to service non-AGVA members.

TMAT Denied International Charter by AFL Council

The American Federation of Labor executive council last week denied the application of the Theatrical Managers, Agents, and Treasurers' Union for an international charter and directed that it organize only managers and agents in Greater New York.

George E. Browne, president of the International Alliance of Theatrical Employees, admitted the treasurers' part of the organization into the alliance several months ago, and opposed the TMAT request for a greater jurisdiction and their claim that his union infringed their province.

The TMAT on Monday, in New York, re-elected its national officers, headed by president Saul Abraham. They also approved two constitutional amendments, one to allow deletion of all references in the union's literature to the treasurers, and the other to eliminate the "motion picture division" which for months has also desired to join the IATSE.

At the IATSE convention in Louisville, last week, managers of the TMAT motion picture division were refused a charter.

Candy Counter Unions

Unionization of candy counter employees is being sought by the Retail Clerks' Union, of the American Federation of Labor, in Chicago. According to Max Caldwell, head of the city's local, contracts have been submitted to larger circuits, demanding an $18.50 minimum for men, and a $16.50 minimum for women.

New York's projectionist's local, 306, and the Independent Theatre Owners Association, of that city, are expected to confer on wages and working conditions, following a request for such a conference, by the ITOA, last Wednesday, to the local's executive board. The projectionists are now operating under a contract with the ITOA, obtained several months ago.

All film companies and theatres in the New York area have been requested by the Photo Employees Union, Local 21314, to give their photographic work to unionized reproduction firms. Listed as recognized by the union are photo work firms such as Apeda Studios, and Arrow Photo Service. The union has asked other film industry unions for cooperation.

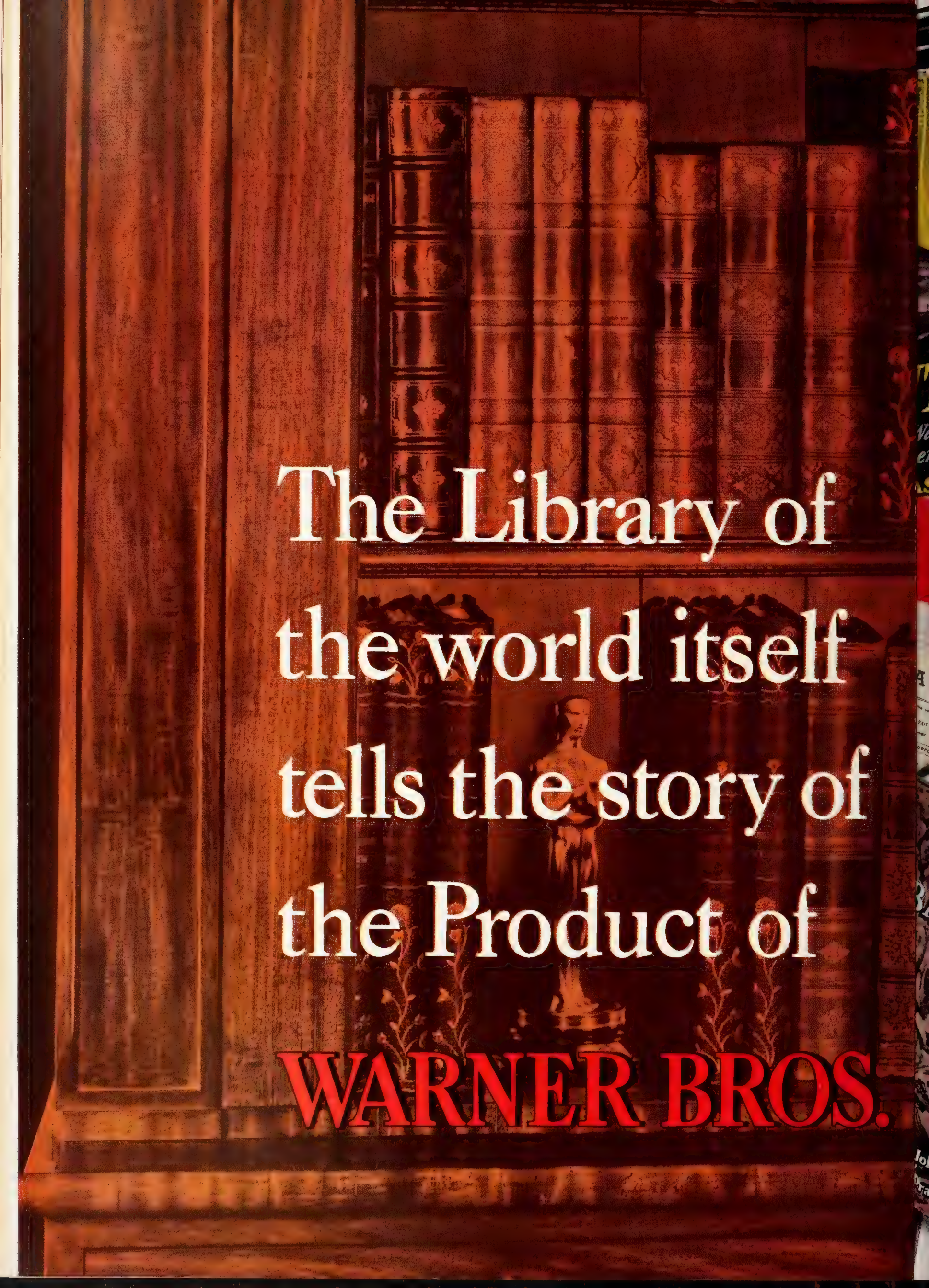
Projectionists in Scranton, Pennsylvania, have been occupied in recent weeks by a dispute between the regular American Federation of Labor projectionists' union and a C.I.O. organization, members of which, the AFL union claims, have been hired by some local exhibitors who refused to renew AFL contracts. The matter is before the local National Labor Relations Board office.

Hays Republican Delegate

Will H. Hays, president of the Motion Picture Producers and Distributors of America, will represent the Seventh Indiana District, at the Republican National Convention, in Philadelphia, late this month. Mr. Hays was campaign manager for Warren Gamaliel Harding, Republican President and predecessor of Coolidge, and he served as Postmaster General in the Harding administration.

for 1940, 1941 and beyond

A Program that will endure as the industry standard from now on


The Library of
the world itself
tells the story of
the Product of
WARNER BROS.

CAPTAIN HORATIO HORNBLOWER

BY C. S. FORESTER

Mr. Skeffington

a novel by

Elizabeth

THE HOUSE ON THE HILL

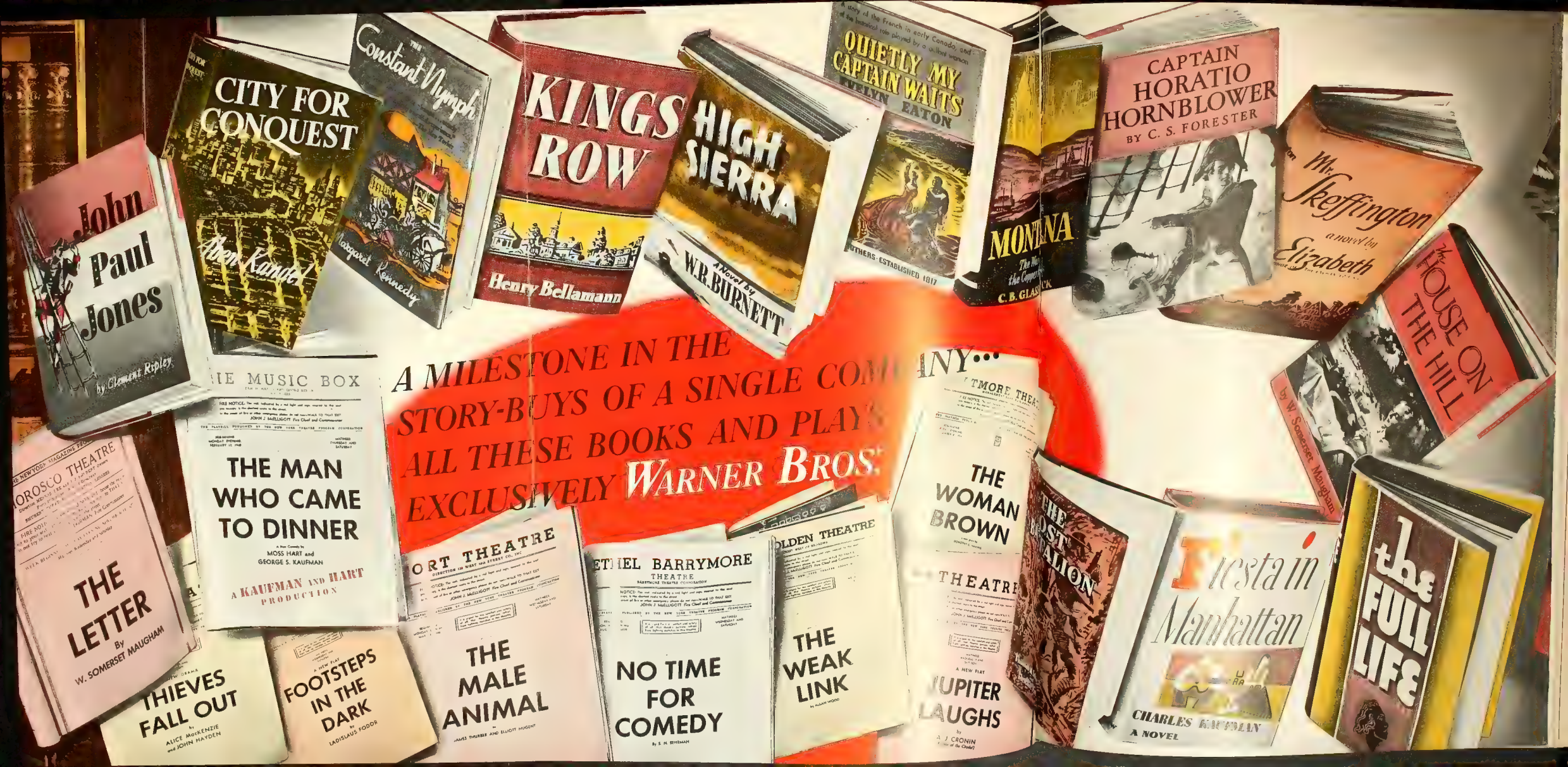
by W. Somerset Maugham

Fiesta in Manhattan

CHARLES KAUFMAN

A NOVEL

the FULL LIFE


A MILESTONE IN THE
STORY-BUYS OF A SINGLE COM NY...
ALL THESE BOOKS AND PLAYS
EXCLUSIVELY WARNER BROS.
John Paul Jones
by Clement Ripley
CITY FOR CONQUEST
Aben Kandel
The Constant Nymph
Margaret Kennedy
KINGS ROW
Henry Bellamann
HIGH SIERRA
A Novel by W.R. BURNETT
QUIETLY MY CAPTAIN WAITS
EVELYN EATON
MONTANA
C.B. GLASCK
CAPTAIN HORATIO HORNBLOWER
BY C. S. FORESTER
Mr. Skeffington
a novel by Elizabeth
The HOUSE ON THE HILL
by W. Somerset Maugham
THE MUSIC BOX
THE MAN WHO CAME TO DINNER
A New Comedy by
MOSS HART and GEORGE S. KAUFMAN
A KAUFMAN AND HART PRODUCTION
THE LETTER
By W. SOMERSET MAUGHAM
THIEVES FALL OUT
by ALICE McKENZIE and JOHN HAYDEN
FOOTSTEPS IN THE DARK
by LADISLAUS FODOR
THE MALE ANIMAL
by JAMES THURBER AND ELLIOTT NUGENT
NO TIME FOR COMEDY
by S. N. BEHRMAN
THE WEAK LINK
by ALLAN WOOD
THE WOMAN BROWN
A NEW PLAY
JUPITER LAUGHS
by A. J. CRONIN
THE LOST BATTALION
Fiesta in Manhattan
CHARLES KAUFMAN
A NOVEL
The FULL LIFE

JANUARY HEIGHTS
By POLAN BANKS

TO THE BOO
THESE SCRIP
CERTIFIED T
THE PREPARE
AMASSED BY

SHOOTING SCRIPT
SANTA FE TRAIL
Property of
WARNER BROS. FIRST NATIONAL STUDIO
BURBANK, CALIF.

THEY DIED WITH THEIR BOOTS ON
The life and true adventures of John Wesley Hardin, most brazen and fearless of Texas bad men
THOMAS RIPLEY

SHOOTING SCRIPT
FOUR MOTHERS
WARNER BROS. FIRST NATIONAL STUDIO

SHOOTING SCRIPT
AMAZING STORY OF SERGEANT YORK
Property of
WARNER BROS. FIRST NATIONAL STUDIO
BURBANK, CALIF.

THE MORTAL STORM
Danger Signal
Phyllis Bottome

SHOOTING SCRIPT
TUGBOAT ANNIE SAILS AGAIN
Property of
WARNER BROS. FIRST NATIONAL STUDIO
BURBANK, CALIF.

SHOOTING SCRIPT
HONEYMOON FOR THREE
Property of
WARNER BROS. FIRST NATIONAL STUDIO
BURBANK, CALIF.

SHANGHAI
BY
SOMERSET MAUGHAM
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HAPPINESS
Ladies' Home JOURNAL
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WARNER BROS. FIRST NATIONAL STUDIO
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Vice-President in Charge of Production



HAL B. WALLIS
Executive Producer

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ANN SHERIDAN


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COURTESY PA


ROSALIND RUSSELL
COURTESY M-G-M


HUMPH BOGA


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ALA HAL


DENNIS MORGAN


ROSEMARY LANE


EDDIE ALBERT


CLAUDE RAINS


GALE PAGE


DONALD CRISP


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RONALD REAGAN


GEORGE TOBIAS


JAN WYM

Because of the genuine good that

the offerings here presented are certain

to bring to the motion picture as

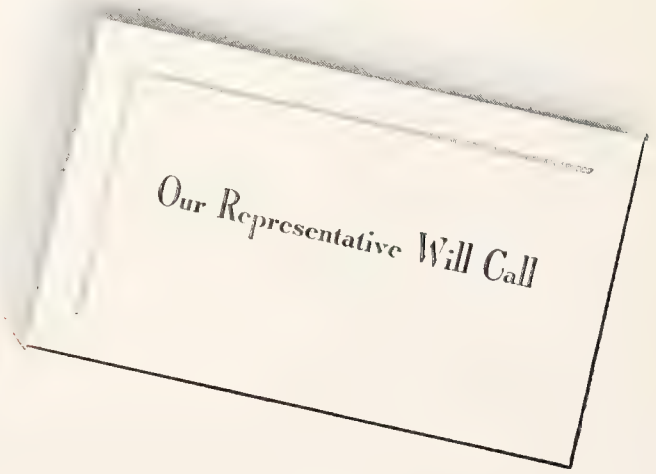
an institution and an investment

WARNERS

are gratified to be their sponsor

* Action

† Showmanship



The material here presented is an indication of the motion pictures which, allowing for the exigencies of production, we contemplate for the season 1940-41.

WARNERS, COLUMBIA AND REPUBLIC WIND UP 1940 CONVENTION SEASON

Patriotic Theme Stressed at Warner Pittsburgh Session; Columbia Sets Five Dates for Summer Releases

This week the 1940 convention season was completed and sales policies set with Warner Brothers holding a convention in Chicago, the second of two regionals; Columbia meeting for the second session in Atlantic City and Republic having its fourth and final regional convention in New York.

The Warner Brothers product for the 1940-41 season, totalling 48 features and two specials, was announced at the first session held in Pittsburgh last weekend. The story appeared in MOTION PICTURE HERALD, June 8th on page 17.

The Columbia product announcement of 44 features, 16 westerns and four serials also was made last week and appeared on page 15 of the HERALD.

Republic's 1940-41 list of product with 58 features was published on page 37 of the issue of June 1st.

Warner Brothers Meet In Pittsburgh, Chicago

Following the three-day meeting in Pittsburgh this week, Warner Brothers will conclude the convention season in Chicago June 17th to 19th. The Chicago convention will be attended by the southern and western sales staffs. Representatives from the east and Canada were at the Pittsburgh meeting which opened Monday.

Maj. Albert Warner, vice-president and treasurer of Warner Brothers, at the opening of the convention said, "There is no place in the organization of Warner Brothers or of any other patriotic American business for Nazis, Fascists, Communists, fellow-travelers or followers of any other 'ism.' Loyalty to Americanisms and the American flag comes first."

Last week Harry M. Warner, president, denounced subversive elements in the United States in an address to 6,000 studio workers and others in California. See page 32.

In an address to the convention—Joseph Hummel, foreign sales executive, said Harry Warner had cabled the Brazilian Government offering to turn over the entire receipts in that country of "Confessions of a Nazi Spy" to the Red Cross if Brazil would consent to the showing of the film which has been held up by the censor for many months.

Gradwell L. Sears, general sales manager, outlined the new season's product to the 200 convention delegates, including the sales force, theatre men and executives from the home office. Special screenings of "The Sea Hawk" and "All This and Heaven Too" were held.

Through special booking arrangements made by Harry Seed, local exchange manager for Warners four downtown Pittsburgh theatres played Warner films.

Other speakers on Monday were Joseph Bernhard, president and general manager of Warner Brothers Circuit Management Corporation; Leonard Schlesinger, assistant general manager of Warner Brothers Theatres, and Samuel Schneider, home office executive.

Telephone Conference Held

On Tuesday S. Charles Einfeld, director of advertising and publicity—and Mort Blumenstock, publicity and advertising manager outlined administration and publicity plans for the 1940-41 product. Norman Moray spoke on the new short subject program.



Mort Blumenstock, Charles Einfeld, Major Albert Warner, Gradwell Sears and Carl Leserman conclude a session at the Warner regional convention in Pittsburgh.

By means of a special transcontinental telephone hook-up H. M. Warner; Jack L. Warner, vice-president in charge of production and Hal B. Wallis, executive producer, addressed the convention delegates.

Carl Leserman, assistant to Mr. Sears, announced that Ed Schnitzer, eastern district manager, won third prize in the Sears Drive. Awards were made to Mr. Schnitzer and the following branch managers in his district; J. Roger Mahan, New Haven; Norman Ayers, Boston; Charles Rich, Buffalo (just appointed Cleveland manager): Sam Lefkowitz, New York and Paul Krumenacker, Albany.

The delegates were greeted by editorials in the daily newspapers, a page advertisement bought and signed by independent exhibitors, banners and "Brother Orchid" cutouts and stickers. Promotional angles were directed by Joe Feldman and James Totman of the local office, in collaboration with Dick Hyland of the New York office.

The Pittsburgh *Press* in an editorial Monday titled "The Screen Helps America" commended Warners Brothers for their work in promoting Americanism and exposing fifth column groups.

Theatre Executives Return

After the first day of the three-day convention the theatre executives returned to their offices.

Warner executives who will be present at the Chicago meeting include: Gradwell L. Sears, general sales manager; Charles Einfeld, director of advertising and publicity; Carl Leserman, assistant general sales manager; Mort Blumenstock, in charge of advertising and publicity in the east; Ben Kalmenson, southern and Western sales manager; Roy T. Haines, eastern and Canadian sales manager; Norman H. Moray, short subjects sales manager; Arthur Sachson, distribution executive; Al Schwalberg, supervisor of exchanges. Also from the home office will be: Mitchell Rawson, Sid Rechetnik, Gil Golden and Lee Blumberg, of the publicity department; and Joe Kelly of the playdate department.

The sales force attending will include: Fred M. Jack, Southern district manager with headquarters in Dallas, Texas, and his contingent:

ATLANTA; R. L. McCoy, branch manager, and salesmen, J. H. Black, H. R. Kistler, F. H. Rudolph, B. C. Weil, and Jack Goldsmith, publicity representative.

CHARLOTTE; J. A. Bachman, branch manager, and salesmen, Dean S. House, H. H. Jordon, H. Keeter.

DALLAS; Doak Roberts, branch manager, and salesmen, Byron Adams, Paul M. Backus, Henry G. Krumm, Hiram Parks, W. O. Williamson, Sr. and Wm. Lewis, publicity representative.

NEW ORLEANS; L. Conner, branch manager, and salesmen, J. D. Jernigan, P. L. Spindler.

OKLAHOMA; J. O. Rohde, branch manager, and salesmen, W. C. Blackstone and J. W. Loewe.

Rud Lohrenz, Midwest District manager, with headquarters in Chicago, and his contingent:

CHICAGO; T. R. Gilliam, branch manager, and salesmen, B. Allen, R. C. Herman, George Weinberg, B. Goldman, Max Roth, and F. Barto, publicity representative.

INDIANAPOLIS; Fred Greenberg, branch manager, and salesmen, C. W. McKean and R. S. Schrader.

MILWAUKEE; R. T. Smith, branch manager, and salesmen, N. S. Bieringer and S. G. Honeck.

MINNEAPOLIS; C. K. Olson, branch manager, and salesmen, Myron B. Adcock, Wm. Grant, Ernie Hill, Chas. Jackson, E. D. Perkins and Leon Dizon.

James Winn, Prairie District Manager with headquarters in Kansas City, and his contingent:

DES MOINES; A. W. Anderson, branch manager, and salesmen, J. M. Beatty, L. L. Wells and Paul Walsh.

KANSAS CITY; W. O. Williamson, Jr., branch manager, and salesmen, E. M. Block, Russell Borg, W. Don Woods, Harry Gaffney and M. Rubinger, publicity representative.

MEMPHIS; Homer Hisey, Manager, and salesmen, J. A. Carruth and A. W. Moore.

OMAHA; Sid Rose, branch manager, and salesmen, F. J. Hannon and Leon Mendelson.

ST. LOUIS; Hall Walsh, branch manager, and salesmen, Lester N. Bona, W. K. Gleason, James Hill and D. J. Edele.

Henry Herbel, West Coast District manager with headquarters in Los Angeles, and his contingent:

DENVER, E. A. Bell, branch manager, and salesmen, W. A. Haefliger and R. P. Jamison.

LOS ANGELES; W. E. Callaway, branch manager and salesmen, J. D. Burden, J. N. Howland, C. T. Charack, and Sam Clark and M. Weiser, publicity representatives.

PORTLAND; V. Stewart, branch manager and salesmen, M. F. Keller and T. M. McDougald.

SALT LAKE CITY; Wm. F. Gordon, branch manager, and salesmen, M. H. Gustaveson, Keith K. Pack and Charles Saphro.

SAN FRANCISCO; Al Shmitken, branch manager, and salesmen, S. E. MacDonald, W. C. Wheeler and Al Oxtoby.

SEATTLE; Wm. Shartin, branch manager, and salesmen, Art Gollogon and C. W. Young.

Second Columbia Regional Held in Atlantic City

On Tuesday Columbia Pictures opened its second sales meeting at the Ritz Carlton hotel, Atlantic City. Over 100 delegates from the home office and sales staffs of 16 branches in the mid-west, southern and eastern divisions

(*Continued on following page*)

REPUBLIC HOLDS FOURTH REGIONAL

(*Continued from preceding page*)

were present at the sessions which ended Friday.

At the first of the two regionals, held in Chicago, it was announced that five of the most important pictures will be released between June 15th and September 15th. The films are "Arizona," "Howards of Virginia," "He Stayed for Breakfast," "It Happened in Paris" and "Before I Die."

Rube Jackter, assistant sales manager, announced the awards for the Central, Midwest and Western divisions during the recent Montague Fifteenth Anniversary Campaign.

Prize winners were:

Central Division: C. D. Hill, St. Louis; Midwest Division: Phil Dunas, Chicago; and Western Division: W. C. Ball, Los Angeles.

Omaha, J. H. Jacobs, manager; E. Dunas, F. Horn, J. Zide, R. Adler. Los Angeles, W. C. Ball, manager; H. Wineberg, S. Fisher, H. M. Lentz, N. Newman, J. De Costa, L. Beckner. Des Moines, M. H. Evidon, manager; M. Goodman, A. B. Leak, O. Miller. Chicago, P. Dunas, manager; F. J. Flaherty, T. Greenwood, I. S. Joseph, C. Phillips, M. Delano, H. Couston. Minneapolis, H. J. Chapman, manager; A. L. Aved, D. H. Conley, I. Marks, M. E. Mazur, M. W. Sgutt, W. Evidon, B. Landy. St. Louis, C. D. Hill, manager; J. Bradford, C. S. Ferris, L. A. LaPlante, R. Mortenson, H. J. Buschmann.

St. Louis, Russell Mortenson, Herbert Buschmann; Omaha, Robert Adler, Des Moines, Orville Miller.

James Dailey, San Francisco; 4th Place: William Kassel, Chicago; Leroy Purdy, St. Louis; Jack Earley, Detroit; Earl Gingrey, Indianapolis.

Promotions Announced

Mr. Jackter also announced several promotions: Sam Cramer, from Accessories manager to salesman at the Denver exchange; Orville Miller, from book and office maanger to salesman at Des Moines. The following men were added to the Columbia personnel: William Kahl, Chicago; Mr. Shackleford, Kansas City; Fred Horn, Jack Tigue, Omaha and Norman Newman, Los Angeles.

Mr. Cohn told the delegates that "now is the time to prove our faith in ourselves and in our American institutions if we are to survive the horror and hell that ravages Europe today."

The home office contingent, headed by Jack Cohn, vice-president of Columbia Pictures Corporation, and A. Montague, general sales manager, arrived Monday for the Atlantic City convention. Among the home office executives attending the meeting in addition to Mr. Cohn and Mr. Montague, were R. Jackter, A. Schneider, N. B. Spingold, J. McConville, L. Astor, L. Weinberg, M. Weisfeldt, M. A. Bergman, L. Jaffe, H. C. Kaufman, M. Grad, M. Wormser, G. Josephs, W. Brennan, B. Zeeman, V. Borrelli, J. Freiberg, S. Raisler, T. McCue, I. Sherman, L. Malamed, A. Seligman, F. McGrann, A. Sherman, J. Segal, C. Roberts, A. Picker, and foreign representatives Joseph Friedman, Managing Director of England, A. M. Noye of Brazil and H. Prosdocimi of Panama. Also attending were:

NEW YORK: district manager Nat Cohn; managers S. Tra and I. Wormser; salesmen, J. Sokoloff, S. Schussel, J. Wenisch, M. Fraum, E. Helouis, S. Feinbloom.

NEW HAVEN: branch mgr. T. F. O'Toole, salesmen, B. J. Lourie, S. Swirsky.

BOSTON: branch mgr. I. H. Rogovin; salesmen, E. Cohen, S. Simons, C. Myshrall, H. Olshan, J. Wolf, A. Barry.

ALBANY: branch mgr. J. Miller; salesmen, E. Hochstim, J. Armm, M. Cohn, S. Goldberg.

BUFFALO: branch mgr. P. Fox; salesmen, G. H. Ferguson, J. Bullwinkel, N. Marcus, C. Harter.

PHILADELPHIA: branch mgr. H. E. Weiner; salesmen, J. Schaeffer, D. Korson, J. Engel, M. Goldstein, L. H. Wurtele.

WASHINGTON: Mid-East division mgr. S. A. Galanty; salesmen, O. D. Weems, J. B. Walsh, C. A. Wingfield, B. Caplon, J. Kuschner.

PITTSBURGH: branch mgr. A. H. Levy; salesmen, S. Sugerman, J. Gins, S. Goldberg, G. Tice, J. Kohler.

CINCINNATI: branch mgr. A. S. Moritz; salesmen, C. R. Palmer, H. W. Rullman, L. E. Davis, P. Niland, J. A. Curran.

CLEVELAND: branch mgr. L. Zucker; salesmen, M. Glick, J. Share, O. Bloom, G. S. Vojae.

ATLANTA: Southern Division Mgr. S. Moscow; branch mgr. W. W. Anderson; salesmen, B. A. Wallace, U. T. Koch, E. B. Foster, J. S. Laird.

MEMPHIS: branch mgr. J. J. Rogers; salesmen, H. Kohn, T. B. Haynes, H. A. Chrisman.

NEW ORLEANS: branch mgr. H. Duvall; salesmen, J. Winberry, J. J. Fabacher, R. A. Kelly.

DALLAS: branch mgr. J. B. Underwood; salesmen, H. Craver, W. L. Penn, J. L. McKinney, A. M. Whitcher, L. Wilkes.

OKLAHOMA CITY: branch mgr. C. A. Gibbs; salesmen, J. A. Smith, S. Gibbs, J. P. Hudgens.

CHARLOTTE: branch mgr. R. J. Ingram; salesmen, G. Roscoe, R. D. Williamson, C. Patterson.

UNUSUAL RIGHTS SET ON "STORM"

Metro-Goldwyn-Mayer in purchasing the serial rights to Phyllis Bottome's "The Mortal Storm" also has obtained the right to supply the serialization free to a number of metropolitan newspapers in the United States and Canada, which had settled terms for purchasing the story. According to the company it marks the first time that a story set for purchase by newspapers has been turned over to them without charge. Another unique feature of the deal, it is said, is that newspapers will be permitted to set direct from the text of the novel. MGM's film version, starring James Stewart and Margaret Sullavan, will be nationally released this week.

Fourth Republic Regional Held in New York

After meetings in San Francisco, Memphis and Chicago, Republic completed this week its 1940 circuit of conventions with a two-day meet, on Tuesday and Wednesday in New York at the Park Central Hotel.

Those attending the eastern regional sales meeting were M. E. Morey, of Boston; Sam Seletsky, of New Haven; Herman Gluckman and Morris Epstein, of New York; Max Gillis, of Philadelphia; Sam and Jake Flax, of Washington; James H. Alexander, Geo. Collins and Sam Fineburg, of Pittsburgh; Geo. H. Kirby, of Cincinnati; Sam Gorrell, of Cleveland; Nat Lefton, Ohio franchise holder; Sam Seplowin, of Detroit; Jack Bellman of Buffalo, and Arthur Newman, of Albany.

From the home office: James R. Grainger, president; Walter Vincent, chairman of the Board; Morris Goodman, vice-president in charge of foreign sales; G. C. Schaefer, vice-president and general manager; John J. O'Connel, treasurer; Si Borus, Contract department head, and David B. Whalen, director or advertising and publicity.

On Tuesday night, Republic entertained the delegates and home office representatives with a cocktail party and beefsteak dinner at the New York Athletic Club.

The Chicago meeting was concluded Friday, June 7th. Managers, salesmen and bookers from Chicago, Milwaukee, Indianapolis, Minneapolis, Des Moines, Omaha, St. Louis and Kansas City branches were present, as well as company executives. A cocktail party held Thursday night was attended by the delegates and circuit and theatre executives in the Chicago territory. Among those present were John Balaban, Jules Ruben, Great States Theatres and Edward Silverman, Essaness Theatre Circuit.

Other 1940-1941 Product News

R. M. Gillham, director of publicity and advertising of Paramount, has announced the appointment of the following special force of eight resident advertising consultants: Don Chambers, Boston; William Broker, Philadelphia; J. Maxwell Joice—Cleveland; Clinton Bolton, Atlanta; Bill Landsburg, Kansas City; Carl Kreuger, Chicago; Jack Daily, Dallas and Ralph Ravenscroft, Los Angeles. The new force will begin activities about July 1st. Alec Moss, home office advertising manager, will coordinate the activities.

"It will be the duty of these men," Mr. Gillham said, "to consult with and assist in every way the local exhibitors in their respective territories in order to secure the maximum box office results from each of the designated top-bracket Paramount pictures as they are released."

An arrangement has been made with George Pal, Hungarian producer, to make a series of six short subjects using puppets which will be set for each motion. The series, to be called Merry Models, will be made in color.

Robert Benchley plans to make six short subjects for Paramount release at the Eastern Service Studio. He will be assisted by Leslie Roush, director and Justin Herman, adaptor.

Cecil B. DeMille has announced that color will be used on all three pictures which he will produce in the next two years for Paramount release.

Robert Sherwood (not the playwright) has concluded a one-picture deal with Columbia for the release of "Legacy" to be made by Robert Sherwood Productions, Inc. The film, based on a novel by Charles Bonner, will star Warner Baxter. Gordon S. Griffith will be production manager.

W. Ray Johnston, president of Monogram, said in Hollywood that the company has set definite starting dates for 19 features between June and September.

Scott R. Dunlap, in charge of production, has announced that Keye Luke, youthful Chinese actor, has been signed to play the male lead in a series of detective stories written by Hugh Wiley.

George W. Weeks has announced that production of the first of a series of eight westerns for Monogram will begin on June 17th.

The distribution of Producers Releasing Corporation films will be handled in the United Kingdom by Pathe Pictures, Ltd. The agreement was signed by William J. Gell, managing director of Pathe and negotiated by Leon Fromkess, foreign manager of Producers Releasing Corp. The complete schedule of 20 pictures for 1940-41 is covered.

Harry Rathner, president of the Releasing Corp., has been conferring on the West Coast with Sigmund Neufeld, production chief.

Lyric Pictures, Inc., plans a series of 12-two reel operatic shorts. The first scheduled is "The Barber of Seville," to be followed by "Tannhauser." The Los Angeles Philharmonic Orchestra will be used. Production of a feature length "Martha" is to begin in August. Columbia will release the shorts and the feature.

Al Christie plans to produce from two to four films this season in New York.

87% GAIN IN INCOME REPORTED BY UNIVERSAL, HALF YEAR NET $1,381,002

Profit for Second Quarter Announced at $920,370 by Cowdin; Reserve Fund Increased to $8,000 a Week

Continuing its progress of the last two years, Universal Pictures Company, Inc. earned a net profit of $920,370 in the second quarter ended April 27, 1940, before Federal income taxes and special amortization reserve, J. Cheever Cowdin, chairman of the board, announced Friday, June 7th, in New York. This compares with a net profit, similarly computed, of $581,587 in the corresponding quarter of last year and a net loss of $199,487 in the second quarter two years ago.

$641,424 Gain for Half Year

For the first half of the fiscal year, net earnings on the same basis amounted to $1,381,002, a gain of $641,424 or 86.73 per cent, compared with $739,578 in the first half of last year, Mr. Cowdin said. In the corresponding period two years ago, the company had a net loss of $588,285.

With reference to the special amortization reserve of $5,000 a week, which was announced when the first quarter results were published, Mr. Cowdin said in a report to stockholders:

"Since then developments in world markets have further complicated and restricted our foreign business and have added to the uncertainties of the business for the immediate future. As a result the management has increased the amount of this reserve to $8,000 a week retroactive to the start of the fiscal year. Further changes in these reserves will be made from time to time as the necessity appears."

After provision for this reserve of $8,000 a week, amounting for the 26 weeks to $208,000, net earnings for the first six months, before Federal income taxes were $1,173,002.

Operating with lowered rates of exchange, the dollar volume of Universal's foreign business during the first six months of the fiscal year was slightly ahead of the corresponding period a year ago, Mr. Cowdin said, adding that in terms of foreign currencies the increase was much more substantial.

9,700 Contracts

"It is important to note the strides which the company has made in the domestic field," Mr. Cowdin continued. "Through the policy of the sales organization, together with continued improvement in the Universal's product, the company has been able to close over 9,700 contracts in the domestic market for 1939-1940 product as compared with 8,400 contracts secured for 1938-1939 product."

Some 18 months ago, Mr. Cowdin said, the management undertook to re-arrange its affairs and operations to enable the company to cope with conditions that might result from war. As a result, he said, "we now have every expectation that starting September 1st of this year, the company will receive sufficient income from its domestic operations to continue to improve its position."

The company's financial position further improved during the period, there having been a net reduction of $1,381,745 in bank loans and an increase of $1,163,257 in net working capital. During the current quarter, the reduction of bank loans has continued until as of June 1st they aggregated $1,050,000.

The studio, Mr. Cowdin said, is well advanced on production, the last picture of the 1939-1940 period being scheduled to start within 10 days. "It is confidently expected to complete the program within the budget alloted to it and on time, and plans to have one-third of the new season's product completed when deliveries are scheduled to start," it was said.

KUYKENDALL ASKS AID OF INDUSTRY

At a meeting in New York on Wednesday, June 5th, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, asked representatives of every phase of the motion picture industry to offer wholehearted assistance and cooperation to the government in its plans for national defense.

In a message sent to some 9,000 theatres Mr. Kuykendall said, ". . . in order that we may do our part in keeping the public informed with governmental plans and activities along this line, I earnestly urge that every newsreel containing such information be given a full and complete showing at each performance, with the object of showing our determination that we be kept out of the terrible conflict that is now going on."

Foreign Market Cited

Discussing the war's effect on the industry, Mr. Cowdin said: "We must recognize that the American motion picture business has been most severely affected and is still facing very serious problems. The business, in all its elements, ranks as the third or fourth largest industry in America. Enjoying a worldwide market reaching practically every country of the world, the operations of the industry have been based by necessity on serving these markets and on the income derived therefrom.

"The management of your company has full confidence in the ability of the industry generally to meet these problems successfully but it appreciates that this can only be done through the active cooperation of all the elements of the business whether they be management, securityholders, employees, labor, distributors, stars, producers, directors, writers, exhibitors or the motion picture public."

"Developments in the world markets have further complicated and restricted our foreign business and have added to the uncertainties of the business for the immediate future. As a result the management has deemed it prudent to increase the amount of the above-mentioned reserve to $8,000 per week, retroactive to the start of the fiscal year. Further changes in these reserves will be made from time to time as the necessity appears."

Foreign Dollar Volume Advances

In further explanation of foreign operations, Mr. Cowdin said that operating with lowered rates of exchange, the dollar volume of Universal's foreign business during the first six months of the current fiscal year was slightly ahead of the corresponding period a year ago, amounting to $4,610,850, as compared with $4,584,855, an increase of .56 percent, and an increase of 22.61 percent over the corresponding period two years ago. In terms of foreign currencies such business of course showed a much more substantial increase over the previous years," adding:

"The expansion of the business in Great Britain, achieved by our distributor General Film Distributors, Ltd., has contributed substantially to the increase in our foreign operations throughout the period. The market in Great Britain is second only to that in the United States and constitutes roughly one-half of our normal foreign business. The growth of British revenues is shown in the following three-year comparison:

Six months ended	
April 27, 1940	£572,896
April 28, 1939	£423,038
April 30, 1938	£298,875

"The loss in dollars to Universal from the decline in exchange rates is well illustrated in the British market. Had it been possible to convert pounds into dollars this year at the rate prevailing a year ago, the dollar volume of the company's British business would have been $349,850 greater than was actually the case.

"Our Canadian distributors, Empire Universal Films, Ltd., have shown a substantial increase in volume of business done during the period as compared to last year. Such increase has been more than sufficient to offset the depreciation in the Canadian exchange rate.

Domestic Gross Compared

"While our foreign business under present conditions is of course of great importance and concern to us, it is equally important to note the strides which the company has made in the the domestic field, which may possibly be called upon to supply all the dollars needed by the company for its operations. The following table of gross domestic business done during the first half of this year and for each of the last two years, indicates the extent of this improvement:

Six months ended	
April 27, 1940	$8,903,565
April 28, 1939	$7,562,390
April 30, 1938	$5,899,861

"Under the provisions of its charter the company is required to retire 1,500 shares of its first preferred stock during the current calendar year. 750 shares of this stock have already been cancelled and retired and the remaining 750 shares are in the treasury of the company, available for the sinking fund payment due December 31, 1940.

"The management has continued to consider plans for corporate simplication, to which reference was made in the annual report. Current world conditions including the unsettlement of security markets, has of course, complicated this problem. The management, however, expects to continue its efforts in this direction," said Mr. Cowdin.

Declare Loew Dividend

Loew's, Inc., directors last week, in New York, voted a regular quarterly dividend of 50 cents per share on the common stock, payable June 29th, to stockholders of record on June 18th.

Western Electric Dividend

Directors of Western Electric on Tuesday declared a dividend of 75 cents per share on the company's common stock, payable June 29th, to stockholders of record on June 24th.

With the Public Shouting for Laughter.

...timely showmanship presents

SAILOR'S LADY

A Smash Laugh-Hit at the Preview...

It couldn't miss!



NANCY KELLY · JON HALL

in

SAILOR'S LADY

with

JOAN DAVIS·DANA ANDREWS·MARY NASH
LARRY CRABBE · KATHARINE ALDRIDGE
HARRY SHANNON · WALLY VERNON
and "SKIPPER"
the cutest sailor you ever saw!



A 20th Century-Fox Picture

Executive Producer
Sol M. Wurtzel
Directed by Allan Dwan
Screen Play by Frederick Hazlitt Brennan • Additional Dialogue by Lou Breslow and Owen Francis • Original Story by Frank Wead

S I G N A T U R E

20th CENTURY FOX

...nd the Whole Nation Talking "Fleet"











A Smash Laugh-Ad Campaign...

that won't let anyone miss it!

WARNER ACTS AGAINST STUDIO 'SUBVERSIVES'

Company President Urges the Deportation of Nazi and Communist Sympathizers

Harry M. Warner, president of Warner Brothers, last week told a mass meeting of some 6,000 employes and guests assembled in the Crafts building of the Burbank studio that members of "bunds, and Communist, Fascist, Nazi and other un-American organizations" would be dismissed from the company.

The meeting, largest ever held by a single studio, loudly cheered the statement and applauded wildly Mr. Warner's further comment:

"If any person likes those reprehensible foreign doctrines so well, let him go back there. If he hasn't the money, tell him to come in and see me. I would rather use my money to send those persons back than to send 20 ambulances over there for Red Cross work as I did today."

FBI Head Introduced

Declaring that subversive interests were at work in the film industry and that such activities were going on in the Warners' plant, Mr. Warner appealed to the workers to turn over information on "borers from within" to Arthur Cornelius, Jr., local head of the Federal Bureau of Investigation, whom he introduced.

Disclosing the reason for the meeting, to which employes were summoned by him in personal letters, Mr. Warner said:

"We are face to face with a common problem. This is not a problem affecting only money.

"It is a problem affecting life itself. Not only our lives, but our children's lives, and our children's children's lives.

"We cannot be blinded to the dangers confronting us as the people in European countries were before the war.

"There is a steady undercurrent of un-American activity going on in this country, in Hollywood, in our own studio, seeking to deliver all of us to foreign interests.

"I have found in America, in my travels, among the high and the low a feeling that no nation would invade us, no nation would dare attack us. In the interests of our company, I have traveled many times to Europe and found the same attitude existed there before the war.

Cites European Experiences

"Several years ago, the Prime Minister of Denmark told me there was no danger of invasion from his neighbor. I attempted to tell him there was danger from within, not only from without. In Oslo, I found the same thing. In France and in London, it was repeated.

"And history has now proved that a new method of war has come into being. The danger also confronts America.

"The danger comes from within, as well as from without."

Citing reports of Nazi activity in the United States, Mr. Warner continued:

"I would like to see a law passed that all members of un-American organizations be deported, and all citizens of the United States favoring an enemy nation have their citizenship revoked and then be deported to the land to which they are native or of which they are an employe."

After reciting his experiences during the evacuation of children from London last year, Mr. Warner, who left England three days before the war broke out, said:

"I received many threatening and insulting letters upon my return from England last year when I said at a press conference:

"'That which we fought the British to obtain, we will have to fight to retain.'

"That still holds.

"Don't misunderstand me. I don't want war! I hate it as no other man!

"But—at my age—I would not hesitate to join up and fight to my utmost if our good neighbors, Mexico or Canada, were invaded by that devil.

"Juarez" and Shorts Cited

"You may have been wondering why 'Juarez' was made by our studio. We didn't make any money on that picture. We lost on it.

"You may have been wondering why Hal Wallis and Paul Muni made that trip to Mexico to get the story approved.

"We knew that Communism, Nazism and Fascism were making great moves in this part of the world.

"We made that picture to show the people down in Mexico that some one had given his life that Mexico could be a democratic country.

"We didn't stop that project because we would lose money on it. We didn't consider the financial angle on that picture or on our historical shorts.

"It is a well known fact in the industry that we lose from $25,000 to $30,000 on each of those patriotic shorts.

"But we tell our producers and our investors that that is the cheapest investment they can allow us to make, even if we do lose money. If we don't succeed in combating this foreign influence, it doesn't matter what we have—it won't be worth anything, anyway."

Persecutions Recalled

Reading reports of Nazi organization work carried on in Los Angeles, Mr. Warner declared emphatically:

"I would rather be killed and see my children buried than to live under conditions those people are trying to create.

"My father and mother lived under such a system; that is the reason they came over here. They left everything in Europe and we started at the bottom over here.

"Every night my brothers and I went on our knees and thanked God my father brought us here."

Recalling the persecutions of minorities abroad, the Warner company head asserted:

"When the first persecution took place in Germany against a people of a certain faith, the mistake was that the world did not rise against any people who attack any minority because they have a faith.

"If that had happened, I would not stand here thinking about the future protection of our children.

"How many of you were asked of what faith you were when you were employed here?

Quotes from Propaganda

At this point Mr. Warner read from a translation of a pamphlet printed some years ago in Germany which attacked Christianity, as well as all other religions, and advocated paganism.

"The world knew of this thing at that time, and did not rise against the oppressors. Now we must all stand together, Catholic, Jew and Protestant.

"We are confronted with a highly organized machine for spreading subversive and alien doctrines. It saddens me to think that otherwise sane thinking Americans are following these leaders.

"It is happening right here in this studio. In the cars on the lot—in my own car—I have found literature on that subject.

"Somebody knew who placed it in the cars and allowed them to do it. It is important to the American government that this be stopped.

"I want you all to turn in the perpetrators of this un-American activity to the government. And here is the man you should tell—Arthur Cornelius, Jr., head of the local Federal Bureau of Investigation."

Mr. Cornelius did not speak and Mr. Warner continued:

"I pray with all my heart that Christianity survives.

"The most beautiful words in the world are those of Christ's:

"'Peace on earth, good will to all men.'

"He didn't say good will to men of a certain faith. He said all men."

On the dais with Mr. Warner were Col. John F. Curry, commander of Hamilton Field; Los Angeles City Attorney Ray Chesebro, and Bryan Foy.

Robert Schless, Warner European manager, spoke briefly, and Olive Ponitz, opera singer, opened and closed the session, held in the studio, with "The Star Spangled Banner" and "God Bless America."

Invited guests included Ralph Wheelwright of M-G-M; Jock Lawrence of Samuel Goldwyn studios; Cliff Work of Universal; Walter Wanger; Fred Beetson, executive vice-president of the Association of Motion Picture Producers; Thornton Sargent and other officers of Fox West Coast; Sol Lesser; Jack Chertok of M-G-M; Anthony Veiller of Paramount; Al Goetz; Mr. and Mrs. Leo Goldsmith of Douglas Aircraft and Jesse Lasky.

Others present were Donald Crisp, Charles Ruggles, Ann Sheridan, George Brent, William Cagney, James Cagney, Pat O'Brien, Anthony Quinn, Jeffrey Lynn, Jane Wyman, Ronald Reagan, Wayne Morris and Herbert Marshall.

"THE SCREEN HELPS AMERICA"

An editorial from the Pittsburgh Press of last Monday said:

"Officials of the Warner Brothers motion picture circuit are meeting in Pittsburgh today in convention, and we therefore take this opportunity to commend them on the work they have been doing for the last three years to promote Americanism and expose influences which have recently come to be recognized under the name of the 'fifth column.'

"The motion picture screen can be a great educator because its appeal is universal. It is particularly important because it reaches, better even than the spoken or written word, those who may be newcomers to America ana who may read or speak little English."

The editorial enumerated many Warner pictures of contemporary bearing, including "Confessions of a Nazi Spy," "The Life of Emile Zola," "Juarez," the patriotic shorts and "The Secret Army," now in production.

Wilkie in "Information"

Wendell L. Wilkie, Presidential aspirant, appeared with the "regulars" of RKO's "Information Please" when another in that series began production Thursday, at the New York 20th-Fox studio sound stage.

APRIL BOX OFFICE CHAMPIONS



Victor Fleming, director.

GONE WITH THE WIND: Presented by Selznick International in association with MGM. Produced by David O. Selznick. Director, Victor Fleming. Screen play, Sydney Howard. Technicolor supervision, Natalie Kalmus. Cast: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Ona Munson, Hattie McDaniel, Thomas Mitchell. General release date not set. Advance price showings began December 16, 1939.



William Seiter, director.

IT'S A DATE: Produced and distributed by Universal. Producer, Joe Pasternak. Director, William Seiter. Screen play, Norman Krasna. Cameraman, Joe Valentine. Art director, Jack Otterson. Cast: Deanna Durbin, Kay Francis, Walter Pidgeon, Eugene Pallette, Cecilia Loftus, Lewis Howard, Samuel S. Hinds, Fritz Feld, S. Z. Sakall, Henry Stephenson, Joe King, Virginia Brissac. Release date, March 22, 1940.



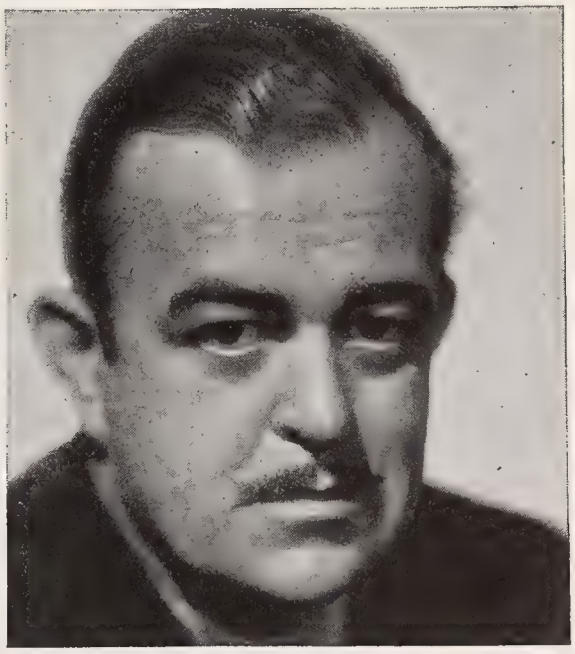
Walt Disney, producer-director.

PINOCCHIO: Produced and distributed by RKO Radio. Producer, Walt Disney. Based on Collodi's immortal story. Supervising directors: Ben Sharpsteen, Hamilton Luske. Sequence directors: Bill Roberts, Norman Ferguson, Jack Kinney, Wilfred Jackson, T. Hee. Animation directors: Fred Moore, Milton Kahl, Ward Kimball, Eric Larson, Franklin Thomas, Vladimir Tytla, A. Babbitt, W. Reitherman. Release date, February 22, 1940.



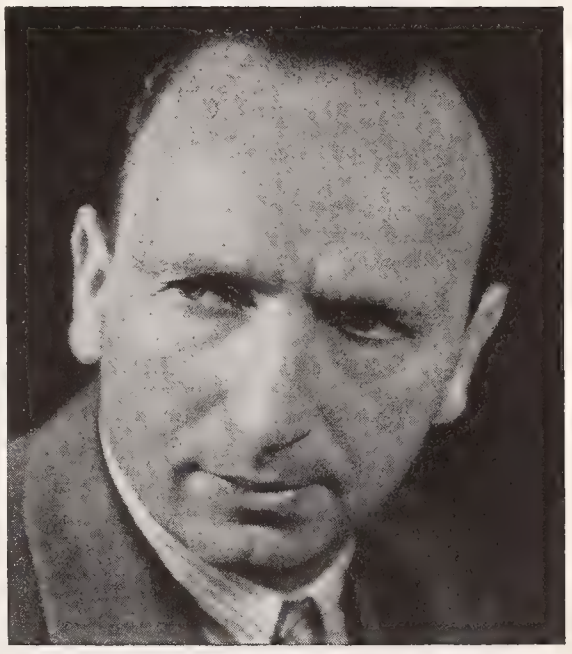
Alfred Hitchcock, director.

REBECCA: Produced by Selznick-International. Distributed by United Artists. Producer, David O. Selznick. Director, Alfred Hitchcock. Screen play, Robert E. Sherwood and Joan Harrison. Adaptation, Philip MacDonald and Michael Hogan. From the novel by Daphne du Maurier. Cast: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson, Nigel Bruce, Reginald Denny, C. Aubrey Smith, Gladys Cooper. Release date, April 12.



Victor Schertzinger, director.

ROAD TO SINGAPORE: Produced and distributed by Paramount Pictures. Producer, Harland Thompson. Director, Victor Schertzinger. Screen play, Don Hartman and Frank Butler. Based on a story by Harry Hervey. Cameraman, William Mellor. Cast: Bing Crosby, Dorothy Lamour, Bob Hope, Charles Coburn, Judith Barrett, Anthony Quinn, Jerry Colonna, Johnny Arthur. Release date, March 22, 1940.



Michael Curtiz, director.

VIRGINIA CITY: Produced and distributed by Warner Brothers. A First National picture. Jack L. Warner in charge of production. Hal B. Wallis, executive producer. Director, Michael Curtiz. Cast: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Frank McHugh, Alan Hale, Guinn Williams, John Litel, Douglass Dumbrille, Moroni Olsen, Russell Hicks, Dickie Jones. Release date, March 23, 1940.

POOR SEASON SEEN FOR SUMMER STOCK

Few Broadway Plays Adaptable to the Summer Trade; Week to Week Bookings

The doldrums experienced by the Broadway stage this past season are expected to react in kind on the summer stock circuit, thus making for less competition from that angle to motion picture theatres. The stock companies have few plums to pick for even some of the better legitimate shows presented in the winter and spring are not considered good material for the summer hinterland trade.

At the close of the Broadway season, although several plays will continue through the summer, only 15 shows had run over 100 performances or more, compared to 22 at last season's close.

Having Considerable Difficulty

The stock companies are said to be experiencing considerable difficulty in lining up their July and August schedules and most are said to be going ahead only with two or three weeks of repertory set. On the other hand, such stars as Ethel Barrymore, Jane Cowl and Ina Claire have plays set that probably will serve them for the entire summer, making one-week stands. Miss Barrymore's vehicle is "The School for Scandal"; Miss Cowl's "Captain Brassbound's Conversion" and Miss Claire's "Biography."

Sylvia Field, Michael Whalen, Millard Mitchell and Viola Roache are taking the lead roles at Denver's Elitch's Gardens, where Arnold Guertler will have his usual 10-week season. George Somnes will direct and his wife, Helen Bonfils, owner of the *Denver Post,* will be a member of the company.

The Amherst, Mass., Theatre has received a subsidy from Amherst College and Harold Kennedy has been engaged as manager. He has Edith Van Cleve slated to direct five weeks, and has scheduled Sylvia Sidney and Luther Adler in "No Time for Comedy" and Donn Cook and John Beal in "Outward Bound" and possibly Ezra Stone in "What a Life." This is one of the theatres Miss Cowl will play.

John Cornell and John Haggott have taken over the Westport Country Playhouse, as they did last season, from its owner Lawrence Langner. They will alternate productions with the McCarter Theatre at Princeton, which will be under the management of Warren Munsell, Jr., whose father is general manager for the Theatre Guild. The Princeton theatre will open with Miss Cowl and will include on its schedule a production of Paul Robeson in "Emperor Jones."

Ruth Gordon has signified her intention of playing a number of Summer theatres in "Here Today."

Proceeds to Charity

Gertrude Lawrence will open the season at Dennis, Mass., in "Private Lives," giving her proceeds for the week to the Allied Relief Fund. Paul Robeson will be seen in "Emperor Jones" in a number of the Summer theatres. "The Weak Link" and "Separate Rooms" are finding a place on several schedules. One of the theatres still to make an announcement is the late Alexander Dean's former stand, at Cohasset, Mass., which probably will be operated by Mrs. Dean. Joe E. Brown will be seen in several places in "Elmer the Great" and Sinclair Lewis will return to playing his "Angela Is 22" in several localities, including Maplewood. Sheila Barrett will make her non-musical stage debut at Clinton, Conn., in a new play, "Some Days You Don't," by Charles Schnee, which Alexander Kirkland hopes to bring to Broadway in the Fall. Erich Von Stroheim has signified his desire to appear in Summer theatres, and Bela Blau is interested in his appearing in "Margin for Error."

Louis Calhern, Haila Stoddard, Florence McGee and Natalie Schafer will be members of the permanent cast at the Buck's County Theatre, New Hope, Pa. This house, operated this season by Theron Bamberger and Kenyon Nicholson, will open with Calhern and Peggy Wood in "The Royal Family" and Lenore Ulrich will appear there in one starring show during the season. Miss Wood will also be seen in a revival of "The Texas Nightingale." "Yes, My Darling Daughter" is another of their planned bills.

"Amphitryon 38" Scheduled

One of the more ambitious of the soon-to-be-made announcements is Walter Hartwig's production of "Amphitryon 38." Hartwig's theatre is at Ogunquit, Me. Cheryl Crawford and John J. Wildberg have taken over the Maplewood Theatre, at Maplewood, N. J., and will open their season with Helen Menken in "Enter Madame."

Melville Burke will again direct at Skowhegan, Me., where the Owen Davises and Arthur Byrons are regular summer residents. One of the more important of their endeavors this Summer will be the production of "The Norths Meet Murder," dramatized by Davis from the *New Yorker Magazine* stories of Richard Lockridge, drama critic of the *The Sun.* This is a property of William Harris, Jr., for Broadway in the Fall. "Life With Father" received its tryout last Summer at the Skowhegan Theatre. (The only other Summer theatre tryout in the history of Summer theatres to have been a hit on Broadway was "The Pursuit of Happiness," which Lawrence Langner presented at his Westport Theatre before Rowland Stebbins did it on Broadway.)

Day Tuttle is taking a sabbatical leave from his accustomed post as co-manager of the Mt. Kisco Playhouse, leaving the work to his colleague, Richard Skinner.

The Equity Class A Summer theatres that have signified their intention of reopening this Summer are: Richard Berger's Municipal Opera Company in St. Louis, Malcolm Atterbury's Tamarack Players at Lake Pleasant, N. Y.; Justus J. Addiss' Chapel Playhouse Players at Guilford, Conn.; William Miles' Berkshire Playhouse Stockbridge, Mass.; Virginia Franke and Walter Davis' Skaneateles Summer Theatre, Skaneateles, N. Y.; Watson Barratt and Victor Payne-Jennings' Summer Stock at Spring Lake, N. J.; John Huntington and Mariam Batista's Cambridge Summer Theatre (Brattle Hall), Cambridge, Mass.; Lydia B. Noble's Montowese Playhouse, Branford, Conn.; Joseph Cortere's Memphis Open Air Co., Memphis; Robert Elwyn's Woodstock Players, Woodstock, N. Y.; Frederick Walker's Mountain Playhouse, Jennerstown, Pa.

More Houses Reopening

Also, Martin Meyers and David Walper's Montclair Theatre, Montclair, N. J.; Henry Levin and Martin Manulis' Bass Rocks Theatre, Gloucester, Mass.; Morgan Farley's Nantucket Players, Nantucket, Mass.; Alexander Kirkland's Summer theatre, Clinton, Conn.; Guy Palmerton's Lake Whalom Playhouse, Fitchburg, Mass.; Charles Coburn's Mohawk Drama Festival, Schenectady, N. Y.; Walter Armitage, who has taken over the County Theatre, Suffern, N. Y.; Alan Grey Holmes' Town Hall Playhouse, Westboro, Mass.; Richard Aldrich's Cape Playhouse, Dennis, Mass.; Philip Carr, Charles Atkin and Kate Holt's New England Playhouse, Ridgefield, Conn.; Julian Olney's Ridgefield Theatre Players, White Plains, N. Y.; Hope Newcomb's Marblehead Summer Co., Marblehead, Mass.

Also, Mrs. Alice J. Tyler's Theatre-by-the-Sea, Matunuck, R. I.; The Oak Bluff's Summer Co., Martha Vineyard, Mass.; Maryverne Jones' Starlight Theatre, Pawling, N. Y.; Royal Stout's Nuangola Players, Nuangola, Pa.; Mary Ann Dentler's Bandbox Theatre, Suffield, Conn.; T. C. Upham's Cape Theatre, Cape May, N. J.; Robert T. Schnitzer's Robin Hood Theatre, Arden, Del.; Nancy Rogers' Casino Theatre, Newport, R. I.; Bela Blau's Deertrees Theatre, Harrison, Me.; and Edward Goodnow and Francis Grover Cleveland's Barnstormers, Tamworth, N. H. In addition to these there are those previously mentioned theatres at Elitch's Gardens, Denver; Skowhegan, Me.; the Buck's County Playhouse at New Hope, Pa.; Westport, Conn.; Princeton, N. J., and Maplewood, N. J.

CLAUSE COVERS WAR—EQUITY

While Summer theatre and Broadway managers are still attempting to insert war clauses in actors' contracts, Actors Equity holds to the theory that the "Act of God or the Public Enemy" clause in its constitution covers any possible American intervention or further effect of a European conflict on the theatre.

If the war has a resultant bad effect on Broadway, managers may appeal to Equity for permission to close shows without liability for salaries.

UA to Distribute Latin Productions

United Artists has set two distribution deals for a total of five Spanish-language productions to be released in the 1940-41 season. The company has acquired the Latin American rights to "Escandalo," which was produced in Santiago, Chile, by Jorge Delano and Emilio Taulis in cooperation with Alfonso Merlet.

Directed by Mr. Delano and featuring several popular native stars, "Escandalo," has been acclaimed in private previews as the best picture ever made in Chile, according to an announcement by United Artists. Its initial public showing will take place in Santiago at a first run theatre within the next few weeks.

The second deal is for a series of four Spanish language pictures to be made by Latin American Productions, Inc., of which Geza P. Polaty is president and supervising producer. The productions will be filmed either in Cuba or Argentina, depending on the background of the stories. Under the terms of the contract, the first picture will be delivered by November 15, 1940.

Opera in Cincinnati

Theatres in Cincinnati again this year will experience outdoor competition from the Summer season of opera at the Cincinnati Zoological Gardens, which opens June 30th and continues through August 10th. It is a civic enterprise usually heavily patronized.



"BOOM TOWN" BOOMING!

We rush into print to tell you, because our undercover scouts tell us, that this great entertainment now in production at the M-G-M Studios is shaping into the most sensational box-office attraction of the year. And remember, "Boom Town" is just one of the life-saving line-up from M-G-M now and all Summer.

CLARK GABLE
SPENCER TRACY
CLAUDETTE COLBERT
HEDY LAMARR

in the hit of the year

"BOOM TOWN"

Screen Play by John Lee Mahin
Based on a Story by James Edward Grant

DIRECTED BY JACK CONWAY

Produced by Sam Zimbalist

A Metro-Goldwyn-Mayer Picture

"In a preceding issue of this publication M-G-M ran an advertisement which incorrectly placed the name of Miss Claudette Colbert. We wish to emphasize that the former advertisement was a misprint and that the correct billing on 'Boom Town' is as you see it here."

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

(The notes on this page were mailed from London May 30th.)

Formby Comedy

John Paddy Carstairs, one of the younger band of British directors, and responsible for the Ministry of Information's "Security Shorts," is to have directorial charge of the next George Formby comedy to be produced at Ealing Studios under the title "Spare a Copper."

Michael Balcon, producer at Ealing, has given Carstairs responsibility for directing Britain's Number One Box Office Star.

Formby's role in the new film will be that of a "war reserve policeman" (an emergency police force, members of which are civilians in ordinary life), who has ambitions, and achieves them, getting in the flying squad.

The setting of the film is post-Munich and pre-War.

Carstairs has been given a commission in the R. A. F. Volunteer Reserve and will probably join the Colors on the completion of the film.

Meanwhile at Ealing Studios British comedian Tommy Trinder is at work on "Sailors Three," which is being directed by Walter Forde.

The Admiralty has collaborated on this film with the loan of Naval equipment, including searchlights, cordite cases, submarine detectors and Naval telephones.

Two in Work

Most active production and distribution company in this country at the moment is Grand National, two of whose units are in full production swing at Worton Hall and Twickenham.

At the former studio director Jack Raymond is making "You Will Remember," in which Robert Morley plays the part of the famous composer Leslie Stuart, among whose works were "Lily of Laguna" and "Little Dolly Daydream," both of which have been recorded for the film by the London Symphony Orchestra.

With Morley in the cast is the distinguished actor-playwright Emlyn Williams, whose role is that of Stuart's life-long friend Bob Slater. Throughout the film the story of Stuart's life with its alternating spurts of poverty and riches, triumph and despair, is told. Through its vicissitudinous range Slater remains the boy of the Manchester streets, sweep, hawker and shoeblack, always loyal friend of the composer.

Dorothy Hyson in the film plays the part of young Ellaline Terriss, wife of actor Seymour Hicks.

Meanwhile at Twickenham the Jack Hulbert-Cicely Courtneidge comedy team are at work on the screen version of the musical show "Under Your Hat," which Maurice Elvey is directing.

The film follows closely the shape and narrative of the stage show which was, it is claimed, written with one eye on ultimate production as a film.

Lew Stone's band provides the musical setting.

"DOCTOR" ILL, FILM IS HALTED

Production has been halted temporarily on "Freedom Radio" which Mario Zampi is producing at Sound City, London, for Columbia release. Clive Brook, playing the role of Hitler's throat specialist, was unable to appear on schedule because of an attack of laryngitis.

Anthony Asquith is directing the film in which Derek Farr, new juvenile, said to be destined for stardom, is prominently cast.

Sales Aid

War conditions have not deterred a leading advertising agency, Erwin, Wasey & Company, from launching a film section. This section which is headed by Frances Phillips, erstwhile of Paramount and Warner Bros., intends to develop the use of the film as a sales aid for the commodities covered by the agency.

Aim of Miss Phillips is that her advertising films shall always have entertainment value.

RKO and MGM

A halt has been called once again to the British production activities of Metro-Goldwyn-Mayer, who have closed down their Denham offices and suspended production of their next film.

Ben Goetz, it is understood, is leaving shortly for New York.

Further plans to extend their British production program have been developed by RKO-Radio and announced here by the company's British chief, Ralph Hanbury. It is intended to make one film at least in which Dannielle Darrieux will star, and to produce another, or more than one, with Michele Morgan.

One or more of the "Saint" series will, in all probability, be produced here as well.

William Sistrom, it is reported, will return to this country to finalise studio and personnel arrangements, and will have with him as collaborator Gregor Rabinovitch.

This production program will be made on an extensive budget commensurate with RKO-Radio Hollywood production.

▽

British National has already started work on "Crooks Tour," the Naughton Wayne-Basil Radford comedy drama, at the recently acquired Rock Studios at Elstree, to follow on "Old Mother Riley" and William Greenwood's "Love on the Dole."

▽

GABRIEL PASCAL is still in Devon shooting exterior sequences on Shaw's "Major Barbara."

▽

ALEXANDER KORDA is currently engaged in casting a final and critical eye over the Somlo production "Old Bill and Son," which was made at Denham for G. F. D. release.

HERBERT MASON is completing work at Teddington on the Brock Williams story "Fingers."

Executives Arrive in New York from London

Ben Goetz, head of Metro-Goldwyn-Mayer production in England, and Robert T. Kane, in charge of Twentieth Century-Fox-British production; Joseph Friedman, Columbia's British sales manager; Jeffrey Bernerd of Grand National Films of London, and their wives arrived in New York Sunday on the President Roosevelt.

Sees Production Possible

Mr. Goetz, who left for Hollywood Tuesday night by plane, pointed out on his arrival that while no long range plans for European operations could be made at this time, some production in England could be continued depending upon the future course of the war, however, and the willingness of Hollywood talent and technicians to assist.

He intimated that production could be carried on in England now, but that the scarcity of talent made casting difficult, and technicians, too, are at a premium. If Hollywood could fill these needs Mr. Goetz said he would return to England confident that he could reesume production. He completed "Busman's Honeymoon" with Robert Montgomery recently and brought a print with him.

Returning to London

Mr. Friedman attended the Columbia sales convention in Atlantic City. He plans to return to London but his family will remain in this country. He reported film and theatre business in London as "good."

Mr. Bernerd is here to negotiate for British distribution rights with American producers and independent distributors.

Arriving Monday on the Manhattan were Boris Jesenof, former branch manager for Columbia in Brussels, and Sydney Bruckner, traveling auditor for the company; Andre Heymann, head of French Cinema Center, and Ramon Novarro. Mr. Heymann, while abroad, acquired 10 French features and four short subjects for distribution here.

BRITISH INDUSTRY GIRDS TO FACE WAR CARRIED TO THE HOME FRONT

Exhibitors, Renters Protest New Purchase Tax; Prepare Emergency Measure to Meet Air Bombing and Invasion

by AUBREY FLANAGAN
in London

No more unready than any other section of the community to shoulder burdens imposed in the interests of national survival, the British industry has shown itself toeing the mark during the last few anxious days. Burdens of taxation, of emergency regulations and rationing have been accepted here with a good grace, though in some cases not without some criticism.

Purchase Tax Brings Problem

Most considerable of the new loads laid on its already heavily burdened shoulders is the Purchase Tax, which it was unexpectedly announced last week, would be applied to the film industry. There is no question here of unwillingness to accept this tax. The urgency of the situation has prevented any resolute objection. Discussion, however, goes on in regard to the machinery by which the duty, which has many complexities, might be applied. An effort is currently being made to achieve a joint trade policy and formulate a scheme which the Customs and Exise Department might accept.

During the last week, with the menace of war coming ever nearer to these shores strict rationing of paper supplies has been set up. It will have obvious repercussions on the trade. Local authorities too, under Home Office pressure, have been insisting on the complete carrying out of the emergency safety regulations not so distantly imposed on picture houses. Limitation of petrol supplies is stimulating further pooling of the resources and activities of the transport companies. This year's CEA Conference at Bournemouth, the trade's big annual festival has been cancelled.

The CEA, anticipating possible interruption of communication by highway and railroad in the event of violent bombing or invasion, this week announced plans for regional dumps for current release prints. The KRS is cooperating in their establishment.

In spite of the threat of invasion David Rose on Wednesday announced the continuance of Paramount's British program with production of A. J. Cronin's "Hatters Castle" to start at once.

Industry Case Presented

The CEA and the KRS, presenting their case to the Government this week, argued that the industry already was bearing the theatre tax imposed during the last war as an emergency. They outlined the administrative complications arising from existing duties and said they would be unable to pass the tax on to the public as readily as dealers in other commodities might. It was pointed out that south and east coast houses had lost 75 per cent of their normal revenue in recent weeks and that the tax probably would diminish patronage still more with consequent decreased revenue to the Treasury.

An estimate of what the Purchase Tax would yield in these mercurial days is difficult. Prewar trade averages would assess the taxable rental at roughly £16,000,000. The percentage which the Government intended to ask has not been decided but is expected to stand at between ten percent and fifteen percent. This would hand over to the State another £1,600,000 to £2,500,000 per annum, over and above the revenue already derived from the theatre tax.

In turn—and provided of course that patrons were willing to pay the extra money—there would be an increase in the money taken by the Government in theatre tax. It would presumably be necessary to increase admission charges. This by reason of the rising scale of the theatre tax would still further raise the cost of the patron's ticket with the exchequer profiting more than doubly. Other and less optimistic students of the trade scene foresee a drop in attendances with an equivalent drop in the Government's share of the booty.

No lack of public spirit or patriotic feeling can be considered responsible for the industry's discontent. This has mustered mainly against the application of a tax on the public, to those catering for it, an application which would seem likely to defeat its own ends. Trade conferences between the CEA and the KRS have been arranged and between the CEA and other industry sections. It is hoped that a joint trade policy will be achieved and a practicable solution found for a complex problem.

Not least interesting suggestion which has been mooted and which is likely to find a front place in exhibitor councils is that the tax be applied to the picture theatre patron's ticket in the form of a government stamp based on whatever percentage the Customs and Excise Department determines. Such a formula would remove the need for increasing admissions at present—though it is understood they will have to be increased later,—would obliterate any ideas in the public mind that the industry was benefiting and would obviate the necessity for complex machinery of collection. Not improbably such a plan would have joint trade support. Whether it would satisfy the Treasury remains to be seen.

Paper Supply Restricted

A recent order on the control of paper supplies is bound to affect both renters and exhibitors. Quite apart from the strict rationing of paper which has had a restrictive effect upon trade publicity, the new order prohibits the use of posters beyond a certain size—2400 square inches—restricts their display to the place of actual sale—in the industry's case the picture house itself, and bars the senders of circulars from so doing if similar circulars have not been issued during the previous twelve months.

There is a further regulation which will have the effect of limiting publicity sheets to lighter paper. These regulations will naturally restrict the use of throwaways and handbills, of the renters' puffs and envelope stuffers, limit the use of posters as publicity and of the monthly programs exhibitors here issue as a general rule.

In some districts, notably Manchester, picture houses have been asked and have agreed to lend their premises for the temporary shelter of victims of air raids.

Meanwhile, though it has taken a rather rearguard place, the minor battle against "Gone With the Wind" continues. The first screening of the film outside Metro's London theatres found the CEA flying squad rushed to Manchester, the scene of battle, organizing a local campaign against the Gaiety Theatre which had taken the film on Metro's terms and charged the 4s 6d and 3s 6d stipulated. The campaign was fierce and relentless.

Public Appeal Staged

Councillor Harry Mears and W. R. Fuller, president and secretary of the CEA respectively travelled north, contacted the local branches and helped give the public campaign weight. With them went Frank Tilley, public relations officer, erstwhile director of publicity for Radio Pictures and one of the trade's most experienced and tenacious journalists. He it was who called the local press together, introduced Mears and Fuller, "sold" them the story of the battle which found its way to the major newspages of every daily evening and Sunday journal in the Lancashire area.

Five hundred sixteen sheet posters blazed from the Manchester boardings enjoining the public not to pay more than their normal prices to see any film in the district. Three hundred trailers told the local patronage from the screens of every local house but those on the Associated British chain and a few others, that if they waited a little while they would see "Wind" in the district under normal circumstances and at normal prices. The local press, whilst it readily realized the news values of the campaign, refused to take any advertisements on the grounds that they were controversial.

Likelihood that a compromise will be achieved after a joint meeting between the Metro organization and the CEA leaders has been intensified by the war situation which has emptied picture houses lamentably.

If any severe bombing starts, as start it inevitably will, it is certain that picture houses will be closed immediately, to be opened only when and at such places as circumstances permit. Talk has been current in informed circles of restricted hours of opening being ordained if the battlefield spreads to Britain. But nothing but guesswork is capable of forecasting the shape of things to come.

—

Film Labor Groups Exempted

Eight different classes of film employees have been added to the list of reserved occupations, workers who are exempt from military duty. They include film directors, first assistants and producers in both feature and documentary production, art directors, scenarists and makeup artists.

The Rock studios which until recently have been under Ministry of Food Control, have been released and taken over by British National Release.

BRITISH TO PUSH FILM PROPAGANDA

The appointment of Neville Kearney to direct the Film Department of the British Council is regarded as an indication that the use of films to carry British propaganda to foreign countries will be intensified. The British Council is a semi-official body, Government sponsored and to some extent Government controlled, one of whose prime objectives is British propaganda abroad.

Mr. Kearney resigned recently from his post of secretary of the British Film Production Association.

STANDARD TICKET FOR NOVA SCOTIA HOUSES

Exhibitors Fear Confusion from New Universal Combined Tax Slip and Admission Price

A new headache for motion picture exhibitors in Nova Scotia, where the consumption of aspirins by theatremen is of record volume, is a combination, standard, single admission and tax ticket originated by the censor board chairman, C. H. Bennett, at St. John.

This eliminates all use of the individual theatre ticket and the provincial amusement tax ticket, which have been in use for a quarter century. The combination ticket is said to be without parallel anywhere.

All Amusements Affected

The only marking on it is by the censor board, and there is nothing to prevent a person from buying one of the tickets at one amusement place, and using it at another. Theatres, skating rinks, tent shows, fairs, dance halls, are all affected by the new order which makes use of the censor board's own ticket compulsory, and provides a penalty for non-observance of a special order-in-council passed unexpectedly to introduce the ticket.

It is the view of Mr. Bennett that the doormen should be able to pick out their own serial numbers, but exhibitors claim there will be confusion and needless delay in rush periods in the theatres when doormen cannot examine tickets minutely. The ticket was ordered into use without taking the exhibitors into consultation.

Would End Local Levies

The plan for the reorganization of the Canadian public financing system, last week before that country's House of Commons in Ottawa, and proposed in the report of the Royal Commission on Dominion-Provincial Relations, provides for the elimination of "nuisance taxes," such as the gasoline, amusement, and sales levies, by provincial and municipal governments. However, under the plan, these governments could still levy on real estate, and could still obtain fees from licensing.

Newsreel Business Up

The intensified European war is bringing increased business in Canada, the newsreels have reported. The newsreels report that although their product is being censored, it is being delivered to Canadian theatres without appreciable delay.

Canadian newsreel cameramen were able, recently, to obtain a comprehensive picture of that country's round-up of fifth columnists, despite the suddenness of the raids and the police vigilance.

Famous Players Canadian Retires Bonds

Famous Players Canadian Corporation is retiring $350,000 of its outstanding bonds, one year before allotted time, the original date having been June 1, 1941. Redemption is underway.

The circuit has also retired in full, a block of serial bonds, amounting to $350,000, which matured this month.

Bonds of the corporation this week were being quoted on the open market at a par value of approximately $100. The company is to pay a dividend of 25 cents on common shares at the end of the month, this being for the second quarter of 1940.

Marcus Loew Theatres, Ltd., operating the Toronto Loew's, has declared a $3.50 dividend on its seven per cent cumulative preferred shares, applicable to the six months ending December 31, 1938. The company is thus one year in arrears, an improvement over two years ago, when it was considerably behind in payments.

Nathanson CBC Official

N. L. Nathanson, president of the Famous Players Canadian Corporation, has been made vice-chairman of the Canadian Broadcasting Corporation, succeeding General V. W. Odlum, who has been appointed to command the Second Division of the Canadian Active Service Force. Mr. Nathanson is already a member of the broadcasting corporation's board of governors, now being on his second three year term.

Women Applaud Singles

Members of The Imperial Order of the Daughters of the British Empire, in annual convention at St. John, New Brunswick, recorded opposition to double features, and called "the ideal program" one in which there is "one feature picture, with accompanying shorts, and a newsreel."

The women also reiterated their approval of British pictures, and said they would continue to direct sponsorship of such pictures, in cooperation with exhibitors. The new censor bureau in Quebec, to select pictures for children, was praised.

Tourist Bureau Started By Canadian Pioneers

The Canadian Picture Pioneers, affiliated with Picture Pioneers, of which Jack Cohn, Columbia vice-president and chairman of the board, is head, has arranged a tourist and travel information bureau for those in the film industry and relatives according to Syd Taube, who was in New York this week on business.

The Canadian branch of Picture Pioneers was organized about four months ago and held its first meeting last month. It has 103 life members. Clair Hague is chairman and Ray Lewis is secretary-treasurer.

Smith as Toastmaster

Andy Smith, RKO sales manager, will be toastmaster, in Buffalo, on June 24, evening, at the testimonial banquet to Charles Boasberg and Elmer Lux. The local Variety Club is sponsoring the banquet. Mr. Boasberg was promoted from RKO branch managership in Buffalo, to the company's eastern central district managership; and Elmer Lux succeeded Mr. Boasberg in the Buffalo post.

CONTRACT CAUTION ADVISED BY WOOD

Because the loss of foreign revenue may result in higher film rentals in this country, P. J. Wood, secretary of the Independent Theatre Owners of Ohio, at Columbus, has cautioned independent exhibitors against signing contracts for new season product until after the national Allied convention in Chicago June 19-21, when a study of the situation is to be made.

"With the economic turmoil facing the nation due to the foreign situation, no independent exhibitor should sign any contracts for 1940-41 until he knows definitely what turn the war in Europe will take," Mr. Wood says in his current bulletin.

Variety Opens Oklahoma Tent; Dallas Charities

With ceremonies attended by numerous local theatremen, a charter was presented to the Oklahoma City Variety Club Tent 22 Monday, June 3rd, in Oklahoma City. Nation club officials presented the charter to the club, the newest in the organization. James G. Balmer, national dough guy, inducted 120 members of the tent in the presence of the guests and John Harris, national chief barker, Pittsburgh.

L. C. Griffith, president of the Griffith Amusement Company, is the local tent's Chief Barker. Morris Loewenstein, of the Majestic Theatre, Oklahoma City, and Brownie Akers, division manager of the Griffith circuit, were in charge of arrangements for the ceremonies.

In South Dallas, with Chief Barker R. J. O'Donnell of the Dallas Variety Club tent in charge of ground breaking, construction of a swimming pool for the children of the section was begun.

The pool will be 40 by 105 feet, will have a bath house and other equipment, and will cost $20,000. The Dallas park board, which furnished the ground in Sullivan Park, and which will furnish the water, praised the local club, which has pledged itself to spend $75,000 this year in charitable activities.

$1,100,000 Spent For Plays

In 1937-38, Hollywood producers paid $700,000 for 12 stage plays for filming, average cost, $58,333 apiece; in 1938-39, they paid $760,000 for 14 plays, averaging $54,285; in the 1939-40 season, just closing, they bought 18 plays for $1,100,000, averaging $61,111, about $7,000 more per play, on the average, then the year before. Sidney Fleisher, director of film negotiations for the Dramatists Guild, in New York, this week disclosed the play-buying activities of Hollywood for 1939-40.

Frequently a Hollywood producer announces the purchase of a stage success for a huge sum; sometimes that sum is a publicity figure. Under its agreement with the producers, the Dramatists Guild agrees to allow the producer to issue his own "purchase figure," but the actual figures are reported each year by the Guild, which, however, does not enumerate individual purchase prices.

Broadcast Music Begins Collections

Broadcast Music, Inc., the new music publishing firm established in New York several months ago by the National Association of Broadcasters, to replace the American Society of Composers, Authors, and Publishers, as a music source for radio, films, and the stage, this week requested its 294 member stations to pay the first 15 per cent installment on their annual license fees.

License 15 Per Cent a Month

Payment was requested within ten days. The letter was signed by Merrit E. Tompkins, BMI general manager. The 294 member stations have already paid for their stock. Payment of the annual license fees was set at 15 per cent per month, the time of beginning of payments being left to the BMI board's discretion.

BMI hopes to replace ASCAP at the end of the year, as the music source for approximately 800 stations; at that time, the present five year ASCAP contracts expire. The 294 stations claimed as subscribers for BMI are countered by ASCAP claims of "300" as tentative signatories for a new contract, which was submitted in rough form several weeks ago, and the final draft of which is due for submission next week.

The music firm, meanwhile, has been pushing the songs it has created, or acquired from other, older music firms; among them, the songs of the Cole Publishing Company of Chicago.

It has arranged with 300 stations to feature two of its new songs, each week. Among most recent of its songs are "Here in the Velvet Night" and "In the Silence of the Dawn."

It is drafting a contract with its composers, to pay them for radio rights, on the basis of the number of times their work is played on the radio. The new arrangement will be more fair to the composers than the ASCAP arrangement, BMI claims.

The National Broadcasting Company and the Columbia Broadcasting System, are naming "coordinators" to encourage the use of BMI music.

Newspapers owning radio stations (it is estimated that one third of the country's 814 stations are controlled by newspapers) are not aligning themselves with either side, in the BMI-ASCAP struggle, it was noted by observers of the newspaper scene, in New York, this week.

Butterfield Made Newsreel Contact for Republicans

Allyn Butterfield, former producer for Republic and newsreel editor, has been appointed representative for newsreel activities by Franklyn Waltman, director of publicity for the Republican National Committee. He is now working on arrangements for newsreel coverage of the Republican National Convention, opening June 24th.

After the candidate is selected Mr. Butterfield is expected to accompany him on the campaign tours. Mr. Butterfield said the campaign trains would have special facilities for newsreel coverage. He added, "the picture-going-public will receive fast service in the matter of political news activities."

Limit "Free" Performances

The New York Theatre Authority has submitted to theatrical unions in that city a proposal that no performers earning less than $100 per week be allowed to give their services, free, at benefits in that area. Such a rule is in force in Chicago.

SHORT PRODUCT PLAYING BROADWAY

Week of June 8

CAPITOL
Stuffie ..... MGM
The Flag Speaks ..... MGM
Feature: Edison, the Man ... MGM

CRITERION
Screen Snapshots, No. 7 ... Columbia
Feature: Florian ..... MGM

MUSIC HALL
Cavalcade of Academy Awards ..... Vitaphone
Feature: My Favorite Wife .. RKO Radio

PARAMOUNT
Argentina ..... Paramount
Playmates from the Wild ... Paramount
Onion Pacific ..... Paramount
Feature: The Way of All Flesh ..... Paramount

RIALTO
Heavyweight Slug Fest .... Super Sports
Fresh Vegetable Mystery ... Paramount
Feature: The Crooked Road Republic

ROXY
Catnip Capers ..... 20th Cent.-Fox
'Tain't Legal ..... RKO Radio
Feature: Four Sons ..... 20th Cent.-Fox

STRAND
Spills for Thrills ..... Vitaphone
Crosscountry Detours ..... Vitaphone
Feature: Brother Orchid .... Warner Bros.

Lohr Resigning NBC Presidency

The resignation of Lenox R. Lohr, president of the National Broadcasting Company, effective July 12th, was announced this week by David Sarnoff, chairman of the board. Mr. Lohr will become president of the Museum of Science and Industry, at Chicago, a position left vacant by the death of Rufus Dawes. The NBC board will meet July 12th to select a successor.

Mr. Lohr became president of NBC on January 1, 1936. He was the general manager of the Century of Progress Exposition at Chicago in 1933 and 1934, in which he was associated with Mr. Dawes. A graduate of Cornell he served with the United States Army in France with the rank of major. For several years he was a member of the board of directors and executive secretary of the Society of American Military Engineers and editor of its journal, *The Military Engineer.*

MGM Renewing Radio Program, Sidney Says

MGM stars will return to the air in the fall and the company is seeking a sponsor, Louis K. Sidney, radio head for the company, said last week at the studio.

Renewal of sponsorship, by the Gulf Oil Company, of the Screen Actors Guild air show, depends upon the popularity of the summer substitute program, the Ellery Queen mysteries, Young and Rubicam, advertising agency, announced.

Nebraska to Seek ASCAP Review

Walter Johnson, attorney general of Nebraska, said this week that a review by the United States supreme court of the case involving constitutionality of the state's anti-American Society of Composers, Authors and Publishers law would be sought "within two weeks." The law was held invalid last December by a three judge federal statutory court.

Louis Frohlich of Schwartz & Frolich, counsel, in New York Monday said that Nebraska's time for filing an appeal from the statutory court's decision had expired and that, if an appeal was taken to the United States supreme court now, the Sociey would move to have it dismissed on that ground.

Florida Law Held Invalid

The Florida anti-ASCAP law is invalid for the same reasons that Nebraska's anti-ASCAP law was found to be unconstitutional by a federal statutory court, it is contended in final briefs filed in federal court in Gainesville last week by Schwartz & Frohlich.

It was pointed out that the two state measures were "substantially identical" in language, and charged that the real aim of the statutes was not to serve the public interest but "to give immunity to certain Florida music users against suits for infringements."

A hearing on the Society's action to have the state law declared unconstitutional was held in Gainesville before a federal statutory court last month. With the filing of the briefs, the court will take the case under advisement and hand down its decision later.

Repeal Bill Loses

The bill introduced in the Louisiana legislature by Senator Nicholas Carbajal of Orleans Parish, which would have repealed the anti-ASCAP law, was defeated last week by indefinite postponement.

Prosecution of the long pending anti-trust suit against the Society in New York rests upon the present federal grand jury's inquiry into ASCAP activities, it was indicated in New York and Washington this week. In Washington, an official of the Department of Justice confirmed that preliminary steps towards a new anti-trust investigation had been taken. Recently, the grand jury in New York issued subpoenas for ASCAP records and books.

See No Cost Burden From Binaural Sound

Hollywood's studio sound technicians feel not at all alarmed that the new "binaural," "stereophonic," "third dimensional" sound, which was first shown publicly by the Telephone Company last spring (Motion Picture Herald, April 13th) will have any great affect in the near future, either economically or technically, on theatre operation. They see it rather as a matter of far distant date; they see economic conditions as controlling the time for taking this "logical step in the evolution of sound technique."

Additional encouragement for exhibitors who might be concerned over new burdens in cost was the statement, Wednesday, in Hollywood, by John K. Hilliard, chairman of the Academy Research Council's theatre standardization committee, that "the new development will not make current sound equipment obsolete."

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Everybody, nearly, has had the panicky experience of unpacking a weekend bag and discovering that half the stuff he really needed is back in the closet at home. Well, "In the name of Happier Weekending," the James McCreery department store in New York, "sought out three semi-professional New York weekenders —men who can practically pack a Friday-to-Sunday suitcase with their eyes closed—and asked each one to write out his 'must' list for the completely equipped weekend." First semi-pro weekender who can pack a bag with his eyes closed, to reply to James McCreery was none other than eyes-closed bag packing expert John Barrymore of stage and movies, who said that his bag must include:

"A red vest, an elk's tooth, a harmonica, flashlight, one pair pants—minimum age 3 years, white beach shoes, half sleeve shirt, flannel trousers, lightweight straw hat, 4 pair hose, white Palm Beach suit, tropical worsted dinner jacket, black tie, patent leather pumps, bedroom slippers, brown coat, brown and white shoes, 3 lightweight shirts, wash ties, ankle length socks, 2 juicy murder stories, sweater, tie clip, narrow suspenders, pajamas, handkerchiefs, a red bathing suit (must be red), sun glasses, hair tonic, a pad of writing paper for inspirations, a sprinkling can (I love to sprinkle flowers), ice bag."

▽

Joe Tanney, president of SOS Cinema Supply Company, in New York, has an order on hand from a customer in Pennsylvania's mining section, as follows:

3 No. 9 roll tickets, 5c admission.
3 No. 9 roll tickets, 15c admission.
4 No. 9 roll tickets, 10c admission.
1 cartoon of 1,000 poster thumb tacks.
1 No. 9 Fusible link.
Also, I am in the market for second-hand $20.00 bills, please quote me at once.

▽

Wisconsin's former Governor Walter J. Kohler, who died last April, decreed in his will that $250,000 of the many millions he left, be used to build a theatre in the native village of Kohler, Wisconsin, as a memorial to his father and brothers. The Kohler millions were made from the Kohler of Kohler manufacture of plain and pretty bathtubs. Cecil B. DeMille used many a Kohler of Kohler bathtub during his many years of glorifying bathtubs in films.

▽

Theatre giveaways grow in uniqueness. Each day the manager of the Rex theatre at Sheridan, Arkansas, for example, telephones persons whose names are picked at random from the local directory, a la radio's "Pot o' Gold," and if the person called can give the title of the picture current at the Rex, he gets free passes.

▽

Producing his first all-color picture in his 38 years of producing, Cecil Blount DeMille brought in "North West Mounted Police" for Paramount nine days ahead of schedule and $125,000 under budget. Under-budget pictures in Hollywood these days are mighty rare, if not non-existent.

Twenty-eight days before finishing the picture, DeMille began putting $100 a day into a fund to be distributed as a bonus among workers such as makeup men, hairdressers, et cetera.

He gave 28 persons $100 each from the accumulated fund of $2,800 for helping him bring in the picture ahead of schedule and under budget. Another Hollywood rarity.

CONFUCIUS Say: Lots of Pickets, Sell More Tickets." Sayings like this have appeared on the marquee of the Bull's Head Theatre, North Scranton, Pa., during the past several months.

Thus has the attention of the public been drawn to the spat between the owners and the movie operators' union, which has been picketing the show house since October 1, last.

Each day for the past four or five weeks a new phrase or a new "Confucius Say" proverb, has appeared in the out-front marquee space usually reserved for the title of the feature.

Furthermore it is emblazoned in eight-inch letters that can easily be seen from a distance. All of which, of course, is by way of heckling the pickets who walk to and fro in front of the small independently owned theatre, bearing a sign charging unfairness to the A. F. of L.

But the pickets go doggedly on about their business. If they mind the heckling, they don't show it.

The history of the dispute is rather long. Chief bone of contention at the moment, however, is whether the United Theatrical Workers, a C. I. O. unit, or the IATSE Motion Picture Operators' Local Union, No. 329, affiliated with the American Federation of Labor, is the bargaining agency.

Robert A. Lesaius and his two sons, Harold J. and Adolph, operators of the theatre, claim they are affiliated with the C. I. O. union.

At first the Lesaiuses had one of the C. I. O. pickets "picket" the A. F. of L. pickets. This idea, apparently, didn't work out so well because the theatre occupies only a 20-foot frontage.

Then down came the regular feature picture announcement from the "attraction board" and up went the written taunts.

Among the burlesques on the Confucius proverbs have been the following: "Drive Slow: Pickets Working," "Long Time Walky, Maybe Make Whacky," "How Many Pickets Make a Fence?" "Walk Every Day, Good for the Heels."

Others which the Chinese sage didn't get credit for included: "Some Have Rickets, We Have Pickets," "Score for Pickets, No Runs, No Hits, One Error."

Other unique developments have followed.

According to Joseph V. Phillips, attorney for the theatre, someone—he doesn't say who—distributed thousands of cut-rate coupons to youngsters in the vicinity of the theatre.

The coupons and five cents entitled youngsters up to 14 years of age to one admission, or so the coupon read.

The Lesaiuses insist they had nothing to do with the coupons. Their price to children had been 10 cents.

But, instead of refusing the coupons, plus the nickel, they honored both. The result, the theatre "played" to 835 youngsters in one afternoon.

The coupon idea worked so well that the owners used them over again, according to their counsel.

Then a second batch appeared, again from mysterious sources. These reduced the price to three cents.

This time the owners balked.

▽

Lieutenant W. S. Finlayson, 28, known in theatricals as Wallace Douglas, who played the part of Raleigh in "Journey's End" in the U. S., in which he was missing during action, is reported from London as missing in real life in World War II.

Like others passing midtown New York movie houses we have wondered mornings whence came all the youngsters in lines at box offices. The Bureau of School Attendance made a guess, found the answer: every day 1,000 school children play "hookey" to see their favorite stars. In one theatre, officers arrested 96 truants in a morning, went down through the auditorium, pulled them from their seats.

▽

Mr. Walter Elias Disney, of the RKO-cartoon distributor Disneys, wants all of his exhibitor customers to know that "Peg Leg" Pete, the Disney cartoon villain, vs. Donald Duck, is no longer to be seen with his peg-leg, starting with the current "The Riveter." Reason: "The magic of the Disney artists decided it was no longer necessary" for "Peg Leg" Pete to have a peg leg. Just like that.

Under the synopsis clause of the Neely Bill now before Congress, Mr. Disney's artists would not be able to have such quick-changing "magic."

▽

Paramount feels mighty cocky about overcoming what it calls "the three greatest Technicolor problems: fire, storm and flesh," disclosing that for Dorothy Lamour's "Typhoon," "a whole island had to be made in the miniature, then burned with strontium and other chemicals for precise film tone in long-shot scenes of the fire. For closeups, more than an acre of 'jungle' was built and burned. Special neon lights were needed for the critical shadings of a storm sky," said the company.

"As for flesh," it added, "Dorothy wears mostly that, having traded in her famous sarong for its little sister, a lava lava. Robert Preston, playing opposite her, wears a masculine equivalent."

Lava is volcanic, as any geologist will tell you.

▽

A preview with an audience of horses is the "achievement" of Loew's in Indianapolis, whose lusty lads took a projector and a print of "Florian" to the Junior Horsemen's Association show at the Algonquin Club near Indianapolis.

Joseph P. Holleran, assistant manager of the house, asserts "the horses followed Florian's performings with deep interest and echoed his whinnyings. When Florian descends to the ignominy of hauling a wagon, the association's fine steeds registered extreme disapproval," Mr. Holleran says. Says Mr. Holleran.

▽

No Comment Department, from an item in the New York *Herald-Tribune*:

> The title of Paramount's "The Road To Rio" has been changed to "The Road to Zanzibar" because it was discovered that the authors had set the locale of their story off the east coast of Africa and not South America. The picture will be a successor to "The Road to Singapore."

▽

The Canadian Motion Picture Industry, agreeing that the American continent is at the moment a pretty good place to place one's feet, is joining with the Dominion Government in raising interest of Americans for and in behalf of Canada as a vacation land this summer. They are appealing directly to Hollywoodites who normally go abroad, adding the reminder that the American dollar brings $1.10 each in Canadian money when exchanged up there.

THE HOLLYWOOD SCENE

Production Down

Slipping down further from the decline begun last week, Hollywood this week finished five pictures, compared to the 10 of the previous period and the 16 of two weeks ago. However, nine were started, three more than last week, and 44 were shooting, an increase of four.

Being prepared were 31, also an increase of four over the week previous, while 73 were being edited, one less than last week's number.

The tabulation follows:

COMPLETED

M-G-M
We Who Are Young (formerly I Do)

PARAMOUNT
Mystery Sea Raider

REPUBLIC
Girl from God's Country
Carolina Moon

WARNERS
They Drive by Night

STARTED

COLUMBIA
Clay Pigeon

M-G-M
Bad Man of Wyoming

MONOGRAM
Kid Reporters

RKO
Laddie
Stranger on the Third Floor

REPUBLIC
Sing, Dance, Plenty Hot
The Ranger and the Lady

20TH-FOX
The Great Profile

UNIVERSAL
Margie

One short subject was completed and one started. Being prepared were nine, and 16 were being edited.

Paramount Schedule

Paramount's tentative release schedule for the first quarter of the new season was announced in Hollywood last week, as 11 pictures were given release dates.

Launching the program will be the September 6th release of "Rhythm on the River," with Bing Crosby and Mary Martin. Then, at the rate of one a week, come the following:

"The Aldrich Family in Life with Henry," starring Jackie Cooper.

"I Want a Divorce," co-starring Joan Blondell and Dick Powell.

"Victory," starring Fredric March and Betty Field.

"Touchdown," with Wayne Morris, Virginia Dale and Lillian Cornell.

"Rangers of Fortune," co-starring Fred MacMurray and Patricia Morrison.

"A Night at Earl Carroll's," starring Ken Murray.

"Arise My Love," with Claudette Colbert and Ray Milland.

"Dancing on a Dime," with Robert Paige, Grace McDonald, Virginia Dale and Lillian Cornell.

"Three Men from Texas," starring William Boyd.

"A Date with Destiny," co-starring Basil Rathbone, Ellen Drew, John Howard.

THE STARS LOOK DOWN

The preview of Warners' "All This and Heaven, Too", considered by the studio a top-flight attraction worthy of special selling, was to be dignified by the heavens last Thursday at the Carthay Circle.

The start of the picture's projection was to come from a light impulse emanating from the star Pollux, which, according to the studio, started its earthly descent the same hour Bette Davis was born 31 years ago.

Through Dr. Dinsmore Alter, head of the Griffith Park observatories in Hollywood, arrangements have been made to start the film through a series of photo-electric cell relays to capture the light impulse from Pollux, harnessed to close an electric circuit.

Miss Davis, star of the picture based on the Rachel Field novel, will press a button in the Carthay Circle's lobby, thus capturing the light rays and starting the picture.

Science is reported to be continuing its forward march in other fields, as well.

With activity started on the program, what is reported to be a new high in summer production has been recorded at the studio. Nine new pictures are being prepared, four are now before the cameras and seven are being edited.

Films and Planes

Presaging further use of the possibilities inherent in tie-ups with aviation, Columbia, last Sunday, sponsored a trip to Tucson, Arizona, in conjunction with American Airlines.

Done on behalf of Wesley Ruggles' currently filming "Arizona," on location at Tucson, the trip offered consisted of a day's excursion. A special plane left Los Angeles Sunday morning, returned the same night. In between, those with $56.05 to spend were greeted, according to advertisements, by Mr. Ruggles and Arizona's Governor Robert E. Jones. A visit to the set, lunch and dinner with the picture's cast, a tour of Tucson were also on the day's agenda.

Regular price of a round trip ticket between Tucson and Los Angeles is $54.05.

▽

Pathe Laboratories, Inc., of California, has been formed in Hollywood to take over the assets and business of Cinema Laboratories, Inc., acquired nearly a year ago as the coast laboratory outlet for Pathe. The company is a subsidiary of Pathe Laboratories, Inc., operating company set up by Pathe Films last year, with a majority interest held by the eastern company.

▽

George Gumperts has been assigned the Hollywood special publicity and exploitation post in the new United Artists pre-selling field organization headed by Monroe Greenthal. George Shurr has been assigned to Boston, covering the New England territory. Mr. Greenthal, now in Hollywood completing the staff of 15 field representatives, is expected to return to New York in about two weeks.

▽

MARK HELLINGER will act as associate producer on the new Paul Muni vehicle, "High Sierra" for Warners.

ROBERT SHERWOOD, radio producer, will produce a film based on the novel "Legacy" for Columbia.

WALTER COKELL, Paramount treasurer, has transferred his headquarters from the studio to the home office.

MARGARET SULLAVAN has been set to co-star with FREDRIC MARCH in "Flotsam," produced by David Loew-Albert Lewin.

JAMES STEWART was cast opposite KATHARINE HEPBURN in M-G-M's "The Philadelphia Story."

HANS DREIER's contract as head of the Paramount art department has been extended for another year.

MICHAEL CURTIZ will direct "The Constant Nymph" for Warners.

BRIAN AHERNE and RITA HAYWORTH are to co-star in Columbia's "It Happened in Paris," formerly titled "Gribouille."

RICHARD WALLACE will direct "Three Girls and a Gob" Harold Lloyd production for RKO release.

JEAN PARKER has been signed for a one picture starring contract by Warners.

RICHARD DIX has been signed for the top role in "Cherokee Strip" by Harry Sherman.

GREER GARSON will star in "Blossoms in the Dust" for M-G-M.

FAY WRAY has been signed to a term contract by RKO.

VIRGINIA VAN UPP is working on the screen play of "Dildo Cay" for Paramount.

LEONARD HOFFMAN has been signed by Warners to prepare the screen play of "The Dealer's Name Was George."

LEROY PRINZ is to direct dance routines on RKO's "Too Many Girls."

DICK POWELL and ELLEN DREW are to co-star in "The New Yorkers" for Paramount.

PRISCILLA LANE, GEORGE BRENT and OLIVIA DE HAVILLAND are set to co-star in Warners' "Honeymoon for Three."

GEORGE O'BRIEN has been signed to star in six Dario Farella pictures.

JANE WYMAN and RONALD REAGAN have been assigned the romantic leads in "Tugboat Annie Sails Again" by Warners.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Refugee

(Republic)

Peoples in Migration

Parallel heroes of this Republic special are a North Dakota farmer forced from his land by the ravages of nature and a Viennese doctor forced from his homeland by the German acquisition of Austria who brings medical service to the farmer's dust-blown community and blends his destiny and his daughter's with that of the farm folk as they move by motor caravan to Oregon to occupy new acres. Structure of the story is such as to present simultaneously and as identical the plight of both refugees and there is no attempt to achieve by dialogue means any points not made by action and progress of the story.

Opening in a radio station with a "We the People" program in progress, the film introduces the Austrian and other refugee doctors as available for call to sections of the country not supplied with medical practitioners. Responding to a telegraphed summons from Asheville Forks, N. D., the doctor and his daughter arrive and give immediate aid to dust storm sufferers and stay on to merge their fortunes with those of the distressed farmers. Romance comes to the girl and the farm leader but is thrust aside when word comes that her former sweetheart believed dead in Austria has escaped and is coming to America. The farmer leads his followers to Oregon, after besting a rebellious faction intent on going to California instead, and when the girl meets her fiance in San Francisco but discovers he has entered the service of Germany's ruling party she joins the American farmer in Oregon.

Although the cross country trip of the farmers' motor caravan is a cause and objective comparable to that shown in "The Grapes of Wrath" the similarity ends there. These farmers are of the hard working clean spoken church going kind long depicted in film and book as typically American and there is no filth in word or act of the production.

John Wayne as the farmer hero is as he was in "Stage Coach." Charles Coburn as the refugee doctor and Sigrid Gurie as his daughter impressed the preview audience visibly while Spencer Charters' performance of the single comedy role drew laughter repeatedly from the audience.

Previewed at Warner's Hollywood Theatre, Hollywood, where an audience of press and public registered high approval.—WILLIAM R. WEAVER.

Produced and distributed by Republic. Director, Bernard Vorhaus. Original screen play by Doris Anderson, F. Hugh Herbert and Joseph Moncure March. Associate producer, Sol C. Siegel. Musical score, Victor Young. P. C. A. Certificate No. 6239. Running time, 79 minutes. Reelase date, July 3, 1940. General audience classification.

CAST

John	John Wayne
Leni	Sigrid Gurie
Dr. Braun	Charles Coburn
Nunk	Spencer Charters
Mrs. Welles	Helen MacKellar
Billy Welles	Sonny Bupp
Harris	Wade Boteler
Higgins	Trevor Bardette
Minister	Russell Simpson
Dr. Thorpe	Charles Waldron
Radio Announcer	Wendell Niles

The Mortal Storm

(MGM)

Germany Under Hitler

On the afternoon of June 10th, the Hollywood motion picture press arrived at the Four Star Theatre with Signor Mussolini's radioed declaration of war still echoing in its ears and talk of nothing else on its lips to sit in witness on this filmic indictment of the Hitler regime in Germany. It was not as to a play that these people came, nor as toward an entertainment. Their reaction to the series of tragedies which make up the story was rather as persons summoned to jury service might respond to shocking testimony. There was weeping and indignation during the screening and resounding applause at the end, but no laughter at any time and no trace of the hoarse whisperings and muttered wisecrackery which are habitual in Hollywood.

Telling the story of a non-Aryan professor and his family in Germany from the time of Hitler's appointment as chancellor to the professor's death in a concentration camp, and the shooting of his daughter as she seeks to escape across the border, the picture minces no terms and disguises no identities. Operations of storm troopers and police are depicted as merciless and with no gestures toward possible extenuation. A few months or weeks ago this Hollywood press audience would have used the word "propaganda" to describe the film and speculated on the policy prompting its manufacture. The word was not heard in the auditorium or the foyer on June 10th.

Ranking Metro-Goldwyn-Mayer talent performs the tragedy under the experienced Frank Borzage's direction, affording a marquee text of manifest box office value. Derived from Phyllis Bottome's widely discussed novel of like title, and which it follows closely, the film has earnestness, power and conviction.

Previewed as above noted.—WILLIAM R. WEAVER.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Frank Borzage. Screen play, Claudine West, Anderson Ellis and George Froeschel. Based on the book by Phyllis Bottome. Musical score, Edward Kane. Photographer, William Daniels. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Wade B. Rubottom. Set director, Edwin B. Willis. Gowns, Adrian. Men's costumer, Gile Steele. Hair styles for Miss Sullivan by Sydney Guilaroff. Make-up created by Jack Dawn. Film editor, Elmo Veron. P. C. A. Certificate No. 6230. Running time, when seen in Hollywood, 95 minutes. Release date, June 14, 1940. Adult audience classification.

CAST

Freya Roth	Margaret Sullavan
Martin Breitner	James Stewart
Fritz Marberg	Robert Young
Professor Roth	Frank Morgan
Otto von Rohn	Robert Stack
Elsa	Bonita Granville
Mrs. Roth	Irene Rich
Erich von Rohn	William T. Orr
Mrs. Breitner	Maria Ouspenskaya
Rudi	Gene Reynolds
Rector	Russell Hicks
Lehman	William Edmunds
Marta	Esther Dale
Holl	Dan Dailey, Jr.
Professor Berg	Granville Bates
Professor Werner	Thomas Ross
Franz	Ward Bond
Theresa	Sue Moore
2nd Colleague	Harry Depp
3rd Colleague	Julius Tannen
4th Colleague	Gus Glassmire

Girl in 313

(Twentieth Century-Fox)

Mystery Muddle

"Girl in 313" partakes of story elements recently seen in "I Was an Adventuress" and "Free, Blonde and 21."

It is, as was the former, a story of jewel thieves taking advantage of jewelry "showings" and society functions for the plying of their trade. It is also, as was "Free, Blonde and 21," based in part on activity in a women's hotel, as was, additionally, Elsa Maxwell's "Hotel for Women" released last year.

Florence Rice appears as a detective who masquerades as a jewel thief, Kent Taylor as a jewel thief masquerading as a detective. She catches him ultimately, but his death only serves to remind her that she had fallen in love with him in the process.

Lionel Atwill is the leader of the gang, posing as a reputable jeweler. And, as they did in "Free, Blonde and 21," Katherine Aldrich, Elyse Knox and Joan Valerie all appear, with Mary Treen as the hotel's maid, a part formerly enacted by Joan Davis.

The picture was directed by Ricardo Cortez, produced by Sol Wurtzel. Both acted similarly on "Free, Blonde and 21." Barry Trivers and Clay Adams wrote the screen play, based on a story by Hilda Stone.

Previewed at the Fox Uptown Theatre, Hollywood, to negative response.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Produced by Sol Wurtzel. Directed by Ricardo Cortez. Screen play by Barry Trivers and Clay Adams. Based on a story by Hilda Stone. Photographed by Edward Cronjager. Film editor, Louis Loeffler. P. C. A. Certificate No. 6214. Release date, May 31, 1940. Running time, 57 minutes. General audience classification.

CAST

Joan Matthews	Florence Rice
Gregg Dunn	Kent Taylor
Russell Woodruff	Lionel Atwill
Sarah Sorrell	Katharine Aldridge
Jenny	Mary Treen
Pat O'Farrell	Jack Carson
Judith Wilson	Elyse Knox
Francine Edwards	Joan Valerie
Emmy Lou Bentley	Dorothy Dearing
Happy	Dorothy Moore
Lorna	Jacqueline Wells
Brady	Charles C. Wilson

The Ghost Breakers

(Paramount)

Mystery-Comedy

A companion piece to the recent "The Cat and the Canary," in terms of stars and story genre, "The Ghost Breakers" has as its main locale a haunted castle on an island off Cuba.

Going there to claim it as her inheritance, the girl, enacted by Paulette Goddard, is accompanied by a radio reporter portrayed by Bob Hope, in turn aided by his colored retainer, interpreted with emphasis on humor, by Willie Best.

After a sequence of events both spooky and hilarious, growing out of the trio's determination to find out what makes the place haunted, the castle's secret is unearthed.

The cast includes Richard Carlson, Paul Lukas, Virginia Brissac, Noble Johnson, as a

(*Continued on page* 44)

EXCITEMENT IN ENTERTAINMENT

Columbia's theme song for 1940-1941

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which marks an
important step in
the progress of
Columbia Pictures
is on its way to you

COLUMBIA PICTURES

REVIEWS OF FEATURES AND SHORTS

(Continued from page 42)

"Zombie," and Anthony Quinn. Walter De-Leon's screen play was based on the stage play by Paul Dickey and Charles W. Goddard.

Arthur Hornblow, Jr., produced and George Marshall directed with understanding of the film's two elements of the mysterious and the comic.

Previewed at the Paramount theatre, Los Angeles, where a predominantly lay audience found manifest pleasure in the story and its stars.—W. S.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by George Marshall. Screen play by Walter De Leon, based on a stage play by Paul Dickey and Charles W. Goddard. Photographed by Charles Lang. Film editor, Ellsworth Hoagland. P. C. A. Certificate No. 6126. Release date, June 21, 1940. Running time, when seen in Los Angeles, 82 minutes. General audience classification.

CAST

Larry Lawrence.....Bob Hope
Mary Carter.....Paulette Goddard
Geoff Montgomery.....Richard Carlson
Parada .....Paul Lukas
Alex .....Willie Best
Havez.....Pedro de Cordoba
Mother Zombie.....Virginia Brissac
The Zombie.....Noble Johnson
Ramon Mederos.....Anthony Quinn
Francisco Mederos.....Anthony Quinn
Raspy Kelly .....Tom Dugan
Frenchy Duval.....Paul Fix
Martin .....Lloyd Corrigan

Gaslight

(British National - Anglo American)

Victorian Marital Melodrama

As a play the original from which this tensely dramatic period piece is adapted, ran long and successfully on the London stage. This polished and gripping film version should command that best of all publicity—word of mouth. Its psychology is morbid and its gloom unbroken, but the dramatic atmosphere is skilfully sustained and built up, the production polish above criticism, and the portrayal, both of Diana Wynyard as the tortured, hynotized Victorian wife, and Wallbrook as the slimy, sinister husband, something better than brilliant. In a world which has already woe enough the sombre quality of the film may not at first seem attractive, but "Gaslight" certainly offers escape from the thoughts of bombers and refugees. Exhibitors will have difficulty enough in selling anything in the days to come, but they will certainly find it easier to sell this than films about Nazi espionage or the horrors of war.

The story, set in Victorian London, is about a husband who has murdered an old woman for her rubies and goes back to the scene of his crime, torturing his wife mentally into a near madness so that anything she might accuse him of would be explained by her insanity. It is grimly psychological and emotional stuff but it awakens to a crescendo of melodrama when the husband is revealed in his true colors and only escapes the avenging knife of his wife by his own madness.

The production's atmosphere of Victorian London is excellent. The dinginess of London's tree lined squares, with horse busses and parasols has never been so expertly done. It is a perfect period cameo. Dickinson's direction of the film is sensitive, using tempo and lighting to etch his effects, but his treatment of the subject eliminates all non essentials, building his structure of drama to its final peak.

Lighting and camerawork mean much in such a film as this. They are both superlatice. Other technical credits go to the cutting and the scenario departments—and above all to the art director and set designer.

Shown to a trade audience in London the film obviously gripped without bad patches. The atmosphere was tense throughout and more applause than is normal was accorded the film at the close. Here and there one found criticism of its slowness and of its unalloyed gloom. AUDREY FLANAGAN.

A British National Film. Distributed by Anglo American Film Corp. Directed by Thorold Dickinson. Produced by John Corfield. Assistant director, George Pollock. Associate producer, Richard Vernon. Screen play by A. R. Rawlinson and Briget Boland. Photographed by Bernard Knowles. Settings by Duncan Sutherland. Camera operator, Cyril Knowles. Editor, Sydney Cole. Musical score, Richard Addinsell. Musical direction, Muir Mathieson. Running time, when seen in London, 89 minutes. Adult audience classification.

CAST

Paul Mallen.....Anton Walbrook
Bella Mallen.....Diana Wynyard
Nancy .....Cathleen Cordell
Ullswater .....Robert Newton
Rough .....Frank Pettingell
Cobb .....Jimmy Hanley
Elizabeth .....Minnie Raynor
Lady Winterbourne.....Mary Hinton
Alice Barlow.....Marie Wright
Chairman of Music Hall.....Jack Barty
House Agent.....Aubrey Dexter
Pianist .....Angus Morrison
and
The Dormora Ballet

Frontier Crusader

(Producers-Neufeld)

Western

Law and justice represented by Tim McCoy emerges on top in this western, as usual, but not until the odds, heavily in favor of the forces of evil, are whittled down in a gradual process. The accepted western technique of devoting much footage to riding, shooting and fist fights is employed.

Appearing with McCoy are Dorothy Short, the girl of the story; Lou Fulton, Carl Hackett, Ted Adams, John Merton, Forrest Taylor, Hal Price and Ken Duncan. The picture was produced by Sigmund Neufeld and directed by Peter Stewart from a screen play by William Lively.

The story pits McCoy against a gang of payroll robbers. The robbers, whose cutthroat leader is not unmasked until the climax, have troubles of their own and in fact have a hard time holding onto the payroll because of the competition. What the gang or the head of the gang is actually after, however, is a mine and stealing the payroll is a means of forcing the mine owner to sell. McCoy steps in and that's that.

Reviewed at the Central theatre, New York. A small afternoon audience viewed the film with interest.—PAUL C. MOONEY, JR.

Distributed by Producers Distributing Corporation. Produced by Sigmund Neufeld. Directed by Peter Stewart. Original story by Arthur Durlam. Screen play by William Lively. P. C. A. Certificate No. 6297. Running time, when seen in New York, 62 minutes. Release date, May 20, 1940. General audience classification.

CAST

Trigger Tim Rand.....Tim McCoy
Jenny Mason.....Dorothy Short
Lanky Lent.....Lou Fulton
Barney Bronson.....Carl Hackett
Jack Trask.....Ted Adams
Hippo Potts.....John Merton
John Stoner.....Forrest Taylor
Sheriff Dolan.....Hal Price
Mesa Kid.....Ken Duncan

Bad Man from Red Butte

(Universal)

Western

Johnny Mack Brown, continuing his western series for Universal, successfully copes with the problem of a dual role here. He appears as "Gil Brady," an outlaw with an awe-inspiring reputation, and as "Buck Halliday," a competent agent for a stage coach line and a law abiding citizen. "Gil" and "Buck" are twin brothers with "Gil" as the black sheep of the family. The story also has to do with the cleaning up of a politically corrupt town in which a mortgage held on a ranch plays an important part.

As in all the Brown series the star has able support from Bob Baker, who does the singing and incidentally plays a lawyer in this story, and Fuzzy Knight, who provides the comedy.

"Gil Brady," out of Red Butte, has acquired a reputation in a small western town which is under the domination of "Tibby Mason." In a fight with "Mason's" men "Gil" is wounded in the shoulder and later dies in an abandoned shack. Meanwhile "Buck" has arrived in town to study a new stage coach route. He is taken for "Gil." The route he decides on for the coach line would run through old man "Todhunter's" ranch, who is willing but tells "Buck" that "Mason" has a mortgage on the ranch and is foreclosing. The maneuverings of "Buck" and "Mason" end, of course, with "Buck" winning out.

Reviewed at the Central theatre, New York, to an interested audience.—P. C. M. JR.

Produced and distributed by Universal. Associate producer, Joseph Sanford. Directed by Ray Taylor. Original screen play by Sam Robins. P. C. A. Certificate No. 6226. Running time, when seen in New York, 58 minutes. Release date, May 31, 1940. General audience classification.

CAST

Gil Brady / Buck Halliday } .....Johnny Mack Brown
Gabriel Hornsby.....Bob Baker
Spud Jenkins.....Fuzzy Knight
Tibby Mason.....Anne Gwynne
Turner .....Lloyd Ingraham
Dan Todhunter.....Lafe McKee
Skip Todhunter.....Bill Cody, Jr.

Island of Doomed Men

(Columbia)

Crime Melodrama

The latest of Columbia's crime melodramas has a somewhat different and unusual plot. The locale is an island in the tropics owned by a diamond merchant. Peter Lorre, exponent of sadist portrayals, appears as the merchant who through subterfuge brings paroled convicts to the island and forces them into slavery. Rochelle Hudson, as the wife of "Danel" (Lorre) lends the only feminine interest to the picture while the male romantic lead is handled by Robert Wilcox as the government agent assigned to uncover the criminal activities of the island.

The picture's innate appeal will be to men. Romance is not stressed, as the main theme of the picture is the cruelties inflicted on the imprisoned workers. There is no comedy.

"Mark Sheldon" (Wilcox) is sent to the island owned and operated by "Danel." After seeing how "Danel" operates and the conditions under which the employees live with no means of leaving the island, he plans an escape with the aid of a few of the other prisoners. "Danel" tries to stop the escape but is killed. The picture ends happily with the convicts, "Shedlon" and "Mrs. Danel" finding freedom.

Reviewed at the Globe theatre in New York to an unresponsive afternoon audience.—GEORGE SPIRES.

Produced and distributed by Columbia. Wallace MacDonald, associate producer. Director, Charles Barton. Assistant director, Thomas Flood. Benjamin Gline, A.S.C., photographer. Lionel Banks, art director. Gowns worn by Miss Hudson designed by Kalloch. Musical director, M. W. Stoloff. Sound engineer, Lodge Cunningham, P.C.A. No. 6184. Running time, when seen in New York, 67 minutes. Release date, May 20, 1940. Adult audience classification.

CAST

Stephen Danel.....Peter Lorre
Lorraine Danel .....Rochelle Hudson
Mark Sheldon.....Robert Wilcox
Brand.....Don Beddoe
Siggy.....George E. Stone
Doctor .....Kenneth MacDonald
Cort.....Charles Middleton

Isle of the East
(Twentieth Century-Fox)
Magic Carpet Trek

The objective of this Magic Carpet excursion is to the lovely and exotic island of Bali of song, picture and travel agency fame. Here in this miniature jaunt the vicarious visitor-spectator reviews the peculiar cultural, occupational and living aspects of the inhabitants. Equipped with an intelligent and informative commentary by Lowell Thomas and graced by the superior grade of camera work to be expected of this series, the travel experience may offer a pleasant release to any audience bothered by the uncivilized conduct of apparently civilized European nations—Running time, nine minutes.

Modern New Orleans
(FitzPatrick-MGM)
Travelogue

New Orleans is one of America's most historic cities. It is also one of the most colorful and in its long history has undergone many changes. The New Orleans of today shows the lavish hand of the late Huey Long, in the public buildings and the great bridge that he built. The camera explores a good deal of the city, the immense Canal Street and the stately homes of the city's more prosperous people. Filmed in color the subject is entertainingly presented. Running time, 8 minutes.

Hurdle Hoppers
(RKO Pathe)
Sportscope

The United States Army riding and jumping team which has represented the Army in horse shows and at the last Olympics here demonstrate the training and skill of men and horses. Filmed at Fort Riley, Kansas, where the 2nd and 9th Cavalry regiments are stationed, the subject shows the regiments in cross country dashes but is mainly concerned with the Army team. The mechanized division or corps has practically made the word cavalry obsolete but not entirely for at Fort Riley the horses if not in the saddle are under the saddle and a lot more graceful than their iron counterparts.—Running time, 9 minutes.

Information Please, No. 10
(RKO Pathe)
Board of Experts

Number ten of this series requires the board of experts, John Kieran, Franklin P. Adams and Oscar Levant and the guest expert, Deems Taylor, to correctly identify such personages as George Washington, Napoleon, Henry VIII and Benjamin Franklin in modern hats. The problem is an easy one and it is likely audiences will have the answer as quickly as the experts. Other questions are more difficult, however, especially those on music in which Levant and Taylor are specialists. The subject is on a par with others in the series and follows the others in style.—Running time, 11 minutes.

Foul Ball Player
(Paramount)
Stone Age Cartoon

Another in the series of Stone Age Cartoons brings to the audience a baseball game between the Granite Giants and the Marble Midgets. The pitcher for the Giants and the star of the Midgets feud during the game, until strategy is employed by the Midgets to defeat the unfair tactics of the Giants. An amusing cartoon.—Running time, seven minutes.

Blue Barron and His Orchestra
(Paramount)
Headliner

One of New York's popular night club, hotel and radio orchestras is brought to the screen in Paramount's latest Headliner. Blue Barron and his company render many popular tunes, including "Deed I Do," "Too Romantic" and "Baby's Birthday Party." Russ Carlyle, Charlie Fisher and Ronnie Snyder present a diversified program of songs while Anita Boyer, guest star of the program, sings "Just One More Chance." For a novelty 200-pound Tiny Wolf sings "Got My Fingers Crossed."—Running time, ten minutes.

Sport of Kings
(Columbia)
Horse Racing

The camera has gone behind the scenes at a modern race track and reveals to the audience the strenuous and exacting routines race horses undergo. Also captured by the camera is the photo-finish judging camera and its operation as well as a description of the modern Puett starting gate electrically controlled to effect a fair start by the horses. Slow-motion also brings to the screen race scenes that are often missed by the human eye.—Running time, ten minutes.

Washington Parade, No. 4
(Columbia)
Social Security

The mechanics of the Social Security Act, put into effect by the 74th Congress, and designed to safeguard the security of American workers and their families, are brought to the screen in complete detail. The entire plan of operation and benefits are fully explained. This subject is number four of the second series and continues, like its predecessors, to be informative and interesting.—Running time, ten minutes.

You're Next
(Columbia)
Detective Comedy

A two-reel comedy about a mysterious character who terrorizes a city by his violent toll of crimes. When Roscoe Ates is threatened he relies on the protection of the two private detectives, Walter Catlett and Monte Collins. The three have many adventures in the haunted house of the mystery man.—Running time, 17 minutes.

Ozzie Nelson and Orchestra
(Vitaphone)
A Melody Master Round

The man with the stick for this musical round of the Melody Masters concerts is Ozzie Nelson and his baton waving routine produces a light and tuneful interlude which should brighten up any show program. Although the business of the recital is concerned with the trials of an orchestra leader, the woes of such a profession do not seem to sour the breezy selections of the musicians. Maestro Ozzie is nice and clean cut and under his spontaneous coaxing the lads in his ensemble give out fresh and sprightly do-re-me turns.—Running time, 10 minutes.

Tom Thumb in Trouble
(Vitaphone)
Merrie Melody Mood

This "hearts and flowers" miniature tells of the midget titular personality and the difficulties his shortened stature bring upon him. While his big, husky papa is out working, tiny Tom, while doing the family dishes, falls into the cleaning pan and is rescued from a watery grave by a brave little bird. When Tom's father returns, he believes the rescuing feathery friend to be the cause of his son's predicament and expels him from the home. However, Tom goes out in a snow storm to look for his bird benefactor and is once again saved from an untimely end. This time papa realizes the worth of the bird and the trio settle down in peaceful agreement and affection.—Running time, seven minutes.

Onion Pacific
(Paramount)
Popeye Cartoon

A satire on Paramount's recent "Union Pacific" Max Fleischer brings to the screen a Popeye Cartoon entitled "Onion Pacific." Popeye and Bluto, rival locomotive engineers, have a race to see who will get the state franchise for their individual railroads. The race brings many difficulties but Popeye, with the aid of his faithful spinach, wins the race.—Running time, seven minutes.

Phonovision Set To Start Production

Phonovision, the nickel-in-the-slot-movie company, headed by Frank Orsatti, agent for Hollywood talent (among them, Shirley Temple), and Sam Sax, former Brooklyn Vitaphone studio and Warner British production head, this week appeared to be getting steam up.

In New York, where Mr. Sax and Mr. Orsatti have been puffing their wares these past weeks, Phonovision machines were to have their first public display next Monday and Tuesday, at Jack Dempsey's Restaurant. Previously the machines, using 16 mm transcriptions of old Vitaphone and other shorts, had been shown in the Sax-Orsatti New York headquarters, the Sherry Netherland hotel to newspaper men, trade paper people and various other interested persons.

Also Mr. Sax, this week, was "signing up well known name bands"; for he will produce shorts especially for the new medium; and, with camera crews, technicians, and the name bands, he expected to begin production at the old Edison Studio, in the Bronx, in three weeks.

A. C. De Napoli, Jr., formerly engineering laboratories manager for Electrical Research Products, will head the Phonovision Corporation's technical department.

Contracts for production of the machines will be awarded to a company, or several, this week, Mr. Orsatti said. At present, the machines being demonstrated are samples from four projection machine manufacturers and ten cabinet makers, he said.

Forty thousand machines have been ordered, by distributors in every state, Mr. Orsatti claimed, on Wednesday.

Meanwhile, exhibitor reaction in some parts of the country having indicated that, with the growth of the new medium, local exhibitors would attempt to have all laws pertaining to motion picture exhibition also apply to the nickel-in-the-slot machines, a Philadelphia councilman asserted, this week, that he would introduce an ordinance requiring licenses for coin-operated movies.

Empire Universal Sales Meeting in Toronto

The annual sales convention of Empire Universal Films, Ltd., Canadian distributor of Universal, Republic and British product, opens Friday, June 14th, at the Royal York Hotel in Toronto. The program has been arranged by Oscar Hanson, president; A. W. Perry, general manager, and Clair Hague, Canadian Universal representative.

In addition to representatives from all parts of the Dominion, executives from the United States, including W. A. Scully, general sales manager of Universal, and James R. Grainger, president of Republic, are to attend. Friday and Saturday Universal product will be discussed and on Monday and Tuesday Republic's 1940-41 line-up.

LETTERS FROM READERS

NU-ART EXPLAINS 16 MM POSITION

To the Editor of the Herald:

The Motion Picture Herald for May 25 quotes a member of our firm as saying:

"The less said about 16 mm films the better. Exhibitors are always squawking when companies sell 16 mm rights to their films."

In itself this quotation is fairly harmless, but the context in which it appears gives it definitely unfair implications. Unmistakably it suggests to the casual reader that the 16 mm business wishes to operate in the dark because it fears the scrutiny of other branches of the motion picture industry. The quotation, picked up from an informal conversation and inaccurately attributed to Gordon W. Hedwig instead of William K. Hedwig, meant only this:

The 16 mm business is reconciled to being ignored by the theatrical trade press except on those occasions when the editors of the Quigley publications and similar journals choose to give utterance to unsympathetic and damaging expressions.

It has long been the desire of the entire 16 mm field to establish the most cordial possible relations, not only with theatrical producing-distributing-exhibiting combines, but with independent theatrical exhibitors as well. This desideratum has been repeatedly shoved out of reach by the consistently unsympathetic attitude of the trade press. To the extent that this state of affairs continues we feel entirely justified in saying, "The less said . . . the better."

We should like, however, to offer two points for your consideration.

The theatrical trade press has never done more than pay lip service to the idea that films have legitimate uses in schools, churches, clubs, business organizations and other non-theatrical situations. The theatrical distributors have never attempted seriously to supply these non-theatrical markets which constitute the legitimate purview of the 16 mm business.

The oft-repeated charge that non-theatrical roadshows and free merchant shows constitute damaging competition for the theatrical exhibitor also needs reconsideration. The experience of many non-theatrical exhibitors, notably in Indiana, seems to demonstrate the opposite. In many instances the appearance of a free merchant show in a town has so stimulated public interest in films that the proprietor of the boarded-up and long-dark opera house has been enabled to dust off the seats, put a new bulb in the gooseneck over the doorway, hang up his one-sheets and do a healthy, profitable business.

All of this is not intended as an effort to engage in controversy. Primarily we were interested in correcting the error attendant on the quotation used in your article. The 16 mm business has no quarrel with any other section of the industry. Most of us believe quite earnestly that a genuine mutuality of interest exists and can be made to flourish if artificial antagonisms between theatrical and non-theatrical groups are not superimposed on their natural relationship.—William K. Hedwig, *Nu-Art Films, Inc.,* 145 *West 45th Street, New York, N. Y.*

COMMUNITY SINGING BOOSTS PUBLIC MORALE

To the Editor of the Herald:

During these troubled times with wars and rumors of wars constantly in our minds, the manager of the theatre where I am now employed as a featured organist, has hit upon, I think, a most timely and effective way of presenting my community singing programs to the public.

Psychologists all agree that group, or community singing, is the best way to boost up public morale. With this in mind, Mr. Lee Koken, the manager of the R. K. O. Richmond Hill Theatre in Richmond Hill, L. I., has, for the last several weeks, been using "Sing Your Troubles Away with Arlo at the Organ," "A Song a Day Keeps the Blues Away" and other similar slogans on all the theatre's advertising.

And how the patrons sing—they love it. That 10 or 12 minutes of singing not only buoys up the audience spirits, but it also adds that human touch to the program that is so sadly lacking in this age of mechanical entertainment.

Throughout the country there are hundreds of theatres equipped with fine organs that are now silent and unplayed. For much less money than the theatre now spends in one day for cash giveaways or articles of merchandise, the management, by employing a good, competent organist, could add a distinctive, entertaining novelty to the theatre's program every day of the week.

Then, too, there is also advertising value in an organ solo. The organist, by playing the song hits of a picture that is to play the house in the near future, is in a position to give it that one extra plug that may mean dollars and cents to the box-office.

It would seem almost a patriotic duty for the showmen of this country to give Mr. and Mrs. America the opportunity to forget the cares of this troubled world if only for a short while as they sing the nation's songs.—Arlo, *R. K. O. Keith's Theatre, Richmond Hill, N. Y.*

Business Good in Mexico, Says Roberts

Theatres in Mexico are doing good business and new theatre construction there is under way in numerous localities, Charles Roberts, Columbia's Latin American supervisor, said Thursday, June 6th, on his arrival in New York from Mexico City.

Mr. Roberts said that Mexican production, however, is virtually at a standstill. This has created a problem for exhibitors who are required by law to give periodic playing time to Mexican pictures, and who, in order to comply with the law, are now obliged to run old films.

He said that no official action had been taken on the trades unions' proposal to require American distributors in Mexico to invest the equivalent of 25 per cent of their profits in domestic production.

Seckler Sails

Ned S. Seckler sailed Saturday from New York for San Juan, Puerto Rico, where he will open a territorial office for RKO Radio's foreign department. Phil Reisman, RKO vice-president in charge of distribution, announced the appointment of Mr. Seckler to the new post at the recent sales convention. Mr. Seckler will open the new branch around September 1st. He was formerly RKO home office representative in Havana.

Gell Sails for London

William Gell, Monogram's distributor in London, sailed for home this week after several weeks in New York and Hollywood conferring on the company's next season product.

Schaefer in Havana

To finish his Cuban business, Gus Schaefer, transferred by RKO from its foreign to its domestic departments, was in Havana this week.

Heymann Arrives With Rights to 10 French Films

With first-hand observations of the war, Andre R. Heymann has arrived in New York from France with contracts to the U. S. rights to 10 French productions, five of them Marcel Pagnol films.

The president of the French Cinema Center, Inc. and French Films Import, Inc., left France on Memorial Day, arriving in New York on the *S.S. Manhattan* Monday. He sailed for France, his 28th crossing of the Atlantic since 1920, on April 23rd.

Two days after the German invasion of the Lowlands he was invited by the French government to visit the areas in imminent danger of invasion, Mr. Heymann said.

Mr. Heymann said he had contracts for "La Chaland Qui Passe," produced by the late Jean Vigo and starring Michel Simon and Dito Parlo; "Le Grand Jeu," produced by Jacques Feyder, and featuring Francoise Rosay, Marie Bell and Charles Vanel; two productions by Les Films De France, one of which is "L'Honne du Niger," starring Victor Francen and Harry Baur; the following Pagnol productions: "Topaze," featuring Jounet, star in "End of a Day"; "Cesar," starring Raimu and Pierre Fresnay; "Marius," with Raimu, Fresnay and Orane DeMazis; "Joffroi," with Vincent Scotto and Mme. Toinon; "La Fille de Pinsatier," with Raimu and Josette Day, and "Le Femme Ideale," a Berthomieu production, with Le Vigan, star of "Harvest."

The latter film, Mr. Heymann said, was started in Marseilles on May 20th and is not completed. If it is finished, he said, it will be distributed in this country. Mr. Heymann added that he also has contracted for several short subjects including one on the Paris opera, another on Syria and a third on the French fight on leprosy in their African colonies.

Mr. Heymann said he expected the films to arrive here within six weeks despite the situation abroad. They first will be shown in New York and then throughout the United States. Later they will be shown in South America and Canada.

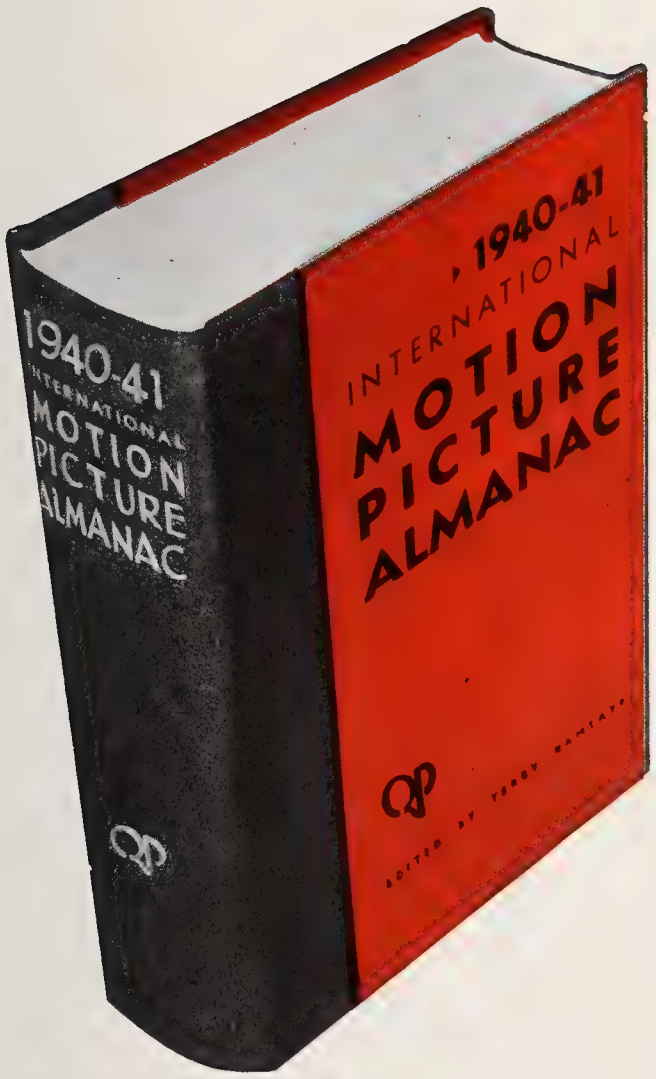
Relative to the film industry in France, Mr. Heymann said: "French industry has been affected, of course, by the war but even today, with French production at a low point, 10 or 15 features will be produced this year. The fact is that the government is allowing certain actors and technicians not only to finish productions started before the war but also new productions.

Roosevelt Resigns Second Goldwyn Post

That James Roosevelt resigned some time ago as president of the Samuel Goldwyn Studios, Inc., was disclosed on Tuesday in Hollywood. No explanation was given. Mr. Roosevelt previously resigned the vice-presidency of the Goldwyn producing company to form Globe Productions.

The Samuel Goldwyn Studios, Inc., manages the Goldwyn lot, formerly known as the United Artists Studios. Mr. Roosevelt's company will continue to use it, it was said.

SO THAT HE WHO RUNS MAY READ!



Edited by TERRY RAMSAYE

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OBITUARIES

E. E. Clive Dies on Coast

Edward E. Clive, 60, British character actor of the screen and stage, producer and director of the legitimate theatre, died suddenly of a heart ailment June 6th at his Hollywood home. Mr. Clive could caricature an Englishman of any type, but he was fond of his portrayals of butlers on the screen and fonder still of the success he achieved the very first time he essayed such a role in the films, in the "Man from Blankley's" with John Barrymore starred.

Born in Monmouthshire, England, he was a graduate of the University of Wales and studied medicine for four years at St. Bartholomew's Hospital, London, before turning to the stage, where he made his first professional appearance at the age of 22 in "The White Heather," at the Drury Lane theatre.

Although he took up a stage career casually after some dabbling in amateur theatricals, and with little thought of continuing at it long, he eventually appeared in 1,159 stage plays before succumbing to the lure of another field—the motion picture.

He appeared in stock in Boston for 14 consecutive years, most of that time as manager, director and actor in his own company, The Copley Players. Actors and actresses who played under his tutorship there were Leslie Howard, Margaret Sullavan, Genevieve Tobin, and Alan Mowbray.

He appeared in many films, the "Bulldog Drummond" series, "Little Lord Fauntleroy," "Captain Blood," "Libeled Lady," "Dracula's Daughter," "Camille," "Cain and Mabel," "Lloyd's of London," "On the Avenue," "Night Must Fall," "The Emperor's Candlesticks," "Arsene Lupin Returns" and "The Earl of Chicago" among them.

Twenty-five years ago he married Eleanor Ellis, an English actress, who survives him with one son, David John Clive.

Florence Roberts, of Stage and Screen

Florence Roberts, 69, stage and screen actress who played "Granny Jones" in "The Jones Family" series, died June 6th in Hollywood. A native of New York Miss Roberts while appearing under the management of Henry Duffy, attracted the attention of Mack Sennett, who signed her for her first film role in "Grandma's Girl."

Films in which she appeared included "Eyes of the World," "The Truth About Hollywood," "Fanny Foley Herself," "Westward Passage," "Torch Singer," "Hoopla," "Miss Fane's Baby Is Stolen," "Dangerously Yours," "Babes in Toyland," "Les Miserables" and "Your Uncle Dudley."

Harvey Orr

Harvey D. Orr, owner and operator of the Daisy and Speedway theatres, Indianapolis, died June 8th at the age of 75.

Louis Levin

Louis Levin, 55, former owner of the Public theatre, Chicago, died June 8th.

John Cohen, Jr., Former Critic

John Sanford Cohen, Jr., former motion picture critic of the New York *Sun*, died in Atlanta, Ga., June 7th after a long illness at the age of 41. He was the critic of the *Sun* from 1927 to 1933 when he resigned because of poor health. He joined the Chicago staff of the National Broadcasting Company in the following year, staying there a year before his health again failed.

A native of Atlanta, he was the son of the late Major General John S. Cohen, former United States Senator from Georgia; vice-chairman of the Democratic National Committee and editor of the Atlanta *Journal*. Mr. Cohen was graduated from the United States Naval Academy in 1919 and left the Navy in 1921 to join the staff of the *Sun*. He worked on general assignments for six years before becoming motion picture critic.

James Hall, Star Of Silent Screen

James Hall, 39, a star of the silent screen and who recently had been a master of ceremonies in night clubs in New York and New Jersey, died June 7th in the Jersey City Medical Center of cirrhosis of the liver. Mr. Hall, who was born in Dallas, ran away from home at 14 and joined a traveling theatrical company. A year later he joined the "Ziegfeld Follies" as the youngest member of the cast.

In the middle twenties he became a screen actor and quickly won starring roles in many pictures. He was a leading man with Bebe Daniels in "Stranded in Paris" in 1926 and "Senorita" in 1927; with Pola Negri in "Hotel Imperial" in 1927, and with Clara Bow in "The Fleet's In" in 1928. At the height of his popularity he played opposite the late Jean Harlow in "Hell's Angels" in 1930. He also had appeared in the silent version of "Four Sons." His salary then ranged from $1,000 to $2,500 a week.

John Feeney

John Feeney, manager of the Luzerne theatre, Luzerne, Pa., died June 5th in an automobile accident. Mr. Feeney was a brother-in-law of the late Michael B. Comerford of Comerford Theatres, which includes the Luzerne.

Lee Morrison

Lee Morrison, 61, Clermont, Fla., theatre owner, died June 5th at Ashland, Ky., where he had gone for a visit.

William F. Packard

William F. Packard, for many years operator of a film theatre in Frazeyburg, Ohio, died June 2nd in St. Francis Hospital in Columbus.

Richard Leahy

Richard P. Leahy, 67, owner of the Washington theatre at Bay City, Mich., for 30 years, died June 9th of a heart attack.

Gracie Emmett

Gracie Emmett, 78, former vaudeville comedienne, died June 10th at Somerville, Mass. Her most popular vaudeville role was that of "Honora Murphy" in "Mrs. Murphy's Second Husband," said to have had the longest run of any vaudeville act.

IN COURTS

Trendle Seeks Court Ruling

A test suit was filed in federal court in New York, Thursday, June 6th, by George W. Trendle of Detroit against Paramount Pictures and John H. King which petitions the court to rule illegal an agreement restricting Mr. Trendle from opening theatres in the Detroit area.

The agreement, made in June, 1929, sold the Detroit theatre interests of Mr. Trendle and Mr. King, then known as John Kunsky, with the provision that neither seller was to engage in the theatre business for 50 years in a radius of 150 miles, the complaint states. The plaintiff attacks the agreement as being unreasonable and in restraint of trade.

The suit petitions for an order declaring the agreement void or alternatively fixing the limits in which the plaintiff may operate theatres.

Mr. Trendle was in charge of the Paramount United Detroit theatres' operations from 1929 until last year, when he resigned and was succeeded by Earl Hudson, the present operator for Paramount.

Columbia Wins Point

Columbia on Monday won its court fight against turning over a list of its stockholders when Samuel I. Rosenman, New York supreme court justice, denied an application of James F. Burke, stockholder, for an order directing Columbia to allow an inspection of its books and records. Mr. Burke, claiming to represent eight stockholders, asked for the list to seek support for his attempt to obtain the legal dissolution of Columbia. The plaintiff cited the anti-trust suit, loss of a foreign market and television as reasons for dissolution.

File Premiums Action

Claiming infringement of "Encyclopedia Night," used to promote attendance at theatres, Premium Promotion Syndicate, Inc., has filed suit in New York supreme court against Price Theatres Premiums Corporation seeking an injunction and $25,000 damages. The plaintiff claims that he originated the idea in 1939 of distributing encyclopedias to theatre patrons.

Settle Time Suit

A stipulation settling the suit of Time, Inc., against Anschel Barshay, trading as the "Voice of Time," and dropping the appeal of the defendant from an injunction and accounting, was filed in federal court in New York Friday, June 7th. Under the settlement Mr. Barshay is restrained from broadcasting as the "Voice of Time" and the plaintiff waives all rights to damages.

Start Racine Action

Frank La Boda, Racine, Wis., has started action against Warner Brothers' Venetian theatre in that city charging that Eli Arkin, manager of the house, refused to pay a $900 "Treasure Chest" award claimed won by the plaintiff on May 18th.

WHAT THE PICTURE DID FOR ME

Columbia

IN EARLY ARIZONA: Bill Elliott—It did real nice week-end business. As to the quality of this picture it seemed to satisfy and we can say it outgrossed "Gone With the Wind."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LONE WOLF STRIKES, THE: Warren William, Joan Perry—A good program picture. Running time, 67 minutes. Played May 17-18.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MUSIC IN MY HEART: Tony Martin, Edith Fellows, Rita Hayworth—Just a fair musical that just about got by. The story moves slowly; singing is just fair and some of our patrons were disappointed. Columbia should have done much better.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

TOO MANY HUSBANDS: Jean Arthur, Melvyn Douglas, Fred MacMurray—Columbia certainly slipped on this comedy. Our print was cut five minutes so perhaps was some of the trouble but perhaps five minutes more would have made it worse. Just an average picture good for a mid-week date or the upper half of a double bill. Running time, 79 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

First National

ANGEL FROM TEXAS, AN: Eddie Albert, Rosemary Lane, Wayne Morris, Ronald Reagan, Jane Wyman—Too silly to be thoroughly enjoyed. Just a fair program picture not good enough for single bill or Sunday date. Running time, 69 minutes. Played May 25-27.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger, Donald Crisp—Although I wasn't expecting a tremendous crowd, I was greatly surprised by how few came to see this picture. All those who came praised it to the skies and I personally think it is one of the best of the year. I think I can blame some of it on the title because war and gangster stories don't go well here and I could not convince them otherwise. I am ashamed of my college patrons for not turning out for this in great style. This was played on straight percentage and about all the company received from here was enough to pay for inspecting the print after it was returned. Running time, 100 minutes. Played May 23.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger, Donald Crisp—Good show but I do think the locale being German kept patrons away. Business below average. Robinson's make-up and acting wonderful.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

FOUR WIVES: Lane Sisters, Gale Page, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—Folks thought it the most uninteresting picture shown for many months. While it drew well, there were more walkouts than we have ever had. A few of the old people thought it very crude in plot. Running time, 98 minutes. Played May 4-5.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

Metro-Goldwyn-Mayer

AND ONE WAS BEAUTIFUL: Robert Cummings, Laraine Day, Jean Muir, Billie Burke—Pleased on family night. Running time, 70 minutes. Played May 21—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ANDY HARDY GETS SPRING FEVER: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—This series are a sure hit. Business good; all satisfield.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

BALALAIKA: Nelson Eddy, Ilona Massey, Frank Morgan, Charles Ruggles—Another of your high class musicals that failed miserably at the box office. When will MGM get wise to the fact that Nelson Eddy means nothing in a picture unless he is co-starred with Jeanette MacDonald. Running time, 102 minutes. Played May 14-16.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

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DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day—Congratulations to Metro on this series. They are a life saver in the bracket they are in. This one the best yet.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day—Good picture; fair business. Running time, 77 minutes. Played May 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day—Interesting picture enjoyed by all. Running time, 77 minutes. Played May 3.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—Good picture and good business. Spencer Tracy as Edison is tops. Running time, 107 minutes. Played May 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—This is a fair drawing card and MGM had a checker to see we did not cheat them on the percentage but unless business picks up tonight they won't get any average on this picture. Played May 26.—Sam Brooks, Liberty Theatre, Hailey, Idaho. Mining and tourist patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Hattie McDaniel—The best shellacking we ever have had in our five years of business and I don't mean maybe. They won't go for a dollar or Metro tactics here. We told the public no picture for 1940 and then got sold for another theatre, tickets a month ago. The only thing we can do is charge it all up to experience and pass the word along to small exhibitors to pass it up. You cannot win on it; forget the prestige. It won't pay your bills. Give us Gene Autry or Cagney. We cannot agree as to the merits of the production but we have found out that every exhibitor that has played it in small towns has regretted it. We couldn't make money if it were on regular terms. I guess we will never learn and Barnum was right.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Hattie McDaniel—This isn't a small town picture. Rental terms were too high. MGM should be ashamed to contact an exhibitor for new picture contracts after forcing him to pay so much on this production. Would advise all small towns to lay off until the rentals and admission prices are reduced. Running time, three hours and 46 minutes.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

GONE WITH THE WIND: Vivien Leigh, Clark Gable, Leslie Howard, Olivia de Havilland, Hattie McDaniel—Look out, you small town boys, you will not do the business on this Metro will lead you to believe. Don't believe people will pay $1.10 to see this over again. I admit I was the sucker for giving 70 percent of my receipts but never again. Played May 16-18.—Sam Brooks, Liberty Theatre, Hailey, Idaho. Mining and tourist patronage.

GOODBYE, MR. CHIPS: Robert Donat, Greer Garson—This was a pip. Business above average and they still talk about it.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, Burns and Allen—Below average business. This picture did not merit top grouping. Running time, 83 minutes. Played May 21-23.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

MAN FROM DAKOTA: Wallace Beery, John Howard, Dolores Del Rio—This was sort of hot and cold. No raves; most of the people came in to get away from the cool and threatening weather. Running time, 76 minutes. Played May 30.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Only picture we have ever run for three days and it grossed a box office top. Proved to be just the kind of picture all our people like. Running time, 126 minutes. Played April 26-28.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

REMEMBER?: Robert Taylor, Greer Garson, Lew Ayres—Excellent entertainment that was well liked here. Play it if you haven't because it's good for a lot of laughs and should do business. Running time, 84 minutes. Played May 26-28.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—We are playing this next Sunday-Monday-Tuesday. Don't expect much business but we bought this on a flat rental so will get to run our own house for three nights. What a break. Next year, boys, let's try and run our own theatres without the help of some $17.50 clerk looking down our collars.—Sam Brooks, Liberty Theatre, Hailey, Idaho. Mining and tourist patronage.

WIZARD OF OZ, THE: Judy Garland, Frank Morgan, Jack Haley, Bert Lahr, Ray Bolger, Billie Burke, Margaret Hamilton—The kids and myself liked this show but most of my regular patrons stayed away because they thought it was a full length feature cartoon.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler, George Bancroft—Drew a good house and pleased the patrons. Running time, 85 minutes. Played May 10.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

Paramount

BEAU GESTE: Gary Cooper, Ray Milland, Robert Preston, Brian Donlevy—The first real show from this company in a long time. Drew well.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

BISCUIT EATER, THE: Billy Lee—If you want a picture that's different, don't miss this one. We grossed extra business and everyone was delighted with it. Tie in with local fish and game clubs. This one brought in many strange faces that hadn't been in for months. Running time, 80 minutes. Played May 28.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard—A swell comedy mystery that kept the patrons well entertained. Fast moving, thrilling and plenty of laughs.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

COCOANUT GROVE: Fred MacMurray, Ben Blue, Harriet Hilliard—Brought this one back and played to capacity houses both nights on bargain night. Biggest gross for these two nights this year. Our customers like musicals, old or new. Running time, 90 minutes. Played May 28-29.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—Not even a good program picture with no name stars and enhanced only by good color. Exceptionally poor business for holiday. Running time, 77 minutes. Played May 28-30.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—This fantastic picture pleased on Friday-Saturday. Business good. Running time, 75 minutes. Played May 24-25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EMERGENCY SQUAD: Louise Campbell, William

(*Continued on following page*)

(Continued from preceding page)

Henry—A swell little action picture that can serve well on a double feature. This picture moves along rapidly, is entertaining and will satisfy any audience. —Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

FARMER'S DAUGHTER, THE: Martha Raye, Charlie Ruggles—A good program picture for a small town. Good comedy and the crazy antics of the entire cast make this film good light entertainment. None of our patrons seemed to object to the craziness of the cast.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GERONIMO: Preston Foster, Andy Devine. Ellen Drew—Did not draw as well as expected but the patrons were well satisfied. Running time, 90 minutes. Played April 30-May 1.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

GERONIMO: Preston Foster, Andy Devine, Ralph Morgan, Ellen Drew—A good outdoor picture that will keep the patrons well entertained. The title is nothing to draw them in but if you are fortunate in attracting them, they will be entertained with another of Paramount's action filled dramas of the west.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GREAT VICTOR HERBERT, THE: Allan Jones, Marv Martin, Walter Connolly—Most of the seats were empty both nights this was shown. The music was good but the plot weak. Running time, 91 minutes. Played May 7-8.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—I stalled this one off as long as I could but still Paramount had the nerve to have a checker on this. Even the kids did not go for this picture. Just a lot of cartoon so they said. Played May 23.—Sam Brooks, Liberty Theatre, Hailey, Idaho. Mining and tourist patronage.

JAMAICA INN: Charles Laughton, Maureen O'Hara, Emlyn Williams, Leslie Banks—The poor quality of the sound seemed to spoil this feature. Average business. Running time, 100 minutes. Played May 8-9.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

KNIGHTS OF THE RANGE: Russell Hayden, Jean Parker—A better than average Western. This type of story always brings extra business. Running time, 70 minutes. Played May 17-18.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

LIGHT THAT FAILED, THE: Ronald Coleman, Walter Huston, Ida Lupino, Muriel Angelus—A good picture that did not do business. Running time, 97 minutes. Played May 6-7.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

NIGHT OF NIGHTS: Pat O'Brien, Olympe Bradna, Roland Young—This absolutely the worst picture I have ever shown in my theatre. After seeing this, I can easily understand why people are staying away from theatres. Running time, 86 minutes. Played May 17-18.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—Drew a good house and entertained the patrons but it was really a poor production for this cast. Our patrons have always liked these three stars, which accounts for the good house but it wouldn't seem as though they would come out for many pictures so poorly made. Running time, 87 minutes. Played May 11-12.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

RULERS OF THE SEA: Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe—Nothing big but a good feature. Business average. This Will Fyffe is a real actor. The best dying scene I ever saw.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

SEVENTEEN: Jackie Cooper, Betty Field—Very disappointed in this one. Expected a really big picture but finally wound up with a programmer. Patrons seemed to be quite disappointed and business way off on this one!—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

SIDEWALKS OF LONDON: Charles Laughton, Vivien Leigh—We were told this was nose diving around town but in spite of unfavorable reports tried to slip this over on our unsuspecting audience. But the word had traveled around and we spent two lonesome days. Running tmie, 85 minutes. Played May 31-June 1.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

TYPHOON: Dorothy Lamour, Robert Preston, Lynne Overman, J. Carroll Naish—An excellent South Sea Island picture, featuring Lamour, Preston, Lynne Overman, J. Carroll Naish. A tornado of tropic love, great forest fires, high winds and waves, drunken sailors and Coco, the chimpanzee, made up a very interesting picture with no dull moments intervening. Running time, 75 minutes. Played May 30-June 5.—William Noble. Criterion Theatre, Oklahoma City, Okla. General patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Akim Tamiroff, Lynne Overman, Robert Preston, Brian Donlevy—This one certainly pleased all of our patrons and that is not hard to understand, what with such an excellent cast and story. Perhaps, the outstanding characters in the eyes of our choosey audience were "Fiesta" Tamiroff and "Leach Overmile" Overman. The antics of these men kept the boys in a constant uproar. This picture brought Barbara Stanwyck before our audience for the first time in a long while and it is pleasing for me to state that she is still held in high regard as an outstanding actress. This picture is one that contains sufficient action, romance, comedy and historical facts to please most any audience so contact Paramount and treat your patrons to a really fine picture. Running time, 125 minutes. Played April 20.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

NEW CONTRIBUTORS TO DEPARTMENT

Two new contributors sent reports this week to the What the Picture Did for Me department and two others whose reports have been missing for some time resumed. The two new contributors are:

SAM BROOKS, Liberty Theatre, Hailey, Idaho.

DOUGLAS MILLER, Rex Theatre, Taber, Alberta, Canada.

The two who have resumed after a lapse are:

THEODORE J. FRIEDMAN, Strand Theatre, Suffern, N. Y.

PAUL MCBRIDE, Avalon Theatre, Fillmore, Utah.

Read the reports of these and other exhibitors in the adjoining columns.

Republic

CALLING ALL MARINES: Helen Mack, Robert Kent, Donald Barry, Warren Hymer—Enjoyed real good week-end business on a dual bill with "In Early Arizona."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry —Our patrons came to see "Sidewalks of London" but this comedy saved the show. Plenty of good hearty laughs. A good half of any double bill. Running time, 69 minutes. Played May 30-June 1.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Just a cheap western with a good song. But, play up the song and they will come.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

WYOMING OUTLAWS: Three Mesquiteers (John Wayne, Ray Corrigan, Raymond Hatton) Donald Barry, Adele Pearce—A better than average western with lot of action. Played with Warners' "Granny Get Your Gun." Running time, 55 minutes. Played May 10-11.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard—All those who saw this thought it was exceptionally good and commented afterwards about it. However, business was only average. If this type of picture does business anywhere, it should be here in a college town but for some reason or other it didn't. I am not sorry I played it but I would like to know the reason for its failure. It is truly a wonderful film. Running time, 110 minutes. Played May 16.—W. Varick Nevins, III. Alfred Co-Op Theatre, Alfred, N. Y.—Small college town and rural patronage.

ALLEGHENY UPRISING: Claire Trevor, John Wayne, Brian Donlevy, George Sanders—Just a a western and not a very good one at that. Give me "Hopalong" any time.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara, Basil Rathbone, Sir Cedric Hardwicke, Thomas Mitchell—Matinee business poor but evenings okay. Did extra business. Terrible but good at the box office. It seems they want to be frightened.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

NURSE EDITH CAVELL: Anna Neagle, Edna May Oliver, George Sanders, May Robson, Zasu Pitts —Everyone seemed to like it who came. No draw because of sad story. Running time, 97 minutes. Played December 14-16.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

PINOCCHIO: Disney Feature Cartoon—All I will say about it is adults won't come to see cartoon features any more and I don't intend to play another at 50 per cent.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

PINOCCHIO: Disney Feature Cartoon—Good picture and good business. People said it was better than "Snow White" or "Gulliver's Travels." Running time, 80 minutes. Played May 26-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Byington—A very good story and quite an entertaining picture. A little fantastic but still good entertainment. Definitely not a mass appeal picture as the prior Shirley Temple films.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

DAY-TIME WIFE: Tyrone Power, Linda Darnell, Warren William, Binnie Barnes—A good picture with lots of comedy. Running time, 73 minutes. Played May 15-16.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—Excellent photography, excellent sound, excellent acting but only average business. Yes, it is depressing; but so is the war news and no one stops listening to the radio on that account. I guess I did better with it than some of the rest of you. I took in just enough so that the percentage paid for the guarantee. In other words, there almost was some overage. I guess "The Grapes of Wrath" were seedless. They certainly were seed less than other pictures I have run lately. (Pardon the pun). Running time, 128 minutes. Played May 30-June 1.—W. Varick Nevins, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—The few patrons that came to see this picture did not like it. Another flop from Fox. Running time, 128 minutes. Played May 13-14.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—Excellently acted picture and one of the best of the year. However, the box office did not reflect so well for our Sunday business was way off. Our people have problems of their own without seeing others suffer. Running time, 128 minutes. Played May 25-27.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine. Dorris Bowdon, Charley Grapewin—A really swell picture! Superbly acted and having magnificent appeal. These pictures, although they do not break any box office records, certainly do fill the bill for entertainment. Played this picture to not one word of adverse criticism.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine. Dorris Bowdon, Charley Grapewin—Although we did very well, most of our patrons thought this picture was very depressihg. The direction and cast was tops. Running time, 128 minutes. Played May 19-20.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Green, Brenda Joyce—In a way it was like "Rulers of the Sea" but not half as good.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Richard Greene, Nancy Kelly, Sir Cedric Hardwicke, Charles Coburn, Walter Brennan, Henry Hull—I thought this was a fine picture. Different, too, from the general run. Box office about average. Why don't these top pictures bring extra business?—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Here is a very good color film with fine music and beautiful scenes. I don't think it comes under the heading of great but it certainly drew a good crowd. Al Jolson does a very good job in a supporting role. I think it was the music that Stephen Foster wrote rather than the story that contained all the appeal. I doubled this with "Eternally Yours" and was not disappointed in the receipts. Running time, 86 minutes. Played May 17-18.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—This picture is the tops in entertainment. Show business would show a great increase if there were more pictures of this caliber. I had numerous people tell me they liked this picture better than "Gone with the Wind." Running time, 86 minutes. Played May 26-28.—Paul McBride. Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—This is one swell picture but everybody in my territory had seen it before I was able to get it. Had good draw anyway. Why don't the producers make more pictures like this and quit cluttering up the screens with so much B's and C's and on down the alphabet?—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

THEY CAME BY NIGHT: Will Fyffe—I played this with "Four Wives" and drew a good crowd. One thing I can say for this English film is this: at least, no one walked out. The acent is not too, too bad. The third reel has a very funny drunk sequence in it and the last reel is fast and furious action. The first two reels just run along waiting for the last two to arrive. I won't comment on it; make up your own mind from what I just said. Running time, 73 minutes. Played May 24-25.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

VIVA CISCO KID: Cesar Romero, Jean Rogers—Pleased the week-end crowd. Fair business. Running time, 70 minutes. Played May 31-June 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—Fine picture. Those who saw it said so but did not draw.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

United Artists

CHUMP AT OXFORD: Laurel and Hardy—This is just what the doctor ordered. A lot of hokum thrown together in a disjointed picture that drew extra business and plenty of laughs. Running time, 63 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ETERNALLY YOURS: David Niven, Loretta Young, Hugh Herbert, Billie Burke, Zasu Pitts—This is an entertaining comedy that has a distinctly different flavor. A good crowd came to see "Swanee River" on the same program and seemed to enjoy themselves while this one was showing too. In other words, it is one of those nice pictures that is neither good nor bad. I don't think it would draw well enough as a single. Running time, 91 minutes. Played May 17-18.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FOUR FEATHERS: John Clements, June Duprez, C. Aubrey Smith, Ralph Richardson—Good show, beautiful color, good acting and average business.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

LION HAS WINGS, THE: Merle Oberson, Ralph Richardson, June Duprez, Flora Robson—A difficult subject upon which to blithely heap criticism in these grim times. But, with the exception of its documentary values and certain footage here and there disclosing the unique and complicated methods by which Britain intends to thwart a Nazi invasion, "The Lion Has Wings" not only falls far below the standard of film entertainment expected by audiences in general but will also decidedly disappoint those whose intelligence prompts them to attend shows of this nature. I should be inclined to state that exhibitors contemplating a showing of "The Lion Has Wings" in the future should consider two important facts—first, the preparedness theme depicting a fully adequate British air force has been sufficiently challenged by now to cause a decided reaction in the audience. Second, the propaganda is singularly amateurish and impotent. The British boys are all sandy-haired and jolly fellows as they bring down one Nazi bomber after another, piloted by evil, narrow-eyed German "boys" between the ages of 35 and 40. Hitler was booed several times by the country boys who came to see a thrilling drama and desired an outlet but the main part of the audience sat and whispered amongst themselves, scraping their feet and shifting about in their seats (which, incidentally, are unusually comfortable and commodious—advt.). Ralph Richardson appears now and then to kiss Merle Oberon and vice versa but Lowell Thomas is always talking, even through those gripping scenes when comments offstage are absolutely unnecessary. I did not intend this review to be a criticism of countries or causes. It is merely written for the odd exhibitor who might thoroughly disappoint his audience by running "The Lion Has Wings" as a feature film and would surely benefit no cause in so doing. Played May 30-31.—C. T. Cooney, Jr., Waldo Theatre Corp., Waldoboro, Maine. General patronage.

LION HAS WINGS, THE: Merle Oberon, Ralph Richardson, June Duprez, Flora Robson—I thought I would make some money on this but didn't. Wasn't worth top money in this town.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—In general, Memorial Day is not considered a good playdate. However, I have no complaints about the business I did. It certainly went over big at the box office. Of course, it is an excellent film and everyone here liked it very much. The main comment, though, was this, "Why can't all pictures follow the book as well as 'Rebecca'? I hope more producers will pay attention to this fact. Quite a few people around here have almost quit going to pictures made from books they have read because they claim changing the story ruins the book for them. "Rebecca" helped reclaim some of these people. However, don't make one producer do the whole thing. Well, anyway, we can face the summer slump with better spirits now. Running time, 128 minutes. Played May 30.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

YOUNG IN HEART, THE: Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Billie Burke, Roland Young—Everybody that saw this picture came out with praises. We did not enjoy good business on it and I don't know why.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

BIG GUY, THE: Victor McLaglen, Jackie Cooper—A good action filled programmer from Universal. McLaglen doesn't give any too good of a performance but Jackie Cooper does his share of acting to make this entertaining film fare.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

DANGER ON WHEELS: Richard Arlen, Andy Devine—The best in this series of pictures thus far. These stars well liked and get us business for bargain nights better than most program pictures. Running time, 61 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Charles Winninger, Brian Aherne, Mischa Auer, Una Merkel—Good stars, well cast. Don't be afraid of this one. It will make money.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

FIRST LOVE: Deanna Durbin, Helen Parrish, Robert Stack, Eugene Pallette, Leatrice Joy—A fair show but not the best Durbin by any means.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

UNEXPECTED FATHER: Baby Sandy, Mischa Auer—This was a real show. I would say a worthy "B." Played on a single bill and did extra business.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

Warner Brothers

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—A picture that did not go over here. The material seemed to be put together in a spotty fashion and the ladies did not receive it as we had hoped. The enigmatical atmosphere seemed to depress rather than entertain or educate. They have all the material needed here for a fine picture but didn't use it. Running time, 79 minutes.—Played May 26-28.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

CHILD IS BORN, A: Geraldine Fitzgerald, Jeffrey Lynn, Gladys George—Fair show. Has wonderful showmanship possibilities.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

GRANNY GET YOUR GUN: May Robson, Harry Davenport, Margot Stevenson—A program picture that did more business than the average special production. Our patrons enjoyed this picture. Played with Republic's "Wyoming Outlaw." Running time, 56 minutes. Played May 10-11.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

INVISIBLE STRIPES: George Raft, William Holden, Jane Bryan, Humphrey Bogart—The usual run of the mill type of picture with a theme that's threadbare. I don't see why they continue to make a film of this type. They certainly do no good, taking up a lot of time and it costs money to make them. I presume they would go over in some places but they certainly do not have universal appeal. Running time, 82 minutes. Played May 24-25.—Simon Galitzki, Coed Theatre, Topeka, Kansas. General patronage.

INVISIBLE STRIPES: George Raft, William Holden, Jane Bryan, Humphrey Bogart—Just another gangster picture. Running time, 83 minutes. Played May 14-15.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts—As good a picture as Warners has given us all season. Absolutely tops in screen entertainment. Nothing but raves in this one. It's about time as this company certainly has been a weak sister this season. Running time, 97 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JUAREZ: Paul Muni, Bette Davis, Brian Aherne, Claude Rains, John Garfield—Good acting but entirely too long. This picture needed a lot of cutting.—Business below average. Running time, 127 minutes. Played December 18-20.—Douglas Miller, Rex Theatre, Taber, Alberta, Canada. Small town patronage.

NANCY DREW AND THE HIDDEN STAIRCASE: Bonita Granville, Frankie Thomas, John Litel—This series is very good. A swell mystery comedy that will certainly entertain your patrons. This one has them laughing and sitting at the edge of their seats at the same time. These are just program pictures. but they certainly do help your show.—Theodore J. Friedman, Strand Theatre, Suffern, N. Y. General patronage.

(Reports continued on following page)

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(*Reports continued from preceding page*)

SATURDAY'S CHILDREN: John Garfield, Anne Shirley, Claude Rains—Good picture and good business. Running time, 100 minutes. Played May 19-20. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

BEAUTIFUL SWITZERLAND: Columbia Tours—A very beautiful scenic on tinted film. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INSIDE THE F.B.I.: Washington Parade, No. 3—Interesting reel on the F.B.I. that doesn't show anything you haven't seen before. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PARDON MY BERTH MARKS: Buster Keaton—Keaton always does well for us. This is an extra good comedy so do not waste it. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

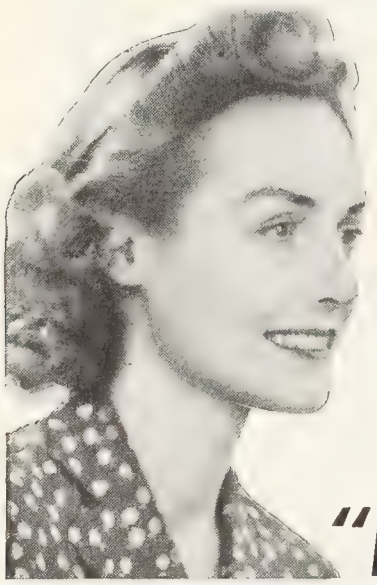
BIG PREMIERE, THE: Our Gang—None of the Our Gangs are good and this was just the same as all the others we have played. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

DOMINEERING MALE, THE: Pete Smith Specialties—Good comedy from Pete Smith—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOOR WILL OPEN, A: MGM Miniatures—Entertaining mystery reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FISHING BEAR, THE: MGM Cartoons—They don't come any better. If you haven't run it, book it in on your best days. Running time, eight minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

HIDDEN MASTER, THE: Passing Parade, No. 13—Excellent short that holds the audience attention. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.



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JACK POT: Crime Doesn't Pay Series—Another "Crime Doesn't Pay" subject that continues to keep up the high caliber of all the others. Running time, 20 minutes.—W. Varick Nevins, III. Alfred Co-Op Theatre, Alfred, N. Y. Small town and rural patronage.

JACK POT: Crime Doesn't Pay Series—Very good two-reeler in the "Crime Doesn't Pay" series. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAND OF ALASKA NELLIE: FitzPatrick Traveltalks—After showing so many inferior shorts from MGM, it was a pleasure to show this. It's O.K. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

MAD MAESTRO, THE: MGM Cartoons—An adult cartoon that proved to be quite amusing. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

NEW PUPIL, THE: Our Gang—Just another Our Gang filler. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

NEWS OF THE DAY: Not as good as Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NORTHWARD HO! MGM Miniatures—A good interest getter for "Northwest Passage," which we are playing next week. Of course, that is the place to date it in. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

QUAINT ST. AUGUSTINE: FitzPatrick Traveltalks—Would have been good if the color and print had been in better shape but this defect ruined the subject. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

VALIANT VENEZUELA: FitzPatrick Traveltalks —Fair. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

WHERE TURF MEETS SURF: MGM Miniatures —Another poor print and uninteresting subject. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

Paramount

BLUE BARRON AND HIS ORCHESTRA: Headliners—Good musical reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BUSSE RYTHM: Headliners—If your audience likes music, here it is. Henry does himself credit on the trumpet.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FEMALES IS FICKLE: Popeye the Sailor—An average cartoon. These cartoons are not as good as last season's releases and could stand some improvement. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Headliners—Not much to this reel but a lot of noise. Running time. 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

NEVER SOCK A BABY: Popeye the Sailor—The Popeye cartoons used to be equal in popularity to the Disney product but have slipped. People expect to see cartoons in color now and don't like the black and white. Running time, seven minutes.—Ed. Mansfield, Regent Theatre, Kansas City, Mo. General patronage.

SHAKESPEAREAN SPINACH: Popeye the Sailor—What has happened to Popeye lately? He ain't what he used to be. This cartoon was liked about as much as most people like spinach, so at least it was named appropriately. Running time, seven minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WAY BACK WHEN A NAG WAS ONLY A HORSE: Stone Age Cartoons—Amusing cartoon from Stone Age series. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BILLPOSTERS, THE: Walt Disney Cartoons—Here is a real treat in color cartoons. I had to have the seats tightened after they got through laughing at it. Disney hasn't lost anything lately. The Goof, Donald, a goat and a windmill, all combine to give you plenty of laughs. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE: No. 6—Gene Tunney is guest again in this one. It is O.K. but not as good as others we play in this excellent series. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

INFORMATION PLEASE: No. 10—Deems Taylor is guest in this one. This is one of the best of the series as the experts let their hair down and everyone has a lot of fun. My audience regularly applauds this series when it appears on the screen. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, NO. 4: Newsfronts of War—Interesting. Running time, 20 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MARCH OF TIME, NO. 8: Canada at War—Folks continue to like the March of Time. Running time, two reels.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

MARCH OF TIME, NO. 10: The Philippines: 1898-1946—The situation in the Philippines is strikingly presented. You'll learn a lot of things you didn't know before. Play it early. Running time, 20 minutes.—W. Varick Nevins, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SIEGE: Reelisms—Good one reeler dealing with the invasion of Poland. The scenes showing women being machine gunned to death while digging potatoes will make you think. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

ALL'S WELL THAT ENDS WELL: Terry-Toons—Average black and white cartoon. Running time, seven minutes. — E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CONQUERING THE COLORADO: Adventures of the Newsreel Cameraman—Very interesting and lots of action. Running time, 10 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

LABOR SAVERS: Lew Lehr—Very poor attempt at comedy. Most of the shots have been shown previously in newsreels. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MOVIETONE NEWS: We like it the best. Play both Metro and Fox. Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ONE MOUSE IN A MILLION: Terry-Toons—Just gets by as a cartoon. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

TOPNOTCH TENNIS: Ed Thorgersen (Sports)—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOT'S ALL TH' SHOOTIN' FER: Terry-Toons—The best cartoon in this series this year. Running time, eight minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

United Artists

ARABIAN BAZAAR: World Windows—Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

FOLLIES PARISIENNE: Two-Reel Musicals—Just no good. Skip it. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOING PLACES: No. 66—A picture of the McKee gardens at Vero Beach, Florida, that had plenty of animals. We played on Friday and Saturday for our kids and it made an excellent reel for that date. Do not miss using this one.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAGIC BEAN, THE: Lantz Cartunes—Story of Jack and the Bean Stalk and it is very, very good. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

ALEX IN WONDERLAND: Walter Catlett—A short slapstick comedy that managed to go over quite well and get more than the average number of laughs. I might say that it is just as close to 1,000 feet as it is to 2,000 feet so of course the charge is designated as a two-reeler. Running time, 15 minutes. —W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—A snappy musical short by a snappy band. Was well liked here, especially the superimposed "jitterbugs." Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

BEARS' TALE, THE: Merrie Melodies—A swell cartoon that was too short. Running time, seven min-

utes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CONFEDERATE HONEY: Merrie Melodies—Good cartoon in color which may be a burlesque on "GWTW." Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CONFEDERATE HONEY: Merrie Melodies—Fair. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

GANDER AT MOTHER GOOSE, A: Merrie Melodies—The best cartoon in this series for some time. Running time, seven minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

GOOD EGG, THE: Merrie Melodies—A very clever cartoon. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GUN DOG'S LIFE: Color Parade—Nice subject and greatly enjoyed. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

HARDSHIP OF MILES STANDISH: Merrie Melodies—A good color cartoon with some clever gags in it. There is a good surprise ending on it. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HARDSHIP OF MILES STANDISH: Merrie Melodies—Good Merrie Melodie in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HARDSHIP OF MILES STANDISH: Merrie Melodies—Just a filler. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

LAND OF THE MIDNIGHT FUN: Merrie Melodies—A very good cartoon in color. Running time, eight minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—A fairly good orchestra short with nothing outstanding. Running time, 10 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

LITTLE BROTHER RAT: Merrie Melodies—This was an excellent cartoon. Vitaphone shorts are the tops this year. Merrie Melodies are leading the field this year. Running time, one reel.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

NEW HORIZONS: Color Parade—Most of Vitaphone's shorts are good but this is excellent. The color, photography and subject matter are unusually fine. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

NO PARKING: Grouch Club—Our folks don't like this Grouch Club series. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

OLD HICKORY: Historical Technicolor Featurettes—Played this outstanding short for Memorial day and it certainly is timely. An excellent production. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING STYLES: Melody Masters—Enjoyed by all and was given good applause. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

WORLD'S FAIR JUNIOR: Broadway Brevities—Greatly enjoyed. All the children in this were indeed clever and cute. Running time, two reels.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC and Marine patronage.

Universal Will Sell Away

Universal will sell away from E. V. Richards' Saenger Circuit again this year, William A. Scully, vice-president and general sales manager, said this week following negotiations instituted with Gaston Dureaux of Saenger in New Orleans on Universal's new season product. Universal first rejected terms offered by the Saenger circuit of approximately 80 theatres last year.

Acquire Old Lyceum

The ownership of the Lyceum theatre, noted Broadway legitimate playhouse, has been acquired by a group including the playwrights George S. Kaufman and Moss Hart and producers Max Gordon and Sam Harris. The Lyceum was opened in 1903 with "The Proud Prince," starring E. H. Sothern.

Dave Prince Becomes RKO Southern Manager

Dave Prince, formerly of United Artists in the same city, has been made Southeastern district manager for RKO, with headquarters in Atlanta. He will be in charge of that city's branch, of Charlotte, and of New Orleans.

Mr. Prince was with the General Film Company, in the motion picture industry's early days. Since then, he has been with Paramount, UA, and other companies. He was born in Illinois, and entered the industry as booker for the Swanson-Crawford exchange, in St. Louis, in 1913.

Set B'nai B'rith Fete

Arthur Sachson, Warner Brothers, chairman of the arrangements committee for the Cinema Lodge of the B'nai B'rith, announces the completion of details for the first annual banquet and ball of this chapter, No. 1366. The date has been set for October 26th in the Grand Ballroom of the Hotel Pennsylvania. Members of the arrangements committee are: Arthur Israel, Jr., Paramount; H. C. Kaufman, Columbia; Saul Immerman, and Victor Blau of Music Publishers; Joseph J. Lee, Twentieth Century-Fox; Adolph Schimel, Universal; Harold Rodner, Warners; L. J. Schlaifer, United Artists; W. M. Horn, RKO; A. P. Waxman, ASCAP; Jesse Block, Abe Lyman and Ted Lewis.

Purchases Miami Property

Major Albert Warner has purchased property consisting of 200 feet of frontage on both sides of Collins Avenue, between 38th and 39th Streets, Miami Beach, Fla.

on Auditorium Seating

—PLANNING FOR COMFORT

—WHAT TODAY'S DESIGN BRINGS

—THE NEW CHAIR MODELS

in the June 29th Better Theatres

annual seating number

Louisiana Has Flood of Bills

A deluge of new bills directly or indirectly affecting the motion picture industry of Louisiana found their way into the state legislature before the deadline for filing of such proposed acts was reached this week.

New Tax Approved

The Louisiana House of Representatives, Friday, June 7, passed a bill imposing a tax up to $200 per theatre on motion picture circuits, based on the number of units run anywhere in the United States. The bill is identical with one passed by the House at the 1938 session but killed by the Senate. The new bill has yet to face the Senate. Proceeds would go to welfare work with its sponsor, Representative A. D. Floyers, Jena, estimating a return of $50,000 to $250,000 a year.

The tax would begin at $50 for each house up to five; $75 for each to 10; $100 to 20; $125 to 30; $150 to 40; $175 to 50 and 200 for each above 50.

Censorship Bills in Senate

Two separate Senate bills, reading almost identical, would make censorship of motion pictures provided by acts of 1935 mandatory. While this act has been in force five years in the state under the guiding hand of the late Huey P. Long "dictatorship" rule recently broken in Louisiana after 12 years duration, it had never been enforced. Under the two bills filed for mandate, the state board would be comprised of five men appointed by the governor and would assess fees computed according to length of films to be censored.

In the meantime, Representative Burg of New Orleans threw a bill into the House asking complete repeal of the 1935 act creating the censorship board. This same representative also filed a House bill which would repeal an act which permits the city of New Orleans to levy a city amusement tax of 2 per cent on admissions.

A Senate bill by Senator Nick Carbejal of New Orleans would limit to five cents the admission price to picture shows to children under 15 years of age. Senate Bill 311 by Senator Dudley Le Blanc of Abbeville would prohibit operators of chain theatres in the state from operating more than one house in each town of less than 20,000 population.

Additional Tax Measure

Another tax measure before the Louisiana House which would impose an admission levy beginning with one cent on tickets of 11 to 18 cents and up to 10 cents on dollar tickets has been disclaimed by the administration and may thus face a tough battle for success. It is sponsored by Representative Wilbur Teal McCain of Grant parish and covers all phases of amusements except entertainment where 75 per cent or more of the proceeds go to charity. Guesses are that the bill would bring in $1,000,000 or more a year with proceeds for welfare work.

The tax graduates about 18 cents with two cents up to 28 cents tickets and one cent hereafter for each 10-cent increase in admission up to $1. Thereafter the rate is 10 cents plus an additional penny for each added 25 cents. Places where food on drink is served along with entertainment, the tax will be based on 25 per cent of the food and drink bill in addition to admission costs.

Sunday Films

The Ravena theatre, Ravena, N. Y., operated by the Mitchell Conery circuit, is now operating Sundays following a favorable referendum by voters of the town.

Charlotte's, N. C., long fight for Sunday motion pictures received a definite set back when the city council defeated a proposal for Sunday films offered by Councilman H. H. Baxter. Mr. Baxter then proposed blue laws so rigid, in a complete turnabout, that Charlotte citizens would not be permitted to buy soft drinks on Sundays.

The controversy over Delaware's Sunday blue laws flared anew at Dover last week where Hansel Marvel, 23 year old dance hall operator, finishing a 24 hour sentence in Kent County jail, said he intended to "bust Delaware's Sunday blue laws wide open or close down everything in the state."

Detroit Theatres' Reprieve

Detroit theatres got a reprieve this week on the ordinance banning red or flashing signs within 22 feet of a sidewalk, when Mayor Edward J. Jeffries threatened to veto the bill unless the council granted a public hearing. United Detroit Theatres, Allied Theatres and Co-operative Theatres of Michigan acted jointly in opposing the ordinance.

Pettey Working for PM

Tom Pettey, formerly press representative for the Motion Picture Producers Association, in Hollywood, has been appointed Hollywood correspondent for *PM*, a New York daily newspaper, which begins operation this month. Mr. Pettey was in New York this week, discussing his duties with the *PM* publishers.

Chatkin Joins Filmack

Herbert Chatkin, formerly with National Screen Service, has joined the Filmack Trailer Company in Chicago. He becomes promotion manager.

IN NEWSREELS

MOVIETONE NEWS—No. 78, Vol. 22.—Dress parade at Annapolis....Army recruiting....William Green urges preparedness....New U. S. liner has trial run ....Aquacade at New York World's Fair....Coulee Dam nears completion....Allied retreat from Dunkirk.

MOVIETONE NEWS—No. 79, Vol. 22.—President addresses graduating class of Virginia University, stating U. S. position on European war....The battle for Narvik....France fights Nazi attack....General Pershing urges aid to the Allies....455 naval cadets get diplomas at Annapolis graduation....Lawson Little wins open golf tournament.

NEWS OF THE DAY—No. 276, Vol. 11.—Allied retreat from Dunkirk....U. S. Army starts nationwide recruiting campaign....William Green pledges labor aid for preparedness....Annapolis honors June Week girl....Fashions in beach wear....Labrador retrievers perform with trained mallards.

NEWS OF THE DAY—No. 277, Vol. 11.—Italy in the war....Rooseevlt pledges aid to Allies....The war in France....Allies in action off Narvik....Americans home safe....Little wins golf title.

PARAMOUNT NEWS—No. 81.—Louis and Godoy in training for championship bout....New U. S. liner has trial run....William Green speaks for labor on preparedness....Mrs. Dwight Morrow discusses international situation....War films from France.

PARAMOUNT NEWS—No. 82.—Little wins open golf tournament....Liner brings 723 refugees from war zones....Survey of the Italian scene as Mussolini declares war against Allies....U. S. war planes "traded in" to manufacturers, repainted and shipped to Allies....Defense plans rushed on aviation.... Launch "Stop Hitler Now" drive here....President gives U. S. position on European matters.

RKO PATHE NEWS—No. 93, Vol. 11.—War films from the western front....Grand Coulee Dam nears completion....Italy inaugurates Empire exhibition in Naples....Back wage pay brings prosperity to Shelbyville, Ill.....Hydroplanes in water steeplechase.

RKO PATHE NEWS—No. 94, Vol. 11.—Italy enters the war....President Roosevelt voices protest against against Italian move....Allies buy 50 former U. S. Navy bombers....French tighten "fifth column" defense....Liner arrives in New York with war refugees....Little wins open golf title....Allies and Nazis in fight for Narvik.

UNIVERSAL NEWSREEL—No. 882, Vol. 12.—Air officer discusses U. S. air plan....Army recruiting drive under way....Navy Yard beehive of activity ....Mechanics take aeronautical course....World War aces hold reunion....Coulee Dam near completion....School girl fashions shown....Coast debutantes try roller-skis....Godoy trains for Louis bout ....Baseball veterans play again..Horse racing.

UNIVERSAL NEWSREEL—No. 883, Vol. 12.—Italy enters the war....General Pershing urges aid to Allies....British North Africa forces on alert.... Bombings in France....Paris police on guard against "fifth column"....England hurries manufacture of armaments....British King and Queen pray....Release Navy planes to Allies....Refugees arrive in New York....Midshipmen off on Navy cruise.... Illinois National Guard get new armored cars.... Little wins national open golf title.

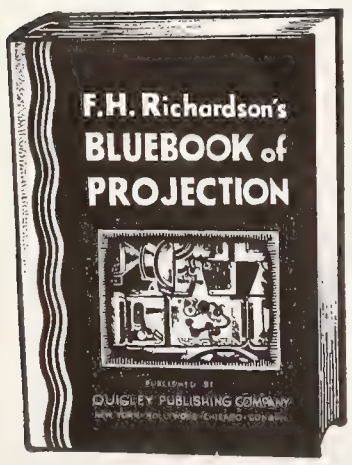
National Decency Legion Classifies Nine Pictures

Of nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Frontier Crusader," "Henry Aldrich in Life with Henry," "On the Spot," "Prairie Law"; Class A-2, Unobjectionable for Adults; "Brother Orchid," "The Fatal Hour," "Four Sons," "Susan and God"; Class B, Objectionable in Part: "The Phantom Wagon" (La Charrette Fantome), French.

Van Schmus Elected

W. G. Van Schmus, managing director of the Rockefeller's Music Hall and Center theatres in New York was this week elected to the board of directors of their Rockefeller Center, Inc., managers of Radio City-Rockefeller Center buildings.



$7.25 *Postpaid*

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with

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor

GERTRUDE MERRIAM, Associate Editor

THE LONG VIEW

It's a cinch to point out that the manager's part is to get in there and pitch, week-in and week-out. It isn't any more difficult to emphasize that the manager bears a heavy responsibility in stirring up clouds of boxoffice dust from one end of the year to the other. These declarations are fairly obvious by now, at least to the members who, as these pages show, sit up nights doping out healthy ways and means of keeping their theatres in the public limelight. It should be equally obvious that the managers who shoulder these responsibilities most effectively are those possessed of a sound, workable philosophy to help them do a consistently top job, a philosophy often to be summed up in the line:

"If a picture is played, it has to be sold."

In reporting his dynamic two-in-one campaign on "Joe and Ethel Turp", told on another page, Roy Hanson, for instance, sets forth his findings in these words:

"Our plan is to sell the pictures with entertainment value but that lack natural boxoffice pull. We get widespread coverage for the big nationally advertised pictures, but we try to execute new and novel stunts to sell the sleepers."

Describing his success with "Balalaika", Jimmy Redmond lays it on the line thusly:

"I have been following your editorial page with interest because of the angle you are using to tell fellows that a picture is never pre-sold, that it must be sold by the manager. I have found out that pictures rated "thumbs-down" can be sold if the right approach is used in your own particular territory."

* * *

However the manager regards his labors, his mission—if you will—neither success nor contentment in his work can be had unless he develops a practical "reason-why" to back him up when the going is hard. It has numerously been proven that a picture's draw is determined by the theatreman's conception of what he has to sell.

△ △ △

WAR NEWS IN THE THEATRE

It is already evident that the handling of war news has divided exhibition into two camps. As protection for the boxoffice, one side is bending every effort to tie in the latest flashes as a part of the theatre program. The other group is set agin it, in emphasizing that motion picture entertainment is to be offered as an escape from war tension and decidedly not as a part of it.

Since the conflict will continue to occupy the press, radio and conversation, any discussion at this point to clarify the situation is to be regarded as a matter of high importance to the health of the grosses. In seeking opinions from representative members, to be published in early issues, your Round Table hopes to present sufficient evidence from both sides for the guidance of those seeking counsel.

△ △ △

SOMEWHAT ON THE SAME

Although your Round Table will refrain at this time from taking sides in the matter set forth above, we are not hesitant in casting an immediate vote with those who stress the need of more screwballery to offset the war jitters. Thus, the publication on another page of Harry Palmer's April Fool show is in keeping with suggestions from members that this type of buffoonery be taken up over a wider terrain.

Such jestful didoes are hardly intended to replace any unit of the regular program. Where skillfully intruded as added attractions, they can be expected to strengthen the theatre's appeal as a refuge from the ominous echoes of battle.

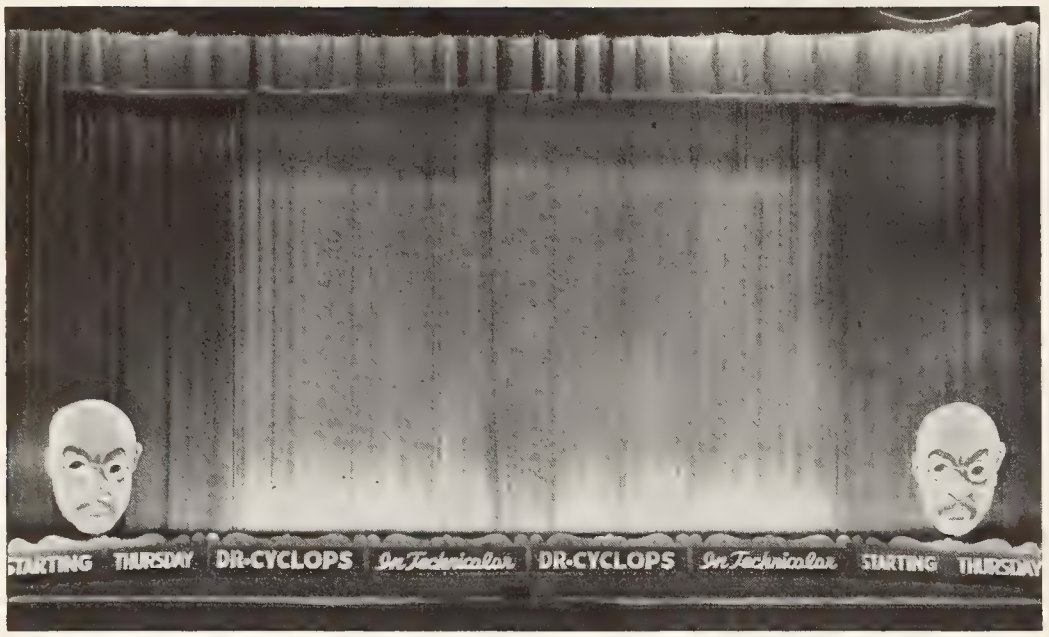
A-Mike Vogel

Your Chairman welcomes this opportunity to reply to the member from the second-run who accompanies an excellent campaign with the complaint that subsequent-run theatres do not get any too much space in these pages.

The Round Table functions mainly as a clearing house for tested ideas in the field. No one type of operation is favored over another. The section is wide open for all, first or last run, de luxe or neighborhood, key city or hamlet. It's "what", not "where".

If there be a demand for more subsequent-run campaigns, let more members in such situations answer the call and come a-runnin'.

"You send 'em. We print 'em."



Arranged by Manager Charlie Bierbauer and publicist Nick Todorov was the stage setting in advance of "Dr. Cyclops" at the W. & V. Colonial, Allentown, Pa. Animation was provided by the blinking eyes in the cutout heads of the scientist which were placed at either side of the stage.



The wheel of fortune goes round and round, but this time John Hesse at the Roger Sherman, in New Haven, knows where it goes, and offers guest tickets as a consequence. Patrons are invited to try their spinning luck and if the wheel stops at number on which "It's a Date" opens, they win.



Ben Simon at Loew's Metropolitan in Brooklyn ushered in his spring season by converting his lobby into a rustic scene. Tacked to wooden fence were crude signs of forthcoming attractions and a breath of the outdoors was created by spotting of artificial dogwood and apple blossom trees.

Round Table In Pictures



Latest model mimeograph duplicator was secured by Les Pollock for "Edison, the Man" lobby stunt at Loew's, Rochester. Usherettes operated machine distributing handbills which called attention to the picture and playdates. Poster copy was omitted in order to arouse patrons' curiosity.

Under the title "Hijos de la Farandula," otherwise "Babes in Arms," Raul Barrera at the Metro, in Puerto Rico, sold the date with advance lobby set-piece illustrated below. Giant cutout of Mickey was planted at the piano, while second cutout of Judy Garland completed the display.



Institutional Ads Feature Tieups on 'Edison, the Man'

Public utilities companies, phonograph dealers and other businesses having to do with inventions pictured in "Edison the Man," played an important part in campaigns for the picture reported by theatremen in different sectors of the country. Much newspaper space, up to full-page promotions were not unusual, illustrated, for instance, by Bill Elder at Loew's, in Harrisburg, Pa., whose co-op page included cuts of various members of the cast, which were included in each store's ad together with copy tied directly to the picture.

Another member to tie in his merchants, was Pat Notaro at the Columbia, in Sharon, Pa., who reports as a "first-timer" for his house, a refrigerator show held in his lobby and on which 11 merchants came in with space totaling some 370 inches. Co-op ads covered some four pages, contest angle entered into by theatre distributing special lucky number tickets, winners receiving merchandise prizes from each of the cooperating merchants.

Introduces Letter Contest

Contest attractor arranged by Duke Prince at Shea's Ohio, in Marietta, Ohio, included offer of tickets to those submitting best letters on what electrical device or invention had given entrant most comfort, health, happiness or pleasure. Contest was plugged in co-op page.

Through the efforts of Round Tabler Bill Burke at Schine's State, in Fostoria, Ohio, group discussions were held in all history classes with 40 by 60's prominently displayed, teachers cooperating by urging all students to see the picture. Four-day coloring contest was run in local daily with guest tickets to boys and girls best coloring scene stills which were published daily.

Ties Ford Dealer to Date

Since, in his youth, Edison was supposed to have driven one of the earliest Fords, Max Davey at the Noranda, Noranda, Quebec, tied in with the Ford agency for use of cars with demonstrators. Public was informed that by telephoning, free transportation to the theatre would be given, plus an opportunity to study the great strides made by the automotive company since the early days depicted in the picture, as illustrated by the new models. Radio announcements of the tieup were also made on the agency's program.

Dignified were the ads of the local utilities company, promoted by George Irwin of the Lyceum, in Duluth. Measuring practically four full columns, a large photo of Edison was featured with tiein copy below plus theatre mention and playdates.

Milk Company Promoted

Milk company came through for Francis Deering at Loew's, in Houston, by running a three column ad stressing the fact that in the most trying period of the inventor's life, milk served an important part. In addition victrola ads were planted stressing latest models as against the earlier Edison musical reproducers.

"WAR" BROADCASTS

Red hot, due to its timeliness and a definite boxoffice builder, according to the Round Tabler, is the nightly war news broadcast over WJBC from the Great States Irvin, in Bloomington, Ill., promoted by Gil Brown, city manager, and sponsored by local dairy. Station announcer puts on the program from a special booth immediately to the right of the stage and constructed so that the audience can see as well as hear. Since the local paper goes to press at 3:30, the broadcast coming at 9:30 over the transradio service, is made up of fresh, last-minute flashes.

After a short trailer introducing the radio-reporter, house is darkened and draw curtains enclosing brightly-lighted booth are opened revealing the announcer and microphone. Simultaneously, above booth, "on the air" sign and station letters are flashed in red. Below, another electric sign carries the sponsor's credits. Announcer opens with the usual greetings explaining the broadcast is coming from the Irvin, the program running from three to seven minutes, according to the amount of news available. At the close, theatre attractions for the following day are announced.

Station plugs the tiein with spot announcements at 30-minute intervals, day and night. Sponsor cooperates with 22 by 28 cards on all milk and ice cream delivery trucks. In addition, dairy prints and distributes collar-heralds attached to milk bottle deliveries.

Ties "We Are Not Alone" To National Radio Contest

In a national tieup with well-known radio corporation in Sydney, Australia, whereby newest model sets were awarded to those submitting best answers to the question "Isn't a Blank Radio a Perfect Companion?" radio dealers windows throughout the city featured setpieces of cutouts of Jane Bryan and Paul Muni as they appeared in "We Are Not Alone." Tieup was arranged by Warner publicist Dorothy Flukes, who succeeded in planting copy in all displays asking how entrants thought Paul Muni would answer the question. Entry blanks were available at all cooperating radio stores, in addition radio company took time on air to plug the contest, giving due picture and playdate credit and distributed heralds in advance.

Newspaper aimed at women readers, ran a contest for which prizes were awarded to those presenting best definitions of the title, chain five and ten used the line "We are not alone when we claim our values," etc., and securing the 40,000 word reprint of James Hilton's story from the Hollywood studios, Miss Flukes arranged for popular radio announcer who reads a serial story on his weekly programs, to include the attraction.

SALES CLERKS TIED TO "20 MULE TEAM"

Noting that store sales personnel have the faculties to spread theatre advertising far and wide, Ray Bell tied in with department stores and five-and-tens for a lucky contest on "20 Mule Team", at Loew's Capitol, Washington.

Mimeographed heralds were distributed to the sales personnel, a small percentage with secret markings being good for guest tickets. The healthy circulation brought enough returns to encourage Bell to plan to repeat the stunt once a month.

Brien Records Voices Of Ambridge Patrons

Promoting machine from local dealer, Lige Brien at the Prince, in Ambridge, Pa., for "That's Right, You're Wrong" advertised that he would make a free recording of voices from his stage. Brien himself acted as master of ceremonies, interrogating entrants, whose answers were recorded. Audience applause decided winners who were then presented with the records.

When he recently played "Ninotchka," Lige ran a crossword puzzle contest in which the title, and cast names played a prominent part, guest tickets to winners. Windows were promoted by the showman, as were bumper cards on cars and the distribution of small pay envelopes by banks, backs carrying picture plug.

"LET'S HEAR FROM YOU"

Women's Club Benefit Sells "Northwest Passage"

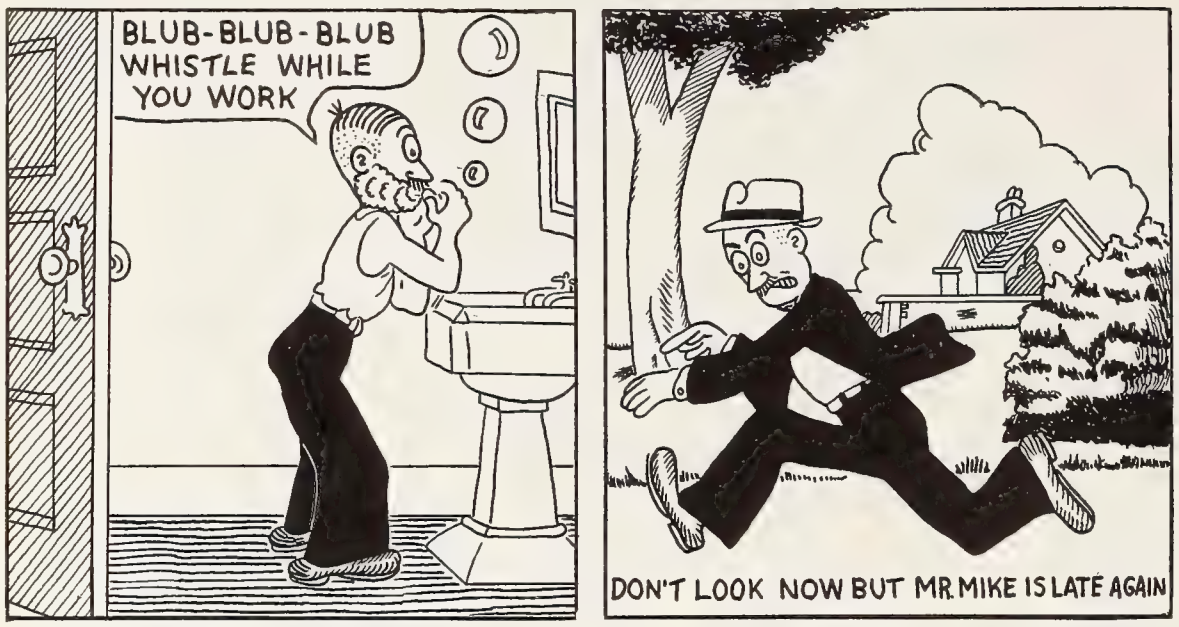
For "Northwest Passage," at Warners' Parthenon, Hammond, Ind., Manager M. Brazee tied in his local women's club, with a membership of over 300, on a benefit wherein few sources of possible patronage were neglected. Booths were placed prominently in the city's largest department stores from which members plugged the date.

Special attention was had from the school system, wife of the superintendent of schools being an active member of the club. Notices were carried in the chamber of commerce bulletin and window cards planted in stores along the main streets.

Javanese Street Float

Street floats seem the order of the day in Batavia, Java, illustrated by photo which arrived here for Len Peuleve's efforts on behalf of "Beau Geste" at the Rex Theatre. Highlight was giant cutout blowup of head of Gary Cooper in uniform which was planted atop bannered truck as it toured the city streets. Newspaper coverage was genous, including much art work.

SHOWMEN'S LOBBY LAFFS



Another incident in the tumultuous career of the fabulous Marquee Mike, as depicted here by his creator, Glenn Franke of Cheviot, Ohio.

Numerous Contests Aid Fitzpatrick on "Bridge"

Leading photographic supply store in Waterbury, Conn., was sold on a Vivien Leigh resemblance contest by Ed Fitzpatrick ahead of opening of "Waterloo Bridge" at Loew's Poli. Store advertised the contest widely and devoted display of scene stills and tiein copy to the stunt. Still another contest was held through cooperation of radio shop, tickets going to those submitting best letters on why they considered Robert Taylor the luckiest man in pictures and why entrants envied his appearance opposite Miss Leigh. Sandwich shop featured an alarm clock at cashier's desk, with tickets going to those paying their checks as the alarm went off, while shoe store offered prizes to women who could fit into a 5½ shoe, size worn by the star.

Securing cooperation of local hospitals, Fitz planted stills of Carole Lombard in nurses uniform on bulletin boards as advance on "Vigil in the Night." For a lobby flash, boy was comfortably seated in chair with copy reading "I am keeping a vigil in the night to be the first to see" etc. Street bally comprised girl in nurse's outfit with banner imprinted with same copy. Radio stations gave spot announcements and sets of fashion stills on both Miss Lombard and Miss Shirley were planted in windows of leading department and women's fashion stores.

"LET'S HEAR FROM YOU"

Largest Family Search Held by Lexey on "Child"

Through newspaper and radio cooperation a citywide search for Philadelphia's largest family was instituted by Round Tabler Jack Lexey at the Broadway Theatre several weeks in advance of his opening of "A Child Is Born." When the largest family was located (15 children), verification of the correct number was checked by the Bureau of Vital Statistics.

Local merchants were promoted for gifts, which were displayed in the theatre lobby and sound truck carried copy soliciting the largest family. Upon selection of the winners, arrangements were made to pick them up and treat them to a night of revelry and fun. Presentation of gifts was made from stage by a state senator, entire proceedings being broadcast over cooperating stations which had aided in the search by daily plugs on their networks.

Kid Roundup Party Builds "Virginia"

Staged on Saturday, the day before his opening of "Virginia City," at the Roxy, Laporte, Ind., a costumed "Roundup Party" for the local juveniles proved to be an outstanding feature of Manager J. R. Wheeler's campaign. Cooperating merchant donated the prizes for most original costumes and paid all advertising costs.

Entrants were instructed to be at the theatre at a designated morning hour to parade through the town, some 400 turning out in costumes of cowhands, cowgirls, Indians, etc. Organized in formation, the youngsters marched behind giant theatre banners, the procession headed by a juvenile "prospector" leading a bannered pony. After covering the main streets, the children returned to the theatre where the judging took place.

The business, as a result, brought the best Saturday for kid business in two years, according to Wheeler, who credits the advance stunt also for giving the date a big sendoff on the opening day since the youngsters spread the word widely.

"LET'S HEAR FROM YOU"

Syracuse Schiners Use Identification Contest

Through announcements made in daily paper, district manager Gus Lampe and manager Harry Unterfort at the Keith, in Syracuse, for "Till We Meet Again" had a boy and girl cover downtown district, lad wearing carnation as only clue. To anyone carrying a copy of cooperating newspaper and identifying the couple, guest tickets were awarded. Sunday papers featured stories and art on the movie page, with eight-column streamer head across top of page.

A lad in sailor outfit similar to that worn by Bing Crosby in "Road to Singapore" covered the streets in advance and during run of that picture carrying a portable victrola. Stopping at busy intersections, boy stopped and played records from the picture. Spot announcements were landed over WSYR, at which time they played an electrical transcription from the picture giving appropriate theatre plugs. WFBL also coming through with plugs over their musical bee program and others.

LOUIE CHARNINSKY TURNS TO MUSIC

Running out of lions, tigers monkeys, donkeys and African wildmen for the time being, that Charninsky fellow recently dug up a combination piano and organ player to do his stuff in the lobby of the Capitol, Dallas.

The Professor, playing both instruments at one time, enticed a lot of extra admissions, the Round Tabler deposes, in crediting the publicity given by Jimmy Lovell in his Times-Herald "Reviewing the Crowd" column for a good bit of the added box-office attention.

Two-in-One Tiein Aids "Turp" Date

Seeking about for effective promotions to sell the entertainment values of "Joe and Ethel Turp Call on the President," at the Jefferson, Goshen, Ind., Manager Roy Hanson struck upon two ideas. The first was to select a local "Joe and Ethel Turp" for an all-expense week in Washington, D. C. The second was a "Joe and Ethel Turp Dollar Day" merchant promotion. Both ideas proved highly successful.

For the first, Hanson tied in his local paper and 14 leading merchants to underwrite all costs. Each store gave a coupon with every 25-cent purchase. Coupons were deposited at the theatre and on second night of the picture, drawing was held for the prize, it being necessary for the winning couple to be present at the drawing. In addition, the winners were given extra cash to compensate for any loss of revenue from time lost at work. Only married couples were eligible. The contest ran for two weeks ahead.

The campaign was started with a full-page coop ad listing the cooperating merchants and the rulings. The paper followed through with consistent publicity and on return of the winners, ran numerous shots showing them with leading legislators and other capital prominents. Hanson secured mention in all store advertising and windows. He also was able to plant posters around the time-clocks of the big industrial plants with the assurance that the winners would be given the week off by their employers. In Washington, through local contacts, the Round Tabler was able to arrange many extra entertainments in addition to the scheduled program. As an added contest-builder, Roy also offered cash and tickets for letters.

The Dollar Day promotion was stimulated with an offer of passes in exchange for sets of heralds carrying star cuts of the five leads in the picture, the heralds distributed by merchants cooperating in the event, and each herald carrying one star cut. Each store plugged the theatre as part of the campaign which included a half-page ad given by the paper to explain the pass offer. Special issue of the daily was given over to the event in addition, title and theatre mentioned in all advertising.

NEWSPAPER EXHIBIT PLUGS "GIRL FRIDAY"

For a tiein on "Girl Friday" at the Paramount, St. Paul, Minn., and an institutional promotion for the paper Manager Walter Van Camp and Don Alexander, publicist, worked out a lobby display of newspaper printing equipment supplied by the Dispatch-Pioneer. Actual type forms, mats, press plates, etc., properly captioned were exhibited.

The attraction benefited further with a series of house ads run by the paper, in which most of the space was given over to the attraction.

Leading Singing Groups Compete In Fabian Spring Music Festival

Having exhausted the possibilities of jitterbug and band contests, the Staten Island Fabian theatres recently completed a Spring Music Festival contest for local choirs, glee clubs and choral groups, under the guidance of Harry Black, division manager, and Edgar Goth, publicity head. Aimed at a different type of music-lover, results were reported as highly gratifying.

Sponsorship of the chamber of commerce was obtained to give the tiein more importance. As an added inducement, it was arranged to have the winning group appear on a regularly scheduled Chamber broadcast over Station WNYC. Elimination contests were held on the stages of the circuit's Paramount and Ritz theatres, the finals at the St. George. Judges included heads of local high school music departments, WNYC's director of music, among others. Entrants were judged on interpretation, musicianship, diction and appearance.

Winning group received an elaborate engraved trophy, displayed two weeks ahead in prominent location in the downtown area. The presentation was carried in the local press which also contributed publicity on the project as the contest developed.

Abundant Book Tieups Sell "Rebecca" Date

Through the efforts of Wally Caldwell at Loew's Valentine, Toledo, department store circularized its library accounts by stressing the availability of the new cheap "Rebecca" editions and the fact that the picture could be seen at the theatre. Bookmarks were distributed through all branches of the public library system in addition to stills displayed on their bulletin boards, and for his street bally giant replica book operated by boy within equipped with battery radio tuned to station WTOL for spot announcements. Other outside coverage included bannered fleet of cleaning store's trucks, new model cars were also appropriately lettered with picture copy and bus company used jumbo window cards.

Local jeweler came through with a full-page co-op with Olivier and Fontaine art, numerous short squibs were planted in papers a month ahead, "Unusual Menace in Rebecca" was heading of story about the sartorial effects of the first Mrs. De Winter with full credits and stories and art.

"LET'S HEAR FROM YOU"

Lykes Stages Boys' Contest Ahead of "Edison the Man"

Aimed at attracting the younger element of Cleveland, Manager Jack Lykes at Loew's Stillman promoted largest clothing store for a contest on "Edison the Man," store distributing entry blanks and generally publicizing the tieup. The first 100 entrants coming closest to guessing the correct number of inventions Edison was credited with received copies of "Inspiration to Youth," story of the inventor's life, and personally autographed by Spencer Tracy. Contest was opened only to boys and the entry blanks had to be filled out in the boys' department of the cooperating store.

Ahead of "One Million B.C.," Lykes planted 12-foot cutouts atop either side of his marquee which were flooded with lights at night and visible from some blocks distant. Receiving permission from police authorities the theatreman attached title cards to fit newly erected marking meter posts in the vicinity of the theatre, jumbo circus style heralds were widely distributed.

Schiner May Reports Recent Activities

Selling the American Legion on the idea of a benefit show of "Vigil in the Night," Ed May, of Schine's Paris, Paris, Ky., went to work on really putting the thing over. Borrowing plenty of flags, entire theatre building was decorated with Legion colors. Members of the organization paraded to the theatre opening night in full regalia stopping at the entrance for a brief concert. Ladies acted as honorary ushers and officers made brief speeches of thanks from the stage. Merchants on main street devoted their windows to the benefit, giving the picture, playdates, etc., a strong plug.

In advance of "Buck Benny Rides Again," May dressed his entire staff in cowboy outfits, ten gallon hats, silk scarfs and toy pistols. Cooperating store distributed heralds to each customer week ahead, numerous windows were distributed, street bally consisted of pony and rider in outfit with large banners covering main intersections and the theatre front was dressed in outdoors attire.

While on "It's a Date," imprinted napkins were distributed by leading restaurants, full size cutout of Deanna Durbin was planted atop theatre marquee, numerous window displays planted and lobby stepiece feature of cutout blowups of the leading characters in the picture.

"LET'S HEAR FROM YOU"

Humorous Angles Highlight "My Favorite Wife" Campaign

The old Cinderella act was brought into the open at the State, in Minneapolis, recently for "My Favorite Wife," when Manager Frank Steffy and Ev Seibel, publicist offered through newspaper stories to admit free all married couples, provided the wife could get into her husband's shoes and vice versa in the presence of witnesses at the theatre. Cooperating paper came through with art work and gag stories on the stunt which received much reported word-of-mouth comment.

To the first 300 husbands bringing their "favorite wives" to the show on opening day, promoted roses were given and through tieup effected with fleet of cabs, banners were used offering to take any couple gratis to the marriage license bureau.

'Anything Can Happen' Show In Which "Anything" Does

Palmer's Screwball Party Includes "Hot Seat" and Other Gags

The details of Harry Palmer's April Fool show, in these columns, are set down in answer to the growing demand among theatremen for more screwballery in their programs to counteract the tension of these war-torn days.

Although planned for just one day of the year, it has been suggested that the April Fool shows put on variously by members are ideal for adaptation at other times along the pattern traced by the "Take A Chance" and "Mystery" shows, found highly popular some years back.

Sold well in advance as a program in which "anything can happen," the April Fool's midnight show put on by Harry Palmer, at the Majestic, Seymour, Ind., proved to be one in which plenty of screwballery was let loose. This was indicated ahead especially in the advertising out front which was purposely jumbled.

To start the proceedings at the midnight show, special tickets colored differently from the others were placed in the ticket machine, spaced every 30 or 40 apart. Cashier watched for these and when they came up, admissions were returned and patrons told the ticket was on the house. Every tenth person was presented with large lollypop, or trick hat, blowout, etc., by the doorman.

Inside lobby, on platform, was placed one of the ushers with large basket of flowers, to be presented to each woman patron. When the ladies reached for the flowers, they received only the stem, the flowers being previously clipped and held together by the usher's fingers. The bloom was tossed back into the basket and another prepared for the next "victim." The gag gathered an appreciative audience of those who had "bit" and watched to see others taken in on it. Ushers were dressed in character, most with shirt tails out, some in pajamas. All carried lanterns instead of flashlights. In some instances, ushers requested patrons to escort them to seats.

Trick Newsreel Opens Show

Program opened with the regular Movietone introduction of the news, followed by old clips of the early thirties and including a 1926 style show. None of the subtitles fitted the subjects. Next was a Popeye with patrons instructed, via trailer, to use colored glasses previously distributed by the ushers so that the cartoon could be seen in color. Nothing happened since the glasses revealed nothing.

After the cartoon, house lights were brought up and 14 ushers, as popcorn and candy venders turned loose in the aisles. If popcorn was purchased, the nickel was given to another patron who was told to buy a candy bar from another vendor who, in turn, passed the coin to another patron asked to buy a balloon from an usher with a handful of them. Balloons were filled with gas and released just before purchasers could get to them. The nickels were thus kept in circulation until all the wares were disposed of. The entire stunt lasted but a few minutes as the ushers worked fast.

Male-Milliner Stunt Pleases

At the conclusion of the vending session, announcement was made from the stage that at the end of 60 seconds, a certain theatre seat would be "hot." Large clock was placed on stage to tick off the seconds. Patrons began to squirm with some standing as the minute ended when a plant in the audience let out a yell and galloped up the aisle.

An audience-participation stunt that proved popular was a woman's hat trimming contest with six male patrons invited on the stage to take part, the theatre providing all the necessary materials for the trimming. Then, the curtains were parted to reveal an assortment of tin pans, sauce pans, lamp shades, waste baskets, small mops, brooms, paint brushes, kitchen utensils, fresh vegetables. From these, plus yards of adhesive tape, the entrants went to work behind the curtain. Over the house microphone and delivered in horse race reporter style, Palmer gave a running account of the contest. Curtain was opened when hats were completed with audience allowed to vote for the best, awarded the prize of a large ice cream cone.

The feature presentation was introduced by a trailer announcement head, with the trailer cut into the feature in such a way that the first reel was well on its way before patrons realized they were viewing the feature picture.

"LET'S HEAR FROM YOU"

Novelty Throwaway Promoted By Brizendine on "Johnny"

Promoting local radio store on the basis of the song hit, Will Brizendine at the Rialto, in Baltimore, for "Oh Johnny" distributed small colored cardboard discs made to resemble a victrola record. Copy on one side read "This is not a record of 'Oh Johnny,' but a reminder to see." Reverse carried art work, title, cast and playdates.

Since the picture has a roller skating sequence, Will tied in with local rink whereby the driver of their truck controlled the car's public address system and continually during engagement plugged the picture as he toured the city.

"LET'S HEAR FROM YOU"

Golden Exploits Leonard

Since Eddie Leonard, Jr., is an usher at the RKO Palace, in Rochester, Jay Golden managed to land plenty of advance publicity with art ahead of opening of "If I Had My Way" in which Eddie, Sr., plays a role. Cooperating papers came through with human interest stories which aided immeasurably.

Campbell Promotes Special Theatre Anniversary Section

To celebrate the 17th anniversary of the Capitol Theatre, in Brampton, Ontario, Manager Jack Campbell together with the advertising manager of the local paper sold ads for a special congratulatory section, entire cost to theatre being five dollars, cost of its ad. Featured in the paper was a "Know-Your-Theatre" contest in which five persons picked from telephone directory were called daily at noon during anniversary week, to those who could tell what was plaything currently at the theatre, guest tickets were awarded. Featured in the special section were art of the interior and exterior of the house, photos of the entire staff, stories on the progress of the motion picture industry, plugs for current and forthcoming attractions, etc.

Ahead of "Bluebird" opening, Jack set up a lobby display consisting of diamond replicas promoted from cooperating merchant. Alongside was easel with picture title, cast and merchant credits, guest tickets going to those correctly guessing how many times title was used in the copy. Entry blanks were distributed by attendant on hand to answer all questions.

"LET'S HEAR FROM YOU"

Abundant Newspaper Coverage Secured on "Lillian Russell"

Extra publicity on "Lillian Russell" was garnered by Johnny Barcroft for that date at the RKO Palace, in Columbus, since drama editors of local dailies wrote special columns about the Pittsburgh premiere which they had attended. These were used several weeks ahead of opening. Special stills of Alice Faye in the Russell costume were planted in three-column stories, biography feature with art was also used and regular followup publicity stores were carried after opening.

"Round-the-Town," nightly recording program on WBNS, featured modern versions of old time tunes from the picture; WOSU, Ohio State University station, carried review story and comment by theatrical commentator and Standard Oil commercial newscast every morning carried minute featurette about "Russell" stars over WCOL. Teaser stickers with small cut of the star were distributed broadcast, blowup stills of Alice Faye planted in leading windows and music stores plugged sheet music and records of hit tunes from the picture.

"LET'S HEAR FROM YOU"

"Little Mother" Search Arranged by Kalberer

Much was made in the local dailies of Washington, Ind., of the "Little Mothers" contest sponsored by Round Tabler A. J. Kalberer for that date at the Indiana Theatre. Any little girl under the age of 12 was eligible, entrants being requested to appear at the theatre on a designated day with their best dolls. First three winners received cash prizes, runners up receiving guest tickets.

Two-column story with art was landed by Kalberer ahead of "Biscuit Eater," since the owner of Larry, the English setter which appeared in the picture, is owned by a localite. Kal called on the man, getting a "human" interest story, which brought additional publicity for the date.

EXPLOITATION BRIEFS FROM A-FIELD

Whenever Clyde Smith at the Paramount, in Hot Springs, Ark.,* plays a picture that he thinks has sufficient merit and can be used as the basis of a sermon by his local minister, the theatreman sends along a press sheet of the film together with his suggestions and comments. As proof that his suggestions have been adopted, Smith forwards letter from the minister thanking him for the material on "Strange Cargo" and advising that it would be the nucleus of his next sermon.

▽

Doormen and ushers at the Ramon, in Raymondville, Texas, were dressed as rubes week in advance of "I'm From Missouri" as part of city manager J. S. Thomason's campaign. Five piece hillbillie band was stationed in front of theatre playing hit tunes, between each number picture announcements were made and planted at curb in front of house were old still, saw, rake, hoes, picks, zithers and other atmospheric paraphernalia.

▽

Lobby stunt which attracted is that used by Manager Al Reh at the Stanley, in Philadelphia week ahead of "The Doctor Takes a Wife." Record concealed in boxoffice at intervals played announcement: "Is there a doctor in the house, is there a doctor in the house? Please do not be alarmed as I only want to tell you that the next attraction at the Stanley is," etc., etc.

▽

But recently going into the St. George Theatre, in Brooklyn, as its manager, Round Tabler Eddie B. Lewis, in a house-to-house distribution addressed a personal letter to patrons and potential ones calling attention to the high calibre of film entertainment to be found at his house together with the courteous treatment, etc., etc.

▽

Purchasing inexpensively from wholesale distributor, albums containing six recordings of Lincoln's speeches, as delivered by Raymond Massey in the film Louie Stein of the Roosevelt in Newark, N. J., called on schools and presented the principals with the books as a gift. Needless to say the records were played in English classes in advance, serving as an excellent plug for the picture. Tieup was also effected with schools whereby students were admitted at a reduced rate.

▽

Planting a live crow in a cage atop his shadow box, Richard Peffley at the Sorg in Middletown, Ohio, placed a sign alongside reading "It's worth crowing about, see 'Tarzan Finds a Son.'" At bottom of display card carried copy reading "Old Jim Crow can't be wrong, he says it is the best Tarzan picture yet."

▽

Novel contest was planted by Manager Robert W. Brose, of the Oshkosh Theatre, in Oshkosh, Wis., during his campaign of "Forty Little Mothers." In cooperation with local paper and photographer, Brose challenged residents to recognize pictures of themselves as babies. Passes were offered as prizes.

HOOKS CRIME CLEANUP TO "JOHNNY APOLLO"

A recent cleanup of bookie joints and number rackets by the Holyoke, Mass., police force was tied to "Johnny Apollo" at the Victory by George Laby with a giant invitation addressed to the police head which also complimented the department for the exlence of the job. The invite, eight feet by four, was delivered by a squad of ushers on the Saturday in advance, when the streets were crowded with shoppers. A second group of ushers followed distributing heralds among the curious gathered by the invitation.

Tiein brought the police head and his staff to the opening for further publicity and effective word-of-mouth, according to Laby.

Reported as attracting considerable attention was the 16 foot cutout of the Hunchback of Notre Dame which was planted in front of the Olympic Theatre, in Canyon, Tex., by assistant manager Charles Donnell. Painted black and highlighted with red, appropriate tiein copy was planted at base of display which received plenty of word-of-mouth comment.

▽

Purchasing a couple of hundred dates from grocer, Jimmie Redmond at the Bonham, in Fairbury, Neb., for "It's a Date," sugared them, purchased a few half by three-quarter inch flags and with a box of tooth picks made musical notes. These were then distributed to the heads of Chamber of Commerce, Rotary, Kiwanis and Women's clubs to place the date notes on the tables at their regular weekly luncheons. Jimmie reports the stunt as attracting considerable comment.

ROOSEVELT BROADCAST TIED TO "SMITH" DATE

Since President Roosevelt's recent address from the Senate before the combined houses, came on the opening day of "Mr. Smith" at the Empress, Kelowna, B. C., Manager Les Campbell arranged for a radio announcement on the picture immediately after the broadcast of the presidential message, to tie in. Copy ran as follows:

"You have just heard President Roosevelt speaking from the floor of the Senate in Washington. Now, see the reproduction of this room and the procedures of Congress as portrayed in," etc. etc.

One of the highlights of Eddie Pentecost's advance campaign on "Waterloo Bridge" for its showing at Loew's Grand, Atlanta, was a contest planted with the local Constitution asking its readers to write recollections of their World War romances.

▽

During the run of "Young Tom Edison" at the Playhouse, Statesville, N. C., E. L. Carter turned his house over to the Senior Class at the local high school for one day. Students arranged for advance advertising, furnished employees for the theatre and made up special art work which was planted in local store windows. The display committee put together an interesting exhibit of Edison material which was used in the lobby. The publicity committee wrote and planted newspaper releases. The event was plugged as "Senior Day at the Playhouse" with the entire Senior Class admitted free.

▽

Al Warshauer, Paramount, San Francisco, secured a 10-foot replica of the 20 Mule Team and used it with samples of mineral in their original state as a lobby display in advance of "20 Mule Team" showing at his house.

▽

A kiddie revue which featured local talent and broadcast morning of opening of "Forty Little Mothers," was the highlight of the campaign put over for that film by H. McMullen, Colonia Theatre, Pittsburgh, Kansas. The program carried liberal plugs for the picture and sponsor announced that the first 40 mothers and their children to arrive at the boxoffice would be admitted free. Sponsor paid for tickets to cover this stunt.

▽

Folks in the neighborhood of the Columbia Theatre, in Sharon, Pa., were certainly stopped in their tracks recently by the wierd noises which issued forth from the lobby. All of this was part of Pat Notaro's exploitation on "One Million B.C." and being animal noises which were amplified on the street through the public address system.

▽

Publicity on the sporting pages of the Providence, R. I., papers is assured so far as the theatres are concerned, as reported by George French, manager and publicist Bill Morton at the RKO Albee since their organization and Loew's have a competitive baseball team which plays each season. Each week a special name is given to the game, depending on title of the then current picture attraction and radio cooperation brings extra plugs for the event.

▽

Borrowing medals from a local Legion Post of the Rainbow Division, George Stoves in advance of "Fighting 69th" at the Duffield, in Brooklyn, placed these medals on a display board in his lobby and offered guest tickets to those who could identify each insignia. Opening day, war material was displayed on easel in front of theatre, and boys from local division of Army Cadets paraded up and down in front of theatre during entire engagement.

personalities

GENE MURPHY
newspaper contact man for Loew's theatres, has been promoted to handle publicity for Loew's out-of-town theatres, succeeding ART SCHMIDT, who has been named MGM publicity chief. TOM ROGERS, publicist for the Valencia, Jamaica, steps into Murphy's former spot. TEDDY ARNOW moves from the Westchester to the Valencia while JERRY SAGER goes from the midtown division to Westchester. AI LIPPE, Newark, succeeds Sager in Manhattan, while ARTHUR EGVERTS, now in Jersey City, will handle both Jersey City and Newark.

▽

SYLVAN KATZ
has joined the 20th Century-Fox exchange in Philadelphia, becoming a member of the booking department.

▽

ALPHONSE KITCHES
former doorman of Warner's Market Street Theatre in Philadelphia has been promoted to assistant manager of the house.

▽

SI MYERS
has taken over the operation of the Garden Theatre, in Trenton, N. J.

▽

JOHN WOODWARD
has been named manager of the Weller Theatre, Zanesville, Ohio, succeeding E. H. HIELE.

▽

BILL BURKE
former manager of the Schine Eckel in Syracuse has been transferred to the State in Fostoria, in Ohio.

▽

SAM COHEN
former manager of the 56th Street Theatre, Philadelphia, has returned to that post.

▽

REX BEACH
has been appointed manager of the State, Garden City, Kansas, succeeding M. B. SMITH, now Western Kansas supervisor for the group. Beach formerly at the Ritz, Garden City, has been succeeded by ERNEST NELSON.

▽

NORMAN RANDALL
is now assistant manager of the Paramount, in New Haven, succeeding GEORGE REISING, resigned.

▽

HOWARD BAKER
manager of the Carlton and old Rialto, in Pleasantville, N. J., for the past seven years has been made house manager of the new Rialto there.

▽

SIDNEY FRIEDMAN
who has been connected with the Capitol Theatre, in Columbia, S. C., for the past 13 years, is vacationing in New York.

▽

CHARLES BARNES
has been named manager of John Danz's Palomar, Seattle, succeeding JERRY ROSS, moved to Portland recently to manage Danz' Orpheum.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

GENE CHIARAMONTE
manager of Schine's Lake, in Rochester, has been transferred to the Madison; HARRY ROCKOWITZ, Liberty assistant, has been promoted to manager of the Lake; JOE GOLDSTEIN goes from the Madison as assistant to the State in the same capacity and IRA RUBIN goes to the Liberty.

▽

FRANK PEPE, SR.
owner of the Roosevelt Theatre, in Swoyerville, Pa., is recuperating from a successful eye operation.

▽

LOU CHATHAM
has been placed in charge of all Griffith Southwestern Theatres, in Tulsa and Springfield, Okla. ABE ROSEWALL, manager of the Delman, Tulsa, has been transferred to Springfield as city manager; CHARLES TREGO has been placed in charge of the Joy, Isis and Reno Theatres. Other Griffith changes include RAY McCULLOUGH from Hominy manager to Pawhuska; FRED BREWER, assistant manager of the Fairfax theatres, has been transferred to Hominy, in the same capacity. KENNETH BLACKLIDGE has been transferred from city manager at Okmulgee to Bartlesville. KENNETH TAYLOR, assistant manager of Lubbox, Tex., theatres, has been promoted to manager of the Clinton theatres. CLARKE ABBOTT has been transferred from Clinton to Okmulgee, as city manager.

▽

FENTON SCRIBER
former Strand and Crown manager, Manchester, N. H., has been made manager of the State and director of all the local houses run by the State Operating Co., M. E. Shea subsidiary. FRANK LAMARRE has been promoted to manager of the Palace from assistant at the State and ALBERT W. FOLEY is now managing the Strand.

W. D. McGHEE
is back as manager of the E. M. Loew Drive-In Theatre, in Providence.

▽

JOHN V. EVINS
owner and manager of the Plaza and Tenth Street theatres, in Atlanta, Ga., has announced his candidacy for the city council.

▽

STANLEY MARKS
has been appointed manager of Loew's Bedford, Brooklyn, succeeding ROBERT KILGORE, who goes to Loew's Palace, Memphis. ALEXANDER FREY supplants Marks as manager of the Brevoort, Brooklyn.

▽

W. H. EDDY
has bought the Harris-Avoca Theatre, Avoca, Ia., from CARL ERNST.

▽

HARRY SHERNOFF
is planning to remodel a local bank building in Crivitz, Wis., into a theatre.

▽

ROBERT ELLSWORTH
former manager of the Royal, has been named manager of the Alhambra, San Francisco, Cal.

▽

A. J. SIMMONS
and WARREN WEBER have opened the new Plaza Theatre, in Kansas City, Mo.

▽

HAROLD J. PERLMAN
has been named manager of the Granada, Racine, Wis.

▽

DON LOGAN
has resigned as assistant manager of the Tiffany, Oakland, Cal., to join the production staff of Station KROW.

▽

FRANK J. REIMER
formerly of Indianapolis, has been appointed manager of the Quimby Theatres, Fort Wayne, Ind.

▽

WILLIAM E. McCARTHY
manager of the Majestic Theatre, Burlington, Vt., has been transferred to Berlin, N. H., as manager of the Princess. EDWARD BRIDEAU switches posts with him.

▽

MRS. JENNIE DODGE
has opened her new Mayfair Theatre, in Los Angeles, Cal.

▽

ELMER R. SEFFEL
former manager of the Plaza, San Antonio, will manage the Aztec and Rio at Edinberg, Tex.

▽

MILTON WAINSTEIN
who manages the Plaza Theatre in Northampton, Mass., and his wife, were visitors at Managers' Round Table headquarters.

▽

GEORGE KEENAN
of Philadelphia, will manage the Avalon Theatre in Avalon, N. J.

▽

CONRAD MANDROSS
of the Cove Theatre, in Hollidays Cove, West Va., dropped in to Round Table headquarters for a visit with his bride.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Alias the Deacon, 4015, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All Quiet on the Western Front, 4073, Mel. Univ
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com...MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Cyclone, 4064, West.....Univ

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bridegroom Misbehaves, The, Com.....WB
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel. 20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, West.....Rep
Carson City Kid, West.....Rep
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Clay Pigeon, Com.....Col.
Comin' Round The Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....UA
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel...RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, 413, Com.-Mel. .....WB
Desperate Trails, The, 4058, West.....Univ
Destry Rides Again, 4002, Com.-Mel....Univ
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel...MGM
Dr. O'Dowd, Mel. .....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Com.-Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel. .....MGM
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in Room 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Gloves, Mel.....Para
Golden Trail, The West.....Mono
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great Plane Robbery, Mel.....Col
Great Profile, The, Com.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Aldrich in Life with Henry, Com..Para
Henry Goes Arizona, 2, Com.....MGM
Hero for a Day, 4035, Mel.....Univ.
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
His Girl Friday, Com.-Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Mel.....Producers
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I Married a Nazi, Mel.....20th-Fox
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It Happened in Paris, Mel.....Col
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Kid Reporters, Mel.....Mono
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Knights of the Range, 3923, West.....Para

L

La Conga Nights, Com.....Univ
Laddie, Com.-Mel .....RKO
Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Alarm, The, Mel.....Mono

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Love, Honor and Oh, Baby, Mel.....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man Who Talked Too Much, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
March of Crime, Mel.....Col
Margie, Com. .....Univ.
Marines Fly High, 018, Mel.....RKO
Married and In Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com. MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, 3921, Mel.....Mono
Mikado, The, 4044, Mus. (C).....Univ
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Miracle on Main Street, Mel.....Col
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com...Col
Mr. Washington Goes to Town, Mel...St Rts
Modern Monte Cristo, Mel.....Univ
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder In the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
Mutiny In the Big House, 3803, Mel...Mono
Mutiny on the Blackhawk, 4051, Mel...Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Love Came Back, Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery In Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
North West Mounted Police, Mel. (C)...Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
On Your Toes, 463, Mus.-Com.....FN
One Came Home, 44, Mel.....MGM
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, Mel.....Mono
Opened By Mistake, Com.....Para
Our Neighbors—the Carters, 3911, Com..Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com..20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402 Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Meb, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel.....UA
Rancho Grande, 942, West.....Rep
Ranger and the Lady, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel.....UA
Refugee, The, Mel.....Rep
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel. (C)....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ridin' The Trail, West.....Mono
Rio, 4014, Mel.....Univ
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers. 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel. .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede. 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. .....Col.
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Son of the Navy, 3902, Mel.....Mono
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
Spies of the Air, Mel.....Foreign
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust. 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas, Mel. .....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night.....FN
Thief of Bagdad, Mel. (C).....UA
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C) .....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, Mel.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, Mel.....MGM
What a Life, 3995, Com.....Para
When the Daltons Rode, Mel.....Univ
Wild Horse Range, West.....Mono
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Jean Blondell-Melvyn Douglas	Nov. 23,'39†	86	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68	Oct. 28,'39
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	68	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66	Aug. 5,'39
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Island of Doomed Men	Peter Lorre-Rochelle Hudson	May 20,'40†	67	June 15,'40
Lone Wolf Meets a Lady, The	Warren William-Jean Muir	May 30,'40†	51	
(See "In the Cutting Room," Apr. 27,'40.)				
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The	Bill Elliott-Iris Meredith	May 2,'40†		
(See "In the Cutting Room," May 4,'40.)				
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62	May 18,'40
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74; May 11,'40, p. 68.)				
Music In My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65	Feb. 17,'40
Passport to Alcatraz	Jack Holt-Noah Beery, Jr.	June 6,'40†	59	
(See "In the Cutting Room," Jan. 27,'40.)				
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58	
Scandal Sheet	O. Kruger - O. Munson - N. Harrigan	Oct. 16,'39†	67	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59	Mar. 30,'40
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur-Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84	Mar. 9,'40
(Exploitation: May 18,'40, p. 78.)				
21 Days Together (A)	Vivian Leigh-Laurence Olivier	May 16,'40†	72	June 1,40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona	Jean Arthur-Wm. Holden			
Blondie Has Servant Trouble	P. Singleton-A. Lake-L. Simms	July 25,'40†		
Clay Pigeon*	Joe E. Brown-Frances Robinson			
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers			
Fight for Life (A)	Myron McCormick		69	Mar. 16,'40
Five Little Peppers at School	Edith Fellows-Dorothy Ann Seese			
Fugitive From a Prison Camp	Jack Holt-Marian Marsh			
Girls of the Road	A. Dvorak-H. Mack-L. Lane	June 20,'40†		
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
He Stayed for Breakfast	Loretta Young-Melvyn Douglas			
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke			
It Happened in Paris	Brian Aherne-Rita Heyworth			
March of Crime, The	Bruce Bennett-Florence Rice			
Military Academy	Tommy Kelly-Bobby Jordan			
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†		
Pinto Kid, The	Chas. Starrett-Luana Walters			
Return of Wild Bill	Bill Elliott-Iris Meredith	June 27,'40†		
(See "In the Cutting Room," May 18,'40.)				
Singapore	Melvyn Douglas-Miriam Hopkins			
West of Abilene	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers			
(See "In the Cutting Room," May 25,'40.)				

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87	Dec. 30,'39
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107	May 25,'40
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90	Apr. 20,'40
(Exploitation: May 25,'40, p. 67.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70	Dec. 9,'39
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Mortal Storm, The (G) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100	June 15,'40
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	June 7, 40†	117.	June 8,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52.)				
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	*103.	May 18,'40
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76.)				

Coming Attractions

Andy Hardy Meets Debutante 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†		
(See "In the Cutting Room," Apr. 6,'40.)				
Bad Man of Wyoming, The*	Wallace Beery-Ann Rutherford			
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Captain Is a Lady, The 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†		
(See "In the Cutting Room," May 25,'40.)				
Escape	N. Shearer-R. Taylor-Nazimova			
Gestapo (A)	Marg't Lockwood-Rex Harrison		95.	June 8,'40
Gold Rush Masie	Ann Sothern - Lee Bowman - Virginia Weidler			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Love You Again	William Powe'l-Myrna Loy			
New Moon 31	Jeanette MacDonald - Nelson [illegible] Boland	June 28,'40†		
(See "In the Cutting Room," Jan. 27,'40.)				
One Came Home 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†		
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O-Sullivan	July 26,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			
We Who Are Young	Lana Turner-John Shelton	July 19,'40†		

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G)	Tex Ritter	May 9,'40†	58.	May 11,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The	Jack Randall	May 23,'40†		
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G)	Frankie Darro-Mary Kornman	June 11,'40†	*61.	June 8,'40
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Pals of the Silver Sage (G) 954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere	Jack Randall-Margaret Roach	May 30,'40†		
(See "In the Cutting Room," May 11,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	Dec. 23,'33
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Boys of the City*	East Side Kids	July 27,'40†		
Golden Trail, The	Tex Ritter	July 3,'40†		
Kid Reporters	Marcie Mae Jones-Jackie Moran	July 17,'40†		
Last Alarm, The	Polly Ann Young-Warren Hull	June 25,'40†		
Queen of the Yukon		July 31,'40†		
Ridin' the Trail	Fred Scott	June 27,'40†		
Wild Horse Range	Jack Randall-Phyllis Ruth	June 18,'40†		
(See "In the Cutting Room," May 18,'40.)				

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50.)				
Buck Benny Rides Again (G)	Jack Benny - Ed Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G)	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Opened by Mistake (G)	C. Ruggles-R. Paige-J. Logan	May 10,'40†	*68.	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40; p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Safari (G)	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	*80.	June 8,'40
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
Those Were the Days (G)	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	*75.	May 18,'40
Typhoon (A)	Dorothy Lamour-Robert Preston	May 17,'40†	*70.	May 4,'40
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Comin' Round the Mountain	Bob Burns-Una Merkel	Aug. 16,'40		
Dancing on a Dime	Grace MacDonald-Robt. Paige			
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard			
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Ghost Breakers, The (G)	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51.)				
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich in Life with Henry	Jackie Cooper-Leila Ernest			
(See "In the Cutting Room," Apr. 20,'40.)				
I Want a Divorce	Joan Blondell-Dick Powell	Aug. 9,'40†		
(See "In the Cutting Room," May 18,'40.)				
Mystery Sea Raider	Henry Wilcoxon-Carole Landis			
New Yorkers, The	Dick Powell-Ellen Drew			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Aug. 9,'40		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard			
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†		
(See "Women from Hell," "In the Cutting Room," Feb. 10,'40.)				
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison			
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant			
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Texas	J. Howard-E. Drew-M. Robson			
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde			
(See "In the Cutting Room," May 18,'40.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Victory	Fredric March-Betty Field			
Way of All Flesh (G)	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86.	June 1,'40

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
I Take This Oath	Gordon Jones	May 20,'40		
(See "In the Cutting Room," May 4,'40.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39	58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Billy the Kid Outlawed		July 15,'40		
Frontier Crusader (G)	Tim McCoy	June 21,'40	60.	June 15,'40
Hold That Woman!	James Dunn	June 28,'40		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40†	67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucille & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58.	June 8,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74.	Feb. 3,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40

Coming Attractions

Carolina Moon	G. Autry-S. Burnette-J. Storey			
Carson City Kid	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	June 27,'40†		
(See "In the Cutting Room," May 25,'40.)				
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford			
Grand Ole Opry	Weaver Bros. & Elviry	June 25,'40†		
One Man's Law	Don "Red" Barry-Janet Waldo	June 29,'40†		
Ranger and the Lady, The*	R. Rogers-Geo. "Gabby" Hayes-J. Wells			
Refugee, The (G)	J. Wayne-C. Coburn-S. Gurie	July 3,'40†	79.	June 15,'40
Scatterbrain	Judy Canova - Alan Mowbray - Ruth Donnell.			
Sing, Dance, Plenty Hot	Johnny Downs-Ruth Terry			
Wagons Westward	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†		
(See "In the Cutting Room," May 18,'40.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln In Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshal	May 31,'40†	74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63.	Apr. 13,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's On Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	[illegible]	59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88.	May 4,'40
(Exploitation: June 1,'40, p. 59.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Prairie Law 084	George O'Brien-Virginia Vale	June 14,'40†	59	
(See "In the Cutting Room," May 4,'40.)				
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69	Apr. 27,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68	May 18,'40

Coming Attractions

Anne of Windy Poplars 035	Anne Shirley-James Ellison	June 28,'40†		
(See "In the Cutting Room," May 18,'40.)				
Cross Country Romance 039	Gene Raymond-Wendy Barrie	July 19,'40†		
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward L. Ball-V. Field-M. Carlisle	Aug. 23,'40†		
Dr. Christian Meets the Women 036	Jean Hersholt-Dorothy Lovett	July 5,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Laddie*	T. Holt-V. Gilmore-J. Carroll			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 2,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Millionaires in Prison 037	Lee Tracy-Linda Hayes	July 12,'40†		
(See "In the Cutting Room," May 25,'40.)				
One Crowded Night 042	Billie Seward-Don Costello	Aug. 9,'40†		
Pop Always Pays 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†		
(See "Thousand Dollar Marriage," "In the Cutting Room," May 18,'40.)				
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 16,'40†	95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†		
Stranger on the Third Floor*	Peter Lorre - John McGuire - Margaret Tallichet			
Tom Brown's Schooldays 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson			
(See "In the Cutting Room," May 4,'40.)				
Triple Justice 085	George O'Brien	Sept. 27,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67	Feb. 10,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William - B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67	June 8,'40
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67	Feb. 17,'40
Girl in Room 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	Jan. 20,'40
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127	May 18,'40
(Exploitation: June 1,'40, p. 59.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The	Lynn Roberts-Ted North			
Bringham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40		
Charlie Chan in the Wax Museum	Sidney Toler-Marguerite Chapman			
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75	May 11,'40
Elsa Maxfell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40		
(See "In the Cutting Room," May 25,'40.)				
Ghost of Cisco Kid	Cesar Romero-Sheila Ryan			
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The*	John Barrymore-John Payne-Mary Beth Hughes-G. Ratoff			
I Married a Nazi	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 30,'40		
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68	June 1,'40
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71	June 1,'40
Marylland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 19,'40†		
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40		
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper	Sept. 13,'40		
Sailor's Lady 052	Jon Hall-Nancy Kelly	July 5,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Street of Memories	Lynn Roberts-John McGuire	Aug. 9,'40		
(See "In the Cutting Room," May 18,'40.)				
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			
(See "In the Cutting Room," May 11,'40.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51.)				

Coming Attractions

Captain Caution	Victor Mature-Louise Platt			
Conquest of the Air (G)	Laurence Olivier		71.	June 8,'40
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Kit Carson	Jon Hall-Lynn Bari			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields			
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer	July 4,'40†		
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan			
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
All Quiet on the Western Front (re-issue) (G) 4073	Lew Ayres-Slim Summerville	Sept. 29,'39†	93.	Apr. 26,'30
(Exploitation: Oct. 28,'39, p. 70; Nov. 25,'39, p. 58; Dec. 2,'39, p. 73.)				
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61.	
Desperate Trails, The 4058	Johnny Mack Brown-Bob Baker-F. Robinson-F. Knight	Sept. 8,'39†	58.	
(See "In the Cutting Room," July 15,'39.)				
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59.	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66.	
Hot Steel 4056	Richard Arlen-Andy Devine	May 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61.)				
La Conga Nights (G)	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Love, Honor and Oh, Baby (G)	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60.	
Mikado, The (G) 4044	Kenny Baker-Jean Colin	Sept. 8,'39†	91.	May 20,'39
(Exploitation: July 22,'39, p. 82; Aug. 26,'39, p. 86.)				
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63.	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58.	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Sandy Is a Lady (G) 4008	Baby Sandy-Mischa Auer	June 14,'40†	*64.	May 25,'40
Ski Patrol (G)	Luli Deste-Philip Dorn	May 10,'40†	*64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Arizona Cyclone* 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 19,'40†		
Black Diamonds 4057	Richard Arlen-Andy Devine	July 12,'40†		
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth	Aug. 9,'40†		
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	*61.	May 11,'40
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore			
Margie*	N. Grey-T. Brown-M. Auer			
Modern Monte Cristo, A	V. McLaglen-J. Loder-A. Nagel			
Mummy's Hand, The	Dick Foran-Peggy Moran			
Private Affairs	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†		
Slightly Tempted	H. Herbert-J. Downs-P. Moran			
South to Karanga	C. Bickford-D. Foran-L. Deste	Aug. 2,'40†		
(See "In the Cutting Room," May 11,'40.)				
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer			
When the Daltons Rode	K. Francis-R. Scott-B. Donlevy			
You're Not So Tough (G)	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G)	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	*75	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitive From Justice	Roger Pryor-Lucille Fairbanks	June 15,'40†	53	
Murder in the Air	R. Reagan-J. Litel-L. Lys	June 1,'40†	55	
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55	Dec. 9,'39
Return of Dr. X, The (G) 464	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A)	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	*90	May 11,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112	Nov. 11,'39

Coming Attractions

All This and Heaven Too	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†		
(See "In the Cutting Room," May 11,'40.)				
Man Who Talked Too Much	G. Brent-V. Bruce-B. Marshall	July 6,'40†		
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	July 27,'40		

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62	Feb. 17,'40
Brother Orchid (G)	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91	June 1,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62	Nov. 4,'39
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
Pride of the Blue Grass (G) 418	Edith Fellows-James McCallion	Oct. 7,'39	65	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101	Apr. 13,'40
Tear Gas Squad (G)	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69.)				

Coming Attractions

Bridegroom Misbehaves, The*	Wayne Morris-Rosemary Lane	July 20,'40†		
City for Conquest	James Cagney-Ann Sheridan			
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas	Apr. 29,'39	102	
(See "New 'Nazi Spy'," June 1,'40, p. 8.)				
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†	56	
Letter, The	Bette Davis-Herbert Marshall			
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Man from Fleet Street, The	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Money and the Woman	Jeffrey Lynn-Brenda Marshall			
My Love Came Back	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 13,'40†		
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End	Dennis Morgan-Elizabeth Earl			
Sea Hawk	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson--Una O'Connor			
(See "In the Cutting Room," May 11,'40.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne	July 27,'40†		

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57	Apr. 13,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70	May 4,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65	Dec. 9,'39
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International		*60	Mar. 23,'40
Double Deal (G)	Monte Hawley	International		*55	Dec. 16,'39
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90	May 25,'40
All at Sea (G)	Sandy Powell	British Lion		74	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82	Apr. 6,'40
Contraband (G)	Conrad Veidt	Anglo-American		91	Apr. 13,'40
Curse of the Swastika, The	Documentary	Pathe		46	Apr. 27,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64	May 11,'40
For Freedom (G)	Will Fyffe	General		85	May 11,'40
Gaslight* (A)	Anton Walbrook	Anglo American		89	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77	Dec. 23,'39
Let George Do It (G)	George Formby	ABFD		82	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80	Feb. 10,'40
Mayor's Dilemma, The (A)	Charpin	Film Alliance	Apr. 22,'40	90	Apr. 22,'39
(Reviewed under the title, "Les Otages.")					
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75	May 25,'40
Midas Touch, The (A)	Barry K. Barnes	Warner		68	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75	Dec. 30,'39
Monkey Into Man (A)		World	May 1,'40	65	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris	John Ledge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94	Jan. 6,'40
Phantom Wagon, The (La Charrette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp.		78	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69	May 11,'40
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	75	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423	Oct.	20,'39†17
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec.	15,'39†19
A Plumbing We Will Go 1406	June	1,'40†.2 rls.
(3 Stooges)		
Awful Goof, The, 1427	Dec.	22,'39†17
Charley Chase		
Boobs in the Woods 1435	May	31,'40†.2 rls.
Andy Clyde		
Glove Slingers (1-6-40) 1425	Nov.	24,'39†18
(All Star)		
Heckler, The (2-10-40) 1430	Feb.	16,'40†17
Charley Chase		
His Bridal Fright 1437	July	12,'40†.2 rls.
Charley Chase		
Mr. Clyde Goes to Broadway 1429	Feb.	2,'40†17
Andy Clyde		
Money Squawks 1432	Apr.	5,'40†.2 rls.
Andy Clyde		
Nothing But Pleasure (2-24-40) 1428	Jan.	5,'40†17½
Buster Keaton		
Oh, You Nazty Spy (2-24-40) 1404	Jan.	19,'40†18
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct.	6,'39.18½
(3 Stooges)		
Pardon My Berth Marks (3-16-40) 1431	Mar.	22,'40†16
Buster Keaton		
Rockin' Thru the Rockies (3-16-40) 1405	Mar.	8,'40†18
(3 Stooges)		
Skinny the Moocher 1421	Sept.	8,'39†16½
Charley Chase		
South of the Boudoir 1434	May	17,'40†.2 rls.
Charley Chase		
Static in the Attic 1422	Sept.	22,'39†19
Walter Catlett		
Taming of the Snood, The 1436	June	28,'40..2 rls.
Teacher's Pest 1424	Nov.	3,'39†16½
Charley Chase		
Three Sappy People 1403	Dec.	1,'39†18½
(3 Stooges)		
You're Next 1433	May	24,'40†.2 rls.
Walter Catlett		

CINESCOPES

Title	Rel. Date	Min.
Berth of a Queen (4-27-40) 1974	Mar.	15,'40†11
Fashion Takes a Holiday (3-16-40) 1973	Mar.	8,'40†11
Odd Vacations 1975	May	24,'40†.1 rl.
Threads of a Nation, The (2-10-40) 1972	Feb.	9.'40†11
World of 1960 (Futurama) (1-6-40) 1971	Dec.	22,'39† 9

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508	Mar.	15,'40† 7
Boy, a Gun and Birds, A (12-30-39) 1506	Jan.	12,'40† 7½
Crop Chasers (10-14-39) 1502	Sept.	22,'39† 8
Dreams on Ice (10-7-39) 1503	Oct.	20,'39† 6½
Egg Hunt, The 1510	May	31,'40† 7½
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40† 7½
Happy Tots' Expedition 1507	Feb.	9,'40† 6½
Mother Goose in Swing-time 1505	Dec.	19.'39† 7
Mountain Ears (11-11-39) 1504	Nov.	3,'39† 7
Ye Old Swap Shoppe 1511	June	28,'40†.1 rl.

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553	Nov.	17,'39†10
Historic Cities of India 1552	Oct.	27.'39†10
Holland and the Zuyder Zee (11-25-39) 1551	Sept.	15,'39†10
In the Land of Pagodas 1558	June	14,'40†.1 rl.
Life in Paris 1554	Dec.	22,'39†11
New Hampshire (3-30-40) 1555 (color)	Feb.	9,'40†11
Pleasure Bound in Canada 1557	May	3,'40†.1 rl.
Unveiling Algeria (4-27-40) 1556	Mar.	1,'40†10

COMMUNITY SING (Series 4)

Title	Rel. Date	Min.
No. 2 1652	Sept.	8,'39†.9½
(Old Time Songs)		
No. 3 1653	Oct.	13,'39†10
(College Songs)		
No. 4 1654	Nov.	17,'39†11
(Stephen Foster Songs)		
No. 5 (3-10-40) 1655	Dec.	29,'39†10
(Gypsy Songs)		
No. 6 1656	May	28,'40†.1 rl.
(Songs of Hit Parade)		

FABLES CARTOONS

Title	Rel. Date	Min.
Barnyard Babies 1754	June	14,'40†.1 rl.
Park Your Baby (2-24-40) 1752	Dec.	22,'39†.6
Little Lost Sheep 1751	Oct.	6,'39†.7
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40†.6

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601	Sept.	1.'39†11
No. 2 (Charles Goodyear) 1602	Oct.	6,'39†10½

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books)	Oct.	6,'39†10
No. 2 1521 (Building of Boys)	Oct.	12,'39†11

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Braclet, The (9-9-39) 1701	Sept.	1,'39†.6½
Fish Follies 1705	May	10,'40†.1 rl.
Man of Tin 1704	Feb.	23,'40†.6½
Millionaire Hobo 1702	Nov.	24,'39†.7
Mouse Exterminator, The (3-16-40) 1703	Jan.	26,'40†.6½
News Oddities 1706	July	19,'40†.1 rl.

SCREEN SNAPSHOTS (Series 19)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851 (Art of Makeup	Sept.	22,'39†.9½
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov.	10,'39†10
No. 3 1853 (Novelty Parties)	Dec.	1,'39†10
No. 4 1954 (Trip Thru Studies)	Jan.	5,'40†10
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb.	23,'40†10
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar.	29,'40†10
No. 7 1857 (Wardrobe Designers)	May	3,'40†10
No. 8 1858	June	7,'40†.1 rl.
No. 9 1859	July	10,'40†.1 rl.

SPORT THRILLS

Title	Rel. Date	Min.
Bows and Arrows 1801	Oct.	6,'39†.9
Flying Targets (3-16-40) 1804	Feb.	16,'40†10
Jai Alai (1-6-40) 1802	Nov.	30,'39†.8½
Rough House Fiesta 1805	Mar.	8,'40†10
Saving Strokes with Sam Snead 1808	June	21,'40†.1 rl.
Skiing Technique 1803	Jan.	19,'40†.9½
Sport of Kings 1807	May	24,'40†.1 rl.
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40†10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (11-25-39) 1901	Nov.	10,'39†11
(Smithsonian Institution) 1939-40		
No. 2 (2-17-40) 1902	Dec.	29,'39†11
(U. S. Treasury)		
No. 3 1903	Feb.	9,'40†11
(Inside the F. B. I.)		
No. 4 1904	Apr.	26,'40†.1 rl.
(Social Security)		
No. 5 1905	June	28,'40†.1 rl.
(The Archives)		

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec.	16,'39..7
Fishing Bear, The (2-3-40) W-83	Jan.	20,'40†.8
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8
Goldilocks and the Three Bears (7-23-39) W-888	July	15,'39.11
Mad Maestro, The (2-3-40) W-82	Dec.	30,'39†.8
One Mother's Family (11-11-39) W-890	Sept.	30,'39..9
Peace on Earth (12-9-39) W-81	Dec.	9,'39†.9
Puss Gets the Boot (3-9-40) W-84	Feb.	10,'40†.9
Rainy Day, A W-86	Apr.	20,'40†.7
Swing Social (6-1-40) W-87	May	18,'40†.8
Tom Turkey W-88	June	8,'40†.1 rl.

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 24—Think First (10-21-39) P-815	Sept.	9,'39.21
Laraine Day-Ann Morriss		
No. 25—Drunk Driving (10-28-39) P-816	Oct.	28,'39.21
Dick Purcell-Joe Ann Sayers		
No. 26—Pound Foolish (1-27-40) P-1	Dec.	23.'39†20
Neil Hamilton-Lynn Carver		
No. 27—Know Your Money (2-3-40) P-2	Jan.	27,'40†21
Dennis Morgan-Noel Madison		
No. 28—Jack Pot (4-13-40) P-3	Mar.	9,'40†19
Tom Neal-Ann Morriss		

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Columbia (5-4-40) T-59	Mar.	16,'40†.8
Day on Treasure Island, A (9-30-39) T-51	Sept.	2,'39†11
Land of Alaska Nellie (2-3-40) T-55	Dec.	23.'39†.9
Modern New Orleans T-61	May	11,'40†.8
Natural Wonders of Washington State (10-21-39) T-52	Oct.	7,'39†.9
Night Descends on Treasure Island (3-9-40) T-57	Jan.	20,'40†.8
Old Natchez (2-10-40) T-56	Dec.	30,'39†.9
Quaint St, Augustine (12-2-39) T-53	Nov.	4,'39†.9
Seattle, Gateway to the Northwest (4-6-40) T-58	Feb.	17,'40†.9
Sitka and Junea (4-27-40) T-60	Apr.	13,'40†.9
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40†.9
Valiant Venezuela (12-30-39) T-54	Nov.	25,'39†.9

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72	Sept.	9,'39†11
Robert Warwick		
Door Will Open, A (4-13-40) M-78	Mar.	9,'40†11
Dalies Frantz-Lynne Carver		
Failure at 50, A (11-18-39) M-73	Oct.	7,'39†10
Truman Bradley-Jack Mulhall		
Mendelssohn's Wedding March (12-2-39) M-74	Nov.	4,'39†.8
Miracle at Lourdes (1-20-40) M-75	Dec.	30,'39†11
G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)		
Northward Ho! (3-9-40) 80-X	Feb.	10,'40†.9
(Sepia)		
Old South, The (2-3-40) M-77	Jan.	20,'40†11
Rhumba Rhythm (9-9-39) M-71	Sept.	2,'39†11
Mary Treen-Sally Payne (Sepia)		
Servant of Mankind (6-8-40) M-79	May	11,'40†.9
Where Turf Meets Surf (2-24-40) M-76	Jan.	6,'40†11
Mary Treen-Sally Payne (Sepia)		

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Double (2-3-40) C-134	Jan.	20,'40†11
All About Hash (6-1-40) C-136	Mar.	30,'40†11
Auto Antics (9-16-39) C-942	July	22,'39.10
Big Premiere, The (3-30-40) C-135	Mar.	9,'40†10
Bubbling Troubles C-138	May	25,'40†11
Captain Spanky's Showboat (10-28-39) C-135	Sept.	9,'39†11
Dad for a Day (12-2-39) C-132	Oct.	21,'39†11
Dog Daze (7-29-39)	July	1,'39.11
New Pupil, The (4-27-40) C-137	Apr.	27,'40†11
Time Out for Lessons (1-6-40) C-138	Dec.	2,'39†11

PASSING PARADE (Sepia)

Title	Rel. Date	Min.
No. 8—Story That Couldn't Be Printed (9-16-39) K-928	July	22,'39.11
No. 9—One Against the World (9-16-39) K-929	Aug.	19,'39.11
No. 10—Unseen Guardians (10-14-39) K-930	Aug.	26,'39.11
No. 11—Forgotten Victory (12-23-39) K-121	Dec.	9,'39†11
(Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar.	30,'40†10
(Sepia)		
No. 13—The Hidden Master (4-27-40) K-123	Apr.	20,'40†11
(Sepia)		

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving (8-12-39) S-910	July	1,'39..9
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10
Football Thrills of 1938 (10-14-39) S-912	Sept.	16,'39.10
Let's Talk Turkey (12-2-39) S-101	Oct.	28,'39†11
Maintain the Right (1-27-40) S-104	Jan.	13,'40†10
Romance of the Potato (1-6-40) C-103	Dec.	9,'39†.9
(Sepia)		
Set 'Em Up (10-21-39) S-913	Oct.	7,'39.10
Ski Birds (11-25-39) S-102	Nov.	18,'39†.8
Spots Before Your Eyes (6-1-40) S-108	May	4,'40†10
Stuffie (3-9-40) S-106	Mar.	2,'40.11
Take a Cue (9-16-39) S-911	Aug.	12,'39..2
(Sepia)		
What's Your I. Q.? (3-9-40) S-105	Feb.	8,'40†.8
What's Your I. Q.? No. 2 S-109	June	8,'40†.1 rl.
(Sepia)		

SPECIAL

Title	Rel. Date	Min.
Flag Speaks, The (5-4-40)	June	14,'40†19

ROBERT BENCHLEY

Title	Rel. Date	Min.
Day of Rest, The (10-21-39) F-141	Sept.	6,'39†.9
Home Movies (3-9-40) F-144	Feb.	17,'40†.7
See Your Doctor (12-23-39) F-142	Dec.	16,'39†.8
That Inferior Feeling (1-27-40) F-143	Dec.	9,'39†.9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830	Nov.	15,'39†.2 rls.

PARAMOUNT

COLOR CLASSICS

Title	Rel. Date	Min.
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept.	22,'39†.1 rl.
Kick in Time, A (5-18-40) C9-4	May	17,'40†.7
Little Lambkin (2-24-40) C9-2	Feb.	2,'40†.7

COLOR CRUISES

Title	Rel. Date	Min.
Argentina K9-6	Apr.	5,'40†.1 rl.
Chile (1-6-40) K9-3	Nov.	10,'39†10
Cuba K9-4	Jan.	5,'40†.1 rl.
Ecuador (9-16-39) K9-1	Sept.	1,'39†10
Isle of Columbus K9-5	Feb.	9,'40†.1 rl.
Pacific Paradise K9-7	June	21,40†.1 rl.
Peru (10-14-39) K9-2	Oct.	6,'39†.1 rl.
Rio de Janeiro K9-7	May	31,'40†.1 rl.

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept.	8,'39†10
Blue Barron & His Orch. A9-9	May	31,'40†.1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Frankie Masters & Orch.		
(1-27-40) A9-5	Dec. 29,'39†11	....
Geo. Olsen & His Music		
(3-23-40) A9-7	Mar. 15,'40†10	....
Have You Met Yvette?		
(5-4-40) A9-8	Apr. 26,'40†10	....
Here's Hal (1-6-40) A9-4	Nov. 24,'39†10	....
Hal Kemp & Orch.		
Jimmy Dorsey & Orch.		
(2-24-40) A9-6	Feb. 2,'40†10	....
Moments of Charm of 1940		
(10-4-39) A9-2	Oct. 13,'39†11	....
Phil Spitalny & Girl Or.		
Ted Fio Rito and His Orchestra (11-18-39)		
A9-2	Oct. 6,'39†11	....
PARAGRAPHICS		
Bits of Life (1-6-40)		
V9-3	Nov. 17,'39†11	....
Busy Little Bears		
(11-18-39) V9-2	Oct. 20,'39†10	....
Not So Dumb (3-23-40)		
V9-7	Mar. 15,'40†10	....
Paramount Pictorial		
(2-24-40) V9-6	Feb. 16,'40†10	....
Public Hobby No. 1		
(9-16-39) V9-1	Sept. 22,'39†11	....
Sugar Wind (2-3-40) V9-5	Jan. 19,'40†10	....
Television Preview		
(5-18-40) V9-8	May 17,'40†10	....
Touchdown Review		
(1-20-40) V9-4	Dec. 22,'39†10	....
POPEYE THE SAILOR		
Females Is Fickle		
(3-23-40) E9-3	Mar. 48,'40†.7	....
Hello How Am I?		
(8-12-39) E8-10	July 14,'39..7	....
It's the Natural Thing to		
Do (8-26-39) E8-11	July 28,'39..7	....
Me Feelins Is Hurt		
(5-11-40) E9-5	Apr. 12,'40†.7	....
Never Sock a Baby		
(11-25-39) E9-1	Nov. 3,'39†.6	....
Onion Pacific E9-6	May 24,'40†.1	rl..
Shakespearean Spinach		
(2-3-40) E9-2	Jan. 19,'40†.7	....
Stealin' Ain't Honest		
(5-25-40) E9-4	Mar. 22,'40†.7	....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
1939-40		
No. 1—J9-1	Sept. 15,'39†10	....
No. 2—(12-2-39) J9-2	Nov. 3,'39†10	....
No. 3—(1-20-40) J9-3	Dec. 15,'39†10	....
No. 4—(2-24-40) J9-4	Feb. 16,'40†10	....
No. 5—(5-4-40) J9-5	May 3,'40†10	....
No. 6—J9-6	June 28,'40†.1	rl..
GRANTLAND RICE SPORTLIGHTS		
No. 65—Watch Your Step		
(8-19-39) R8-13	July 7,'39.10	....
No. 66—Hydro Maniacs		
(9-8-39) R9-1	Sept. 1,'39†10	....
No. 67—A Desert Adventure		
(9-16-39) R9-2	Sept. 22,'39†10	....
No. 68—Catching Whoppers		
(9-16-39) R9-3	Oct. 13,'39†10	....
No. 69—A Dog Is Born		
(11-11-39) R9-4	Nov. 3,'39†10	....
No. 70—Aqua-Rhythm		
(11-18-39) R9-5	Nov. 24,'39†10	....
No. 71—Judo Experts		
(1-27-40) R9-6	Dec. 8,'39†10	....
No. 72—Bowling Skill		
(2-3-40) R9-7	Jan. 26,'40†10	....
No. 73—Human Fish		
(3-2-40) R9-8	Feb. 23,'40†10	....
No. 74—Two of a Kind		
(3-23-40) R9-9	Mar. 22,'40†10	....
No. 75—The Blue Streak		
(5-11-40) R9-10	Apr. 19,'40†10	....
No. 76—Playmates from the		
Wild (5-18-40) R9-11	May 17,'40†10	....
No. 77—Cradle of Champions R9-12	June 14,'40†.1	rl..
No. 78—Sink or Swim		
R9-13	July 12,'40†.1	rl..
STONE AGE CARTOONS		
Foul Ball Player, The		
B9-5	May 24,'40†.1	rl..
Granite Hotel (5-18-40)		
B9-3	Apr. 26,'40†.7	....
Springtime in the Rock Age		
B9-10	Aug. 30,'40†.1	rl..
Way Back When a Nag		
Was Only a Horse		
(3-23-40) B9-2	Mar. 8,'40†.7	....
Way Back When a Night		
Club Was a Stick B9-4	May 10,'40†.1	rl..
Way Back When a Razzberry Was a Fruit B9-8	July 26,'40†.1	rl..
Way Back When a Triangle		
Had Its Points (2-24-40)		
B9-1	Feb. 9,'40†.7	....
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept. 29,'39†.1	rl..
Merry Wives of Windsor		
(11-18-39) D9-2		9....
William Tell (1-6-40)		
D9-3	Nov. 24,'39†18	....
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39†.1	rl..
No. 2—(12-16-39) L9-2	Nov. 17,'39†11	....
No. 3—(2-3-40) L9-3	Jan. 19,'40†10	....
No. 4—(5-18-40) L9-4	Mar. 29,'40†10	....
No. 5—(5-18-40) L9-5	May 31,'40†10	....
No. 6—L9-6	Aug. 2,'40†.1	rl..

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Scrappily Married 03,703	Jan. 12,'40†20	....
Truth Aches 03,703	Nov. 3,'39†19	....
Wrong Room, The (930-39)		
03,701	Sept. 22,'39†19	....
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39)		
03,301	Oct. 6,'39†18	....
Feathered Pests 03,406	July 14,'39†16	....
Kennedy the Great 03,402	Dec. 8,'39†19	....
Mutiny in the County		
03,404	May 3,'40†17	....
Slightly at Sea 03,403	Feb. 9,'40†16	....
'Taint Legal, 03,405	May 25,'40†16	....
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept. 8,'39†10	....
No. 2—(19-28-39) 04,202	Oct. 6,'39†11	....
No. 3—(12-2-39) 04,203	Nov. 3,'39†10	....
No. 4—(1-6-40) 04,204	Dec. 1,'39†11	....
No. 5—(2-3-40) 04,205	Dec. 29,'39†10	....
No. 6—(2-3-40) 04,206	Jan. 26,'40†11	....
No. 7—(4-6-40) 04,207	Feb. 23,'40†10	....
No. 8—(4-13-40) 04,208	Mar. 22,'40†10	....
No. 9—(4-27-40) 04,209	Apr. 19,'40†11	....
No. 10—04,210	May 17,'40†11	....
No. 11—04,211	June 14,'40†10	....
MARCH OF TIME		
1938-39		
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39.22	....
No. 13—Metropolis—1939		
(8-5-39) 93,113	Aug. 4,'39.18	....
1939-40		
No. 1—Soldiers with Wings		
(9-9-39) 03,101	Sept. 1,'39†19	....
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39†18	....
No. 3—Uncle Sam—The Farmer (10-28-39)		
03,103	Oct. 27,'39†18	....
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39†19	....
No. 5—Crisis in the Pacific		
(12-23-39) 03,105	Dec. 22,'39†17	....
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan. 19.'40†18	....
No. 7—Vatican of Pius XII		
(2-17-40) 03,107	Feb. 16,'40†18	....
No. 8—Canada at War		
(3-9-40) 03,108	Mar. 15,'40†18	....
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr. 12,'40†19	....
No. 10—The Philippines: 1898-1946 (5-11-40)		
03,110	May 10,'40†19	....
No. 11—U. S. Navy—1940		
(6-8-40) 03,111	June 7,'40†18	....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde		
(10-14-39) 03,201	Oct. 20,'39†16	....
Chicken Feed 03,203	Jan. 19,'40†18	....
Coat Tails 03,202	Nov. 17,'39†18	....
Goodness, a Ghost 03,205	July 5,'40†16	....
Marriage Go-Round 93,204	July 28,'39.18	....
Twinpuplets 03,204	Apr. 12,'40†20	....
RAY WHITLEY COMEDIES		
Bandits and Ballads		
03,502	Dec. 15,'39†17	....
Corralling a Schoolmarm		
03,504	June 14,'40†20	....
Cupid Rides the Range		
(10-14-39) 03,501	Sept. 48,'39†18	....
Molly Cures a Cowboy		
03,503	Mar. 22,'40†19	....
Sagebrush Serenade 93,504	June 6,'39.19	....
REELISMS		
Acres of Plenty (11-18-39)		
04,602	Oct. 13,'39†.9	....
Air Army (4-27-40) 04,609	Apr. 26,'40†.9	....
American Royal (11-18-39)		
04,603	Nov. 10,'39†.9	....
Kennel Kings (8-26-39)		
94,612	July 12,'39..9	....
Men of Muscle (2-3-40)		
04,605	Jan. 12,'40..9	....
Navajo Land (2-30-40)		
04,607	Mar. 1,'40†10	....
Nevada Unlimited (9-16-39)		
04,601	Sept. 15,'39†.8	....
Pack Trip (9-16-30) 94,613	Aug. 18,'39..9	....
Siege (3-2-40) 04,608	Mar. 29,'40†10	....
Stray Lamb 04,610	May 24.'40†	....
Vacation Diary (2-10-40)		
04,606	Feb. 2,'40†.9	....
West Wall (1-6-40) 04,604	Dec. 8,'39†10	....
Zoo (8-12-39) 94,612	July 21,'39..9	....
RKO PATHE SPORTSCOPE		
Aquapoise (2-3-40) 04,306	Jan. 19,'40†.9	....
Court Favorites (5-4-40)		
04,309	Apr. 12,'40†.9	....
Fly Casting (4-13-40)		
04,308	Mar. 15,'40..9	....
Gun Play (10-14-39)		
04,301	Sept. 1,'39..9	....
Hunting Hounds (11-18-39)		
04,302	Sept. 29,'39†.9	....
Hurdle Hoppers 04,311	June 7,'40†.9	....
Ice Cutters (11-4-39) 04,303	Oct. 27,'39†.9	....
Pennant Chasers (4-13-40)		
04,307	Feb. 16,'40†.9	....
Riding the Crest (7-8-39)		
94,312	July 14,'39..9	....
Sky Game (12-30-39)		
04,305	Dec. 22,'39†.9	....
Silent Wings 04,310	May 10,'40†.9	....
Winter Playground		
(12-23-39) 04,304	Nov. 24,'39†.9	....
SPECIAL		
Five Times Five (9-16-39)		
93,801	July 23,'39.20	....
WALT DISNEY CARTOONS		
Autograph Hound, 94,116	Sept. 1,'39..8	....
Beach Picnic (5-27-39)		
94,114	June 9,'39..8	....
Bone Trouble 04,107	June 28,'40†.9	....
Billposters, The (5-25-40)		
04,105	May 17,'40†.8	....
Donald's Dog Laundry		
(5-25-40) 04,103	Apr. 5,'40†.8	....
Donald's Vacation 04,109	June 21,'40..1	rl..
Donald's Penguin (5-27-39)		
94,117	Aug. 11,'39..8	....
Fire Chief 04,114	Nov. 22,'40†.1	rl..
Gone with the Whirlwind		
04,113	Nov. 1,'40†.1	rl..
Mickey's Magic Lamp	Aug. 2,'40†.1	rl..
Mr. Duck Steps Out		
(5-25-40) 04,106	June 7,'40..8	....
Mr. Mouse Takes a Trip		
04,112	Oct. 11,'40†.1	rl..
Officer Duck (6-1-40)		
04,101	Sept. 22,'40†.8	....
Put Put Trouble 04,108	July 19,'40†.7	....
Riveter, The 04,102	Mar. 15,'40†.7	....
Sea Scouts 94,115	June 30,'39..8	....
Tugboat Mickey (5-25-40)		
04,104	Apr. 26,'40†.7	....
Window Cleaners 04,111	Sept. 20,'40†.1	rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fleet (9-23-39)		
0202	Oct. 27,'39†11	....
Sanctuary of Seals		
(6-1-40)		9....
Sky Fighters (12-9-39)		
0203	Dec. 8,'39†11	....
FASHIONS (In Color)		
Fashion Forecast, No. 5		
0601	Sept. 15,'39†10	....
Fashion Forecast, No. 6		
(2-10-40) 0602	Dec. 22,'39†10	....
Fashion Forecast, No. 7		
0603	Mar. 29,'40†.1	rl..
Fashion Forecast, No. 8		
0604	June 21,'40†.1	rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles		
(10-21-39) 0103	Nov. 10,'39†11	....
Birthplace of Icebergs		
(9-2-39) 0101	Aug. 4,'39†11	....
Climbing the Spirit's Home		
(4-6-40) 0107	May 10,'40†10	....
Valley of 10,000 Smokes		
(12-23-39) 0105	Feb. 16,'40†10	....
LEW LEHR		
Cheerio My Dears! 0404	July 5,'40†.1	rl..
Labor Savers (3-30-40)		
0403	Apr. 12,'40†.9	....
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39†10	....
Silly Seasons, The		
(12-2-39) 0402	Jan. 5,'40.10	....
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The		
(10-21-39) 0102	Oct. 13,'39†11	....
Flying Stewardess 0106	Mar. 15,'40†10	....
Isles of the East 1018	May 24,'40†.1	rl..
Kangaroo Country		
(12-9-39) 0104	Feb. 2,'40†10	....
TERRY-TOONS		
All's Well That Ends Well		
(3-30-40) 0510	Mar. 8,'40†.7	....
Catnip Capers (6-1-40)		
0559 (color)	May 31,'40†.7	....
Dog in a Mansion, A 0507	Jan. 12,'40†.7	....
Edgar Runs Again		
(2-24-40) 0508	Jan. 26,'40†.7	....
First Robin, The 0555	Dec. 29,'39†.1	rl..
(color)		
Golden West, The (8-26-39)		
0501	Aug. 29,'39†.7	....
Hare and the Hounds 0509	Feb. 23,'40†.7	....
Harvest Time (2-17-40)		
0556 (color)	Feb. 9,'40†.7	....
Hitch-Hiker, The 0505	Dec. 1,'30†.7	....
Hook, Line and Sinker		
0552	Sept. 8,'39†.7	....
Ice Pond, The 0506	Dec. 15,'39†.7	....
It Must Be Love 0511	Apr. 5,'40†.1	rl..
Just a Little Bull 0558	Apr. 19.'40†.1	rl..
(color)		
Love in a Cottage 0517	July 28,'40†.1	rl..
Much Ado About Nothing		
(3-30-40) 0557 (color)	Mar. 22,'40†.7	....
One Mouse in a Million		
(12-9-39) 0504	Nov. 3,'39†.7	....
Orphan Duck, The		
(10-14-39) 0553 (color)	Oct. 6,'39†.7	....
Professor Offkeyski		
(6-1-40) 0514	June 14,'40†.7	....
Rover's Rescue 0515	June 28,'40†.1	rl..
Rupert the Runt 0516	July 12,'40†.1	rl..
Sheep in the Meadow		
(10-14-39) 0502	Sept. 22,'39†.7	....
Swiss Ski Yodelers		
(6-8-40) 0513	May 17,'40†.7	....
Two Headed Giant		
(8-12-39) 0551	Aug. 11,'39†.7	....
Watchdog, The 0503	Oct. 20,'30†.7	....
Wicky-Wacky Romance, A		
(12-9-39) 0554 (color)	Nov. 17,'39†.7	....
Wot's All th' Shootin' Fer		
0512	May 3,'40†.7	....
ED THORGERSEN (Sports)		
Action on Ice 0306	July 19,40†.1	rl..
Big Game Fishing 0301	Sept. 1,'39†10	....
Clocking the Jockeys		
(10-7-39) 0302	Nov. 24,'39†11	....
Following the Hounds		
(9-10-40) 0304 (color)	Mar. 1,'40†10	....
Over the Seven Seas		
(6-8-40) 0305	Apr. 26,'40†.9	....
Topnotch Tennis (2-24-40)		
0303	Jan. 19,'40†10	....

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39.10	....
Eternal Fire, The		
(1-28-39)	Sept. 21,'39.10	....
Lebanon Coast	Dec. 1,'39.10	....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
River Thames (4-15-39)	Nov.	1,'39.10....
Ruins of Palmyra	Oct.	1,'39.10....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS		
Jolly Little Elves 5261	June	3,'40..8¼..
Three Lazy Mice 5262	June	24,'40.1 rl..
GOING PLACES WITH GRAHAM McNAMEE		
No. 66—(9-30-39) 4351	Sept.	25,'39†.9....
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—4362	May	27,'40†.1 rl..
No. 78—4363	June	17,'40†.1 rl..
No. 79—4364	July	15,'40†.9....
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†20....
STRANGER THAN FICTION SERIES		
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†.8½..
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novely (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty 4382	May	20,'40†.1 rl..
No. 78—Novelty 4383	June	10,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Follies Parisienne (4-27-40) 4228 — Leon Belasco	Apr.	17,'40†17....
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½..
Honolulu Bound — Harry Owens and Royal Hawaiians	July	17,'40†.2 rls.
International Revels (3-30-40) 4227 — Wm. G. Sabot	Mar.	13,'40†17....
Naughty Nineties 4230	June	17,'40†18....
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39.18....
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18....
Swingin' in the Barn 4229	May	15,'40†.2 rls.
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39.20....

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Slapsie Maxie (9-16-39) 5303 — Dennis Morgan	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39.20....
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 — (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderella's Feller 5006 — Juanita Quigley (Color)	June	1,'40†. 2rls.
Spills for Thrills 5109	June	15,'40†.2 rls.
Pony Express 5007 — (Color)	July	13,'40†.2 rls.
Young America Flies 5110	Aug.	3,'40†.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30,'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl.
Gun Dog's Life (5-18-40) 5047	May	11,'40†.1 rl..
Mechanix Illustrated, No. 4 5408	June	29,'40†.1 rl..
The Valley 5409	July	20,'40†.1 rl..
Movie Dog Stars 5410	Aug.	17,'40†.1 rl..
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39..1 rl..
HISTORICAL TECHNICOLOR FEATURETTES		
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19....
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish	Apr.	27,'40†.1 rl..
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†.7....
No. 87—The Chewin' Bruin 5614	June	8,'40†.7....
No. 88—Porky's Baseball Broadcast 5615	July	6,'40†.7....
No. 89—Patient Porky 5616	Aug.	24,'40†.7....
MELODY MASTERS		
Eddie Delange and Orch. 4718	Aug.	12,'39..1 rl..
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†10....
Ozzie Nelson and His Orch. 5509	June	29,'40†.1 rl..
Woody Herman and His Orchestra 5510	July	27,'40†.1 rl..
MERRIE MELODIES (In Color)		
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	39,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bear's Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7 ....
No. 110—Tom Thumb in Trouble 5320	June	8,'40†.7....
No. 111—Circus Today 5321	June	22,'40..7....
No. 112—Ceiling Hero 5322	July	6,'40†.7....
No. 113—The Egg Collector 5323	July	20,'40†.7....
No. 114—A Wild Hare 5324	July	27,'40†.7....
No. 115—Ghost Wanted 5325	Aug.	10,'40†.7....
No. 116—Merrie Mexico 5326	Aug.	24,'40†.7....
SPECIAL		
Cavalcade of Academy Awards (4-27-40)		.31....
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9....
Sword Fishing (10-14-30) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703 — Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9....
No Parking (4-13-40) 5704 — Grouch Club	Mar.	30,'40†10....
All Girl Revue 5706	June	27,'40†.1 rl..
History Repeats Itself (10-14-39)		.10....

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39.22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		.11....
Xochimilco (1-15-40)		.11....
CENTRAL		
Country Fair (2-24-40)		.10....
EALING-METRO		
"All Hands" (4-13-40)		.10....
"Dangerous Comment" (4-13-40)		.10....
"Now You're Talking" (4-13-40)		.10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		.10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		.24....
GUARANTEED		
Aida (5-11-40)		.9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		.19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		.9....
RENOWN		
Smart Footwork (2-24-40)		.15....
Thank You, Mr. Silkworm (2-24-40)		.15....
YORKE		
Finland Fights! (2-17-40)		.5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180	July	19,'40†.....
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (1 episode 31 min.) (each)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19.... (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) — Don "Red" Barry	June	15,'40†.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.18.... (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Grabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Phantom Creeps, The (9-2-39) 4681-92 — Bela Lugosi-Dorothy Arnold	Oct.	17,'39†21.... (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21.... (each)

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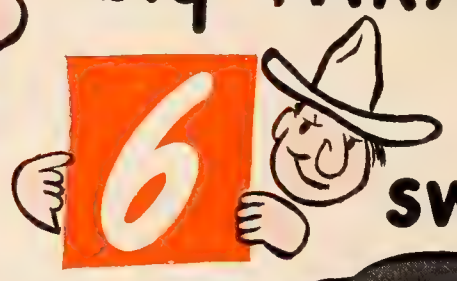
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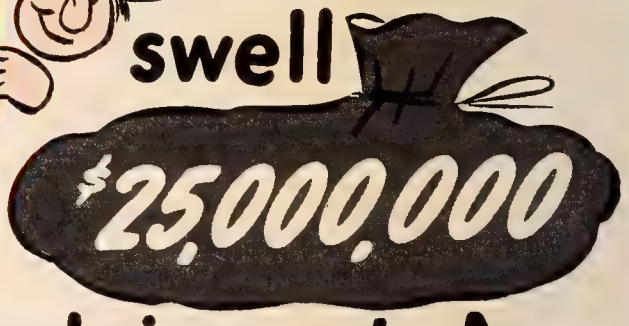
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VOL. 139, NO. 12 JUNE 22, 1940

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"Frank Borzage has carefully and faithfully transferred Phyllis Bottome's timely novel into a vivid, touching drama ...Brilliant work by all the players . . . It is a beautiful, thrilling production. M-G-M's Leo the Lion can well roar with pride."
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"Gripping! Beautifully made motion picture, and one that merits wide success... The performances are inspired. Among Frank Borzage's distinguished credits can be found no finer work." —HOLLYWOOD REPORTER

ONE AFTER ANOTHER THE GREAT NOVELS

come to the screen, and here's the new sensation!



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JAMES STEWART
ROBERT YOUNG
FRANK MORGAN

"THE MORTAL STORM"

with Robert Stack • Bonita Granville • Irene Rich • William T. Orr • Maria Ouspenskaya • Gene Reynolds
A Frank Borzage Production • Screen Play by Claudine West, Andersen Ellis and George Froeschel
Based on the Book by Phyllis Bottome • Directed by Frank Borzage • A Metro-Goldwyn-Mayer Picture

IT'S AN OF

It is now c

longest list of

and the strongest set

and the greatest

have been

WARNERS

The Most Sensational Pr

EN BOOK!

ear that the
Best-Seller Buys,
up of Play Properties,
Star Values of all,
massed by
for '40-'41
ram Ever Offered!

"There is no truer measure of a company's greatness than the ability of that company to provide what is best for its customers."

Gradwell L. Sears
General Sales Manager

BULLETINS

Pomona, Cal.—Theatre managers assembled for preview unanimously hail "MARYLAND" as better than "Kentucky"!

—see pages 45 to 48!

It's still a great business— for showmen!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139. No. 12 — June 22, 1940

WAR ADJUSTMENT

THE motion picture continues, with many perplexities, to adjust itself to a world at war, an embittered, desperately busy world, an uncertain world in which every one is either fighting or fearing.

For years, not too heedfully, production and distribution have been doing more fretting than planning about a shrinking world market. Now, for a while, the war has made all of the decisions necessary. The world market is no problem.

At long last, in halting phrases of most unfamiliar and difficult words, Hollywood is talking economies, but not out loud. The budgets are getting attention. There is a speed-up to save costly payrolls. But in that community where competence has always been measured by costs and dollars there are few who know how to say what, today. There are, nonetheless, evidences here and there encouraging the notion that Hollywood, now that it has to live off the homefolks, will be arranging to make itself entertaining to them, anyway.

Pleasant encouragement is had from the official expression of Mr. Barney Balaban this week saying that domestic theatre receipts are now "slightly in excess" of those for the same period last year, and holding that indications point to increase.

There should be, indeed, prospect of box office increase if the billions of dollars of the armament program are brought to bear on industrial payrolls. It has long been clear enough that with certain lags in response, the box office curve must follow the payroll graph. The motion picture is well woven into the warp and woof of the national economic fabric—especially the woof!

MEANWHILE, exhibition, which has been through wars before, is now experiencing the first competition with a war interest fanned and fed by radio.

For some weeks now, as recorded in this week's news pages, the box office has been variously invaded by the radio's hold on attention. Commentators and war news broadcasters have suddenly become new stars, with audiences greater than ever recorded before.

In some instances, without marked success, and without entirely clear legal title to the process, theatres have been interrupting shows for radio interludes.

Others have been seeking to present more topical material, more newsreel coverage, and to give these attentions special exploitation.

Interesting discussion by showmen is presented in this week's issue in the Round Table section.

The showmen responding to Mr. A-Mike Vogel's inquiry appear to have preponderantly decided that the theatre is a place where most of the patrons would like to escape a world at war and find their entertainment in fancies detached from the world of the actual, the terribly actual. But the vote is not overwhelmingly one-sided. One thing is clear: The city folks, surrounded with newspaper extras and all manner of swift communication, care less for war on the screen than the more remote and lesser communities, where it seems farther away.

Variations in community reaction are marked. There is evidence again that the motion picture theatre needs to be operated by a showman, and with enough control of his program and offerings to fit them to the tastes, the changing tastes, of his audience.

Exhibition is something that cannot be shipped in a can.

TOO MUCH STAR

DESPITE all the shouting, biography on the screen is not an imposing success, despite the fact that it appears to be, as Mr. Damon Runyon remarks, "really excellent cinema fodder".

Mr. Runyon pondering the problem has tended to an opinion that screen biography seems to fail because of the restrictions imposed by relatives, heirs, descendants, reducing the subject to namby-pamby and inhuman sanctity. That may be part of it. It is true, too, that the more successful autobiographical pictures have been devoted to figures more remote.

A more important unrecognized factor is that the casting of biographical pictures always puts a well-known star in the role of the well-known person to be depicted. That brings a clash, conscious or unconscious, in the mind of the spectator. Dramatic illusion cannot be had of the divided state of mind that results from seeing Mr. Mickey Rooney playing Mr. Thomas A. Edison, when you have to be so very conscious that it is Mr. Rooney, as an example. A substantially unknown player, certainly not a star, would do better in the role of actuality. The relatively unknown player would be more acceptable in the role of the well known personality. There's not enough make-believe on the screen with two stars in the single role, the well-known player and the well-known subject. The prescription calls for complete submersion of the player in the part, and no star can ever achieve that.

ELECTRONIC EYE

WE hear so much about the triumphs, real and fancied, on the studio stages of Hollywood, but so very little indeed of those technological operations which begin at the camera and end at the projection machine-and-screen.

Just now comes word, incidentally, indirectly, by way of Schenectady and the General Electric Company, of the efficiency of the new exposure meters which enable the cameramen of Hollywood so to standardize their exposures as to make negatives with so little variation that whole productions can go through the printing machine which make the theatre positives with only one or two light changes.

This acquires significance for the layman by considering the fact that the typical and standard printing machines long in use by the laboratories supply a capacity for eighteen gradations or intensities of light, in anticipation of that range of variation in the density of the negative. The new light meters have a capacity for the accurate measurement of light on the set from .05 to 1,700 candlepower per square foot. No eye can guess that well.

—Terry Ramsaye

This Week in the News

War Benefit Films

THE organized American motion picture industry will supply Canadian showmen with prints of certain features without charge for special war benefit showings in the Dominion in connection with the Canadians' war savings' stamp drive.

The action was decreed at the regular quarterly meeting of the directors of the Motion Picture Producers and Distributors of America in New York Wednesday afternoon after they heard an appeal from N. L. Nathanson, president of Famous Players-Canadian Corporation and chairman of the Canadian motion picture industry committee on cooperation with the Canadian Government.

In the special war savings shows patrons are to be admitted to theatres on presentation of war savings stamps.

Details of print delivery and selection will be worked out soon, it was said.

Also present at the meeting were Will H. Hays, president of the MPPDA; E. W. Hammons, Educational; E. B. Hatrick, News of the Day; W. C. Michel, Twentieth Century-Fox; Murray Silverstone, United Artists; George Schaefer, RKO; Barney Balaban, Paramount; Jack Cohn, Columbia; David Bernstein, Loew's; J. A. Hazen, Warners; Charles Prutzman, Universal, and Major Frederick L. Herron.

Preparation of the Allied war charities feature to be made by British and French nationals now in Hollywood started this week and actual shooting will begin shortly, Herbert Wilcox of London, a principal in the project, said in New York Wednesday. The services of all talent are being contributed, and Mr. Wilcox estimated a $2,000,000 net from world distribution, all profits to be turned over to Allied and sympathetic accredited charities.

The story, "Octave of Jealousy," an original by Stacy Aumonier, will be devoid of propaganda, Mr. Wilcox said. RKO will finance the picture and distribute it.

The War and Business

TWO separate sources reported this week that business is better at U. S. movie box offices, despite complaints to the contrary, complaints expressed mostly in general terms.

Barney Balaban, president of Paramount, in New York, Tuesday, said "Domestic theatre business is slightly in excess of the same period last year, no decline is expected. In fact," he added, "indications point to the contrary." (See page 14.)

And from the New York Wall Street sector came a report from Poor's, investment publishers, that in the domestic market, the outlook is much brighter, with greater theatre attendance reflecting from improved industrial conditions growing mostly out of war and defense orders. It was estimated that a rise of only seven per cent in box office receipts would prove compensatory to a 50 per cent decline in foreign film rentals.

In England, further tightening of defense preparations further reduced theatre business. With the turning of the war in the direction of England, U. S. film companies were expecting a complete shutdown.

In France, it was presumed that the motion picture business was at a complete standstill. In the absence of any means of wire contact—cable and wire service having been suspended—there was no telling the state of affairs cinemawise, nor of the status of the monies U. S. companies have on deposit in banks there. Distributors in New York have suspended shipments of prints.

The Job—in Wartime

Today our world is at war. The spirit and strength of all peoples devoted to the doctrine of human rights and individual liberties is on trial by ordeal against the fires of that age-old viciousness that might makes right.

All that is meant by "the American way" is also on trial.

The French nation, weakened from within by subversive disorders, class hatreds, political theorists and selfish politicians, has failed. With this failure what has been one of the finest flowerings of modern civilization goes into the shadows. If it is to be restored to the light it must be re-born in pain and travail.

The British people and its institutions, culturally and traditionally akin to our people and our institutions, stand bravely, but imperilled, against the menacing fires.

For America and "the American way" we are going—perhaps driven—into a vast program of armament, whether it be preparation for war or preparation for peace. Armament is now the overwhelming national concern. World conditions are such that while we may not be at war, we are not at peace.

It is under such world conditions that the motion picture and its industry must function.

While there is much that the motion picture industry may do, the best that it can do is to function soundly and competently as a purveyor of entertainment which in our days and for our people has become a necessity of life.

A people loyal to "the American way" is the nation's best measure of preparedness. To the sum of such devotion and loyalty the motion picture, by offering wholesome, inspiring and refreshing entertainment, can contribute much.

Because so much of the structure and policies of the industry are under special legal and social attention, it is well that it should be remembered that commercial stability of its industrial and commercial mechanisms is a necessary and traditional component of "the American way"—that way which presumes a good life for those who can earn it, and charity, public and private, for the rest.

Such stability, maintained within the requirements of its total social responsibilities, will enable the industry to do its substantial share for the continuance of "the American way" against all assailants, foreign and domestic.

—*MARTIN QUIGLEY*

The War and Taxes

THE Customs Excise Office in London Wednesday told the British film industry in that country that motion pictures must contribute more taxes for the war. No amount was disclosed, but it will probably be around $10,000,000. The statement was made after the organized exhibitors and distributors had discussed with the Government the difficulties of applying the new purchase tax to theatre admissions.

Word from London Wednesday indicated that the Government was willing to accept payment by an increase in the entertainments tax, with the formulation of a practical plan left to the trade. The Cinematograph Exhibitors' Association was expected to formulate a carefully graded tax scheme, with the Government, of course, having the final word on the approval of the tax.

The prime objective of the CEA is to continue six-pence tickets tax free.

Daily Newsmagazine

"PM" used to mean Penn-Maryland whiskey, but now it's a newspaper, a five cent newspaper in two colors, not quite tabloid in size and looking very much indeed like a slick Sunday supplement, issued in New York daily beginning Tuesday. The project is the promotion and enterprise of Ralph Ingersoll, with much upper register financial backing, in sequel to his marked successes in the service of the *New Yorker, Time,* et al.

The publication has many of the aspects of *Time, Life, Fortune,* a touch of the *New Yorker* and a whiff of *Esquire,* with remote undertones of the *Readers' Digest.* The policy has not been made clear. It is said to be subject to change without notice.

An endeavour, avowed, has been made to make *PM* free of all newspaper precedent, formulæ, pattern. That part of the project is an entire success.

An exceptionally competent promotion job was done.

Tom Pettey, formerly of the West Coast Hays office and Mrs. Cecelia Ager, who wrote "Going Places" for Variety, and a contributor to sundry better magazines, are taking care of cinema matters for *PM.*

PM is a five cent daily—there's to be a weekly edition, Saturdays. The paper is to carry no advertising.

Odlum for Divorcement

ONE of the biggest stockholders of one of the "big eight," Floyd B. Odlum, of Atlas, in RKO, threw a bombshell into the ranks of distributor-circuit operators Tuesday morning when he openly advocated circuit divorcement, for more profits, more efficiency. When one company, such as his RKO, engages in production-distribution and exhibition, the interests of one branch dominates the other, he said.

Mr. Odlum had just appeared before Federal Judge William Bondy, in New York, on some final details pertaining to RKO's reorganization (see page 16) when he turned to reporters with the statement which must have echoed in chambers nearby, in the very court house where lawyers for the majors were trying to settle the Government's anti-trust prosecution on the basis of no theatre divorcement (see page 12).

He said he had tried to bring about theatre divorcement in RKO long before the Government filed its suit for divorcement, in 1938, seeking to set up two separate and distinct companies, but other interests in the company disapproved.

Mr. Odlum favors single selling, too, each picture on its individual merit.

CONSENT decree negotiators for the defense and the Government discuss basic points of settlement; Department of Commerce proposal for arbitration machinery on agenda Page 12

ADMISSION tax proposal before Senate committee would start levy at 10 cents and provide sliding scale above that price for five-year period starting July 1st Page 13

BALABAN sees upturn in box-office grosses as he reports Paramount first quarter profit of $1,600,000, a gain over last year Page 14

ALLIED and ITOA rally independent theatres in protest against proposed lowering of admission tax exemption Page 15

WAR news and show hours, a graphic depiction of the spread of radio news competition across the dial and the clock Page 17

ASCAP proceeds with plan to aid small stations; new contracts hit networks Page 18

ECONOMY drive in Hollywood brings cuts in long-range commitments Page 37

PRODUCT promises for the 1940-41 season, a guide to buying Page 38

STRIKE at Central Casting in Hollywood threatens production Page 59

PARTISAN films banned in Argentina as Nazis seek propaganda outlet Page 61

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The Nick Case

MOTION PICTURE unionists hold the dubious distinction of being among the very first to be arraigned on charges of violating the Federal anti-racketeering act. Last week, John P. Nick, ousted boss of Projectionists Local 43, in St. Louis, surrendered, and on Monday, Clyde Weston, his chief aide, gave up, $15,000 bail being set for both.

The act, seldom invoked in the country and used here for the first time in St. Louis, was designed to protect trade and commerce against interference by violence, threats, coercion or intimidation.

The pair are alleged to have received $6,500 from St. Louis exhibitors to forestall wage demands in 1937 made by working members of their projectionists' union, and to have set up the Cooperative Sound Supply Company which alone was allowed to make sound equipment repairs in St. Louis projection rooms.

October 14th has been set as the date for the appeal hearing asked of the Missouri Supreme Court by the St. Louis *Post-Dispatch* from jail sentences for contempt of court imposed on staff members for criticizing, in cartoons and editorials, the original decision dismissing the Nick-Brady extortion case.

Rockefeller Column

THREE New York photographers touring the South making a motion picture of Negro education, or lack of it, for the Rockefeller General Education Board, were arrested last weekend at Memphis on suspicion of fifth column activities. They were released Monday after some frantic telephoning to New York.

Arrested were Richard J. Morris, Jr., cousin of Newbold Morris, head of New York's City Council; Roger Barlow and Henwar Rodakiewicz.

Said Chief Will Lee, of the Memphis Police Department, as quoted by United Press: "Why, they are a Communistic setup. One of them told me himself a Negro was as good as a white man. They're down here stirring up the Negroes."

U. S. "Life" Ban Stays

CHICAGO police censors' ban on the United States Government's "Fight for Life" will not be lifted, the police insisting that the film on childbirth that was sponsored and financed by the Federal Government, produced by Pare Lorentz, and distributed by Columbia Pictures, is an unfit subject for theatre audiences.

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THIS WEEK IN PICTURES



PUBLICITY men are repetitiously fond of Christmas, St. Valentine's Day, Easter and the Fourth of July. Well in advance of the dates they photograph starlets as Santa Clauses, Valentines and bunnies. RKO was first under the Fourth of July wire with Virginia Dale, the entry having arrived on the art desk at 9:45 A. M., June 18th.

HOLLYWOOD PREMIERE, below. Warner Brothers went all out for the opening of its "All This and Heaven, Too" at the Carthay Circle. In the lobby are Harry M. Warner before a battery of microphones and Bette Davis, star of the piece, with her mother, Mrs. Ruth Davis. Of Miss Davis' performance William R. Weaver reports in his review of the picture on page 44, "It is being said, as usual, that her portrayal entitles her to yet another Academy Award."







THE RKO publicity staff goes to Towne. Meeting the producer of "Tom Brown's School Days" at LaGuardia Field, New York, and undoubtedly entirely unaware of the camera are Rutgers Neilson, Jack Level and Jack Lewis, all of the home office staff.

ED KERN, right, one of the founders of the New Film Alliance, former executive committee chairman Associated Film Audiences, executive secretary Film Audiences for Democracy, at liberty since the disbanding of Film Audiences. See page 43.



By Staff Photographer



By Staff Photographer

INFORMATION, PLEASE, left. Wendell L. Willkie, candidate for the Republican nomination for the presidency, becomes an expert for RKO Pathe for a new unit in the series of short subjects based on the radio program. With him on the board were the three regular experts, John Kieran, Oscar Levant and Franklin P. Adams who can be seen in the left background.

LATIN AMERICAN CONFERENCE, below. In the Paramount home offices John Day, manager for South America; Arthur Pratchett, manager for Central America, and S. E. Pierpoint, manager for Brazil, confer on distribution plans for new season product in their territories.



By Staff Photographer



OBVIOUSLY it's Canadian Day. Being greeted by Tom Connors, holding the placard, at the MGM World's Fair booth in Times Square, are Dewey Bloom, MGM Canadian publicity man; Gordon Lightstone, Henry L. Nathanson and Ted Gould, sales manager, general manager and Toronto branch manager for Regal Films.



C. O. JULIAN, RKO manager in Japan, dons the robes of a samurai and a fierce look, indicative, he says, of the determination needed to face present problems in Japan.

LEO COHEN, right, vice-president of Leo Films, Inc., has announced five French productions for American distribution "From Mayerling," "Serenade," "Musiciens du Ciel," "Les Jumeaux des Brighton" and "L'Ordination."



D. E. GRIFFITHS, below, new general sales manager for Paramount in Great Britain with offices in London.





By Staff Photographer

VISITORS TO THE WORLD'S FAIR



C. J. HYDE, above, operator of the Century theatre, Detroit, Mich.

RICHARD SEMLER, left, of the Fox theatre in Detroit, Mich.

KATE SANTOW, of the Schoenstadt circuit, Chicago, visits the RKO exhibitors lounge in Radio City.



ARTHUR COOPER, owner of the Prince Edward, Charlottetown, P. E. I., on his second trip to the World's Fair.



CONSENT DECREE NEGOTIATORS AT BASIC POINTS OF SUIT SETTLEMENT

Department of Justice and Defense Attorneys Reported Discussing Arbitration Plan; Long Delay Seen Possible

The fourth postponement of the Government's "key" New York anti-trust suit against the majors, granted on Monday by Federal Judge Henry W. Goddard, to June 26th, indicated that continued progress is being made in the secret negotiations between counsel for the eight companies and representatives of the Department of Justice toward finding a basis for a consent decree. With the question of theatre divorcement held in abeyance, arbitration and basic points on other matters are receiving primary attention this week.

Local Buying Emphasized

In addition to the desire to establish a permanent system of arbitration in the industry, the Government wants reforms in distribution and theatre practices. The Department of Justice is firm in its stand on local buying. The companies are conceding nothing and weighing carefully each word of every sentence in the Government proposals.

Basis for the consent decree as being discussed at present is the Department of Commerce suggestions for such a decree and the proposed Trade Practice Code plus certain points required by the Department of Justice.

As a basis for negotiation of an arbitration section, the parties have adopted in principle Section Eight of the Department of Commerce suggestions of this point, but no definite action has been taken.

Arbitration Proposal

The Department of Commerce's proposal on arbitration follows:

(a) A panel of approximately 10 neutral arbitrators for each exchange district shall be designated by the American Arbitration Society. Neutral arbitrators shall not have any past or present connection with the production, distribution or exhibition of motion pictures nor any interest in any theatre, as either landlord, lessor or otherwise. The neutral arbitrators shall be paid on a per diem basis when hearing a case, the amount paid to be attractive enough to assure the services of responsible persons.

(b) Each of the parties in interest shall have the right to designate an arbitrator to hear the controversy with the neutral arbitrator, to advise with him, but to have no vote.

(c) There shall be an arbitration appeal board consisting of three members appointed by the court, each of whom shall be a person of known impartiality and distinction. One member shall be designated by the court as chairman of the board. The jurisdiction of the board shall be to hear and determine appeals.

(d) An exhibitor who has the right to arbitrate under any of the provisions of this decree may require the distributor to arbitrate the controversy, giving notice to the Secretary of the Arbitration Board located within his district. The parties to the controversy shall mutually agree upon a neutral arbitrator from the panel established for the exchange district in which the theatre of the complaining exhibitor is located. If the parties cannot agree on the choice of a neutral arbitrator from the panel within a reasonable time, the chairman of the arbitration board shall select a neutral arbitrator from the panel.

Liquidated Damages Penalty

(e) The arbitrator shall award costs against either party or apportion them among the parties as he may deem proper.

(f) The arbitrator may provide a penalty in the form of liquidated damages for failure to abide by the award.

In order to discourage unwarranted resort to arbitration, the arbitrator shall be empowered to award a sum of money as liquidated damages in favor a respondent distributor when he finds that the exhibitor's resort to arbitration was frivolous or made for the purpose of harassment or vexation.

(g) The maintenance and functioning of the arbitration offices and personnel in each exchange district shall be under the jurisdiction of a board consisting of three members. One member to be a representative of the Department of Commerce, one member to be a representative of the exhibitor's group and one member to be a representative of the distributors. This committee shall employ an executive secretary to carry out under its direction the business management of the arbitration machinery. Among the responsibilities of the committee, it shall be the duty of budgeting the cost of operating the arbitration machinery renting offices, maintaining offices, engaging personnel. Before the entry of the decree the committee shall fix by unanimous agreement the maximum annual cost of arbitration machinery. It will be indicated by an exchange of letters that the maximum cost so fixed is deemed to be adequate by officials of the Department of Justice. Any increase in the amounts so fixed shall be made only after a majority of the companies approve.

(h) The cost of the arbitration machinery shall be met out of a fund made up of (1) a small percentage of the gross receipts of each distributor; (2) a nominal sum such as five or ten cents per picture leased shall be paid by the exhibitor and (3) a reasonable filing fee for each arbitration proceeding to be paid by the filing party.

Long Negotiations Seen

Company counsel, executives and sales managers have participated in discussion on the proposed consent decree. The Department of Justice has been represented by Paul Williams, trial counsel; James Hayes, Robert L. Wright, Robert Sher and J. Stephen Doyle. Thurman W. Arnold, Assistant Attorney General has also participated in the talks and is following closely progress made.

Judge Goddard insisted that he be kept informed of developments so that he could arrange his schedule. On Monday after obtaining an adjournment until June 26th, Mr. Doyle privately informed the Judge of progress of the conferences. Judge Goddard has assigned himself to hear other motions, indicating that settlement conferences are expected to last a considerable period.

Data Sought in Nashville

The Crescent Amusement Company has filed a motion with the clerk of the U. S. District Court in Nashville requesting a hearing in the federal court on June 29th or soon thereafter in the Government's anti-trust case against the Crescent Company and Affiliated theatres and major distributors. The motion requested that the Government be directed in certain circumstances to furnish the defendants with whatever knowledge or information it may hereafter obtain or may have obtained since the filing of its recent bill of particulars.

Missouri Case Motion

Defendants in the damage suit filed by Frank Cassil, Rialto, St. Joseph, Mo., against Dubinsky Brothers and major distributors have filed an application for a bill of particulars and Mr. Cassil has been given until Friday to file the information. Dubinsky Brothers, in addition to the request for more data from Mr. Cassil, have filed a motion to quash the summonses issued in the case on the ground that Dubinsky Brothers were named as a partnership and not as individuals.

Set Trial Date

Federal Judge Ernest A. O'Brien has set July 18th for the opening of the trial of the Midwest Theatres et al against the Co-operative Theatres of Michigan.

BLOCK BOOKING BILL COMMITTEE DELAYS

The probability that action on the Neely anti-block booking bill in Congress would be deferred by a House Interstate subcommittee for at least a month was seen Wednesday night as the result of Congress' recessional for the Republican convention, in Philadelphia, starting Monday, and a desire by some subcommittee members to determine progress of the negotiations in New York for a settlement of the Government's "key" trust suit.

Thus far the House Neely bill subcommittee has not met, due to attention required to national defense legislation, but individual members are understood to have discussed block booking.

Representative Martin J. Kennedy, Democrat, New York, one of the subcommittee, Wednesday paid tribute to film executives who testified at the hearings for their forthright statements and their apparent desire to work out their problems with exhibitors, adding that many of the practices discussed at the hearings could be corrected by the industry itself.

NEW TAX WOULD HIT EVERY THEATRE; FIVE YEAR PERIOD TO START JULY 1

Senate Committee Recommends Amendment Providing Sliding Scale Starting at 10 Cents; $130,000,000 Revenue Seen

Sweeping changes in the Federal admission tax structure to apply a ticket tax to every theatre in the country, running for five years starting July 1st, were unexpectedly recommended Monday by the Senate Finance Committee, after the House of Representatives, last week, had voted to apply taxes only to tickets of 30 cents or more, against the 40 cent minimum ticket exemption which has prevailed.

Independent exhibitors started in midweek to attack the tax on low admissions. See page 15.

A possible revenue of more than $130,000,000 a year for the next five years from all amusements, probably more than half of it coming from motion picture theatres, was immediately forced in Washington on the basis of the broad admission tax provisions of the new defense tax bill as laid before the Senate by its Finance Committee.

Slashing the tax exemption to a point where it is estimated few, if any, places of amusement will escape, the committee wrote an admission tax provision starting at 10 cents.

Back of the broadened admission tax on all amusements, from which it is estimated an additional $112,000,000 a year can be secured, was the desire of the committee to eliminate the increases in tobacco taxes voted by the House of Representatives. Twelve of the 21 members of the Senate Finance Committee are from tobacco-growing states.

Pettijohn Suggestion Welcomed

The anxiety of these tobacco-state members of the committee to find a substitute source of revenue influenced them to welcome at first a suggestion by Charles C. Pettijohn, of the Hays organization and representing the large interests, of a "head tax" of one cent on admissions up to 25 cents, two cents on admissions from 26 to 49 cents and the current 10 per cent scale on higher admissions.

Appearing before the committee at its hearings last week, the general counsel of the MPPDA told the Senators that the House provision for reducing the admission tax exemption from 40 to 30 cents, which it was estimated would bring in additional revenue of $25,000,000, had created in the industry apprehension of admission price reductions which it could not well stand at this time, admission cuts below the House's lowered ticket minimum of 30 cents.

Mr. Pettijohn outlined what he described to be the serious situation in which the film industry finds itself as a result of world conditions, with three-fourths of its foreign business already lost. This, he said, has led to a reduction of more than one-third in the industry's gross income and has placed it in a position where it must look almost entirely to United States audiences for support.

If the exemption is reduced to 30 cents, he said, it is feared that many theatre operators, seeking to avoid the necessity of collecting taxes from their patrons, will reduce their admissions, in some cases below the taxable figure and in others to a point where they could absorb the levy.

The "head tax" which he proposed, however, would place all houses on the same basis and remove the temptation to reduce admissions.

The committee's recommendations, made after Mr. Pettijohn had conferred with Undersecretary John L. Sullivan, Treasury tax expert, was a modification of his suggestion, providing that admissions from 10 to 19 cents shall be taxed one cent, 20 cent admissions two cents and higher admissions at the rate of one cent for each 10 cents or fraction thereof.

The new tax rate would go into effect July 1 and apply for five years, at the expiration of which the exemption from tax would be placed at $3.

For some unexplained reason, the committee wrote into the bill a proviso for restoration of the $3 exemption after June 30, 1945, despite the fact that no Congress can bind a succeeding Congress.

Text of Amendments

The new admission tax provisions of the bill, as reported by the committee, were as follows:

"Section 1700 (a) of the Internal Revenue Code is amended to read as follows, effective July 1, 1940:

"'SINGLE OR SEASON TICKET; SUBSCRIPTION:

"'(1) RATE—A tax on the amount paid for admission to any place, including admission by season ticket or subscription, of the following rates:

"'(A) For the period after June 30, 1940, and before July 1, 1945—

"'Where the amount paid is 9 cents or less, there shall be no tax;

"'1 cent where the amount paid is 10 cents or more and less than 20 cents;

"'1 cent for each 10 cents or fraction thereof where the amount paid is 20 cents or more;

"'1 cent for each 10 cents or fraction thereof of the amount paid for admission by season ticket or subscription, if the amount which would be charged to the holder or subscriber for a single admission is 10 cents or more.

"'(B) For the period after June 30, 1945—

"'Where the amount paid is $3 or less, there shall be no tax;

"'1 cent for each 10 cents or fraction thereof where the amount paid is more than $3;

"'1 cent for each 10 cents or fraction thereof of the amount paid for admission by season ticket or subscription, if the amount which would be charged to the holder or subscriber for a single admission is more than $3.

"'(2) Exceptions.—

"'(A) In the case of persons (except bona fide employees, municipal officers on official business, and children under twelve years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, an equivalent tax shall be collected based on the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted.

"'(B) No tax shall be imposed in the case of persons admitted free to any spoken play (not a mechanical reproduction), whether or not set to music or with musical parts or accompaniments, which is a consecutive narrative interpreted by a single set of characters, all necessary to the development of the plot, in two or more acts, the performance consuming more than one hour and forty-five minutes of time. In the case of tickets or cards of admission to any such spoken play sold at the ticket office of theatres at reduced rates the tax shall be based upon the price for which sold.

"'(3) By whom paid.—The tax imposed under paragraph (1) shall be paid by the person paying for such admission.'"

Changes Explained

The report submitted to the Senate explained: "Your committee has changed the tax with respect to admissions. Under existing law admission of 40 cents or less are exempt from tax. Admissions of over 40 cents are subject to a tax at the rate of 1 cent on each 10 cents or fraction thereof. While the House bill did not change the rate of tax under existing law, it exempted only admissions of less than 31 cents. Your committee has provided the following rates for taxing admissions, which will considerably increase the revenue derived from this source over that produced by the House bill.

"Admissions up to and including 9 cents—no tax.

"Admissions of more than 9 cents and less than 20 cents—1 cent.

"Admissions of 20 cents or more—1 cent on each 10 cents or fraction thereof.

"The 1-cent tax will apply to admissions from 10 to 19 cents, both inclusive. An admission of 20 cents will be taxed at 2 cents. Admissions from 21 to 30 cents will be taxed at 3 cents; admissions from 31 to 40 cents will be taxed at 4 cents; and admissions from 41 to 50 cents will be taxed at 5 cents. Admissions over that amount will be taxed at 1 cent for each 10 cents or fraction thereof."

Reverting to the admission tax further in the report, the committee explained that "under existing law, an admissions tax of 10 per cent is imposed except where the amount paid for admission is less than 41 cents. Instead of raising the rate of tax, your committee deemed it much simpler and more feasible from an administrative point of view to decrease the exemption from 40 to 9 cents."

VILLAINS "PURSUE" PARAMOUNT HEROINE

That the German armies might not only capture France, but also Madeleine Carroll was the way Paramount's home office in New York pictured their star's plight this week. It seems that Miss Carroll, trying to visit relatives in the war zone, found herself in Biarritz, not a playground anymore. And her chances, on Tuesday, of escaping Germans depended upon the ability of Paramount's Portuguese representatives to charter a plane in which Miss Carroll might fly from Biarritz to Lisbon. At Lisbon she was scheduled to board the Pan-American Airways Clipper so that she can play the lead in Paramount's "Virginia," which begins production July 8th.

Pleads Not Guilty In Tax Case

Albert I. Mackler, president of Monard Theatre Corporation, which operates the Shubert theatre, Brooklyn, has entered not guilty pleas on behalf of himself and the corporation in Brooklyn federal court on charges of withholding $2,068 collected as admission taxes. Judge Marcus B. Campbell set bail at $500, which was furnished. July 3rd was fixed as the tentative date for trial.

BALABAN SEES BOX OFFICE UPTURN; PARAMOUNT QUARTER NET $1,600,000

Tells Stockholders Theatre Grosses Are Ahead of Last Year; Company's Foreign Revenue Is Off 20 Per Cent

Theatre business in the United States is ahead of last year, according to Barney Balaban, president of Paramount, who told the annual stockholders' meeting, Tuesday, in New York, of a substantial rise in the company's earnings with a $1,600,000 profit for the quarter ended March 30th, and a like net for the second quarter expected.

Reports on Suit and Taxes

Mr. Balaban said "a very helpful and fair attitude" had been taken by both sides in the discussion for an out-of-court settlement of the Government's suit against the majors. The story of the progress in consent decree negotiations is on page 12.

Austin C. Keough, vice-president, in answering a stockholder's question said the Senate admission tax proposal was "fairer" to first run and circuit houses of the type in which Paramount is interested than the House tax. Developments affecting theatre admission tax are reported on page 13.

Highlights of Mr. Balaban's statement included: cash on hand is about $20,000,000; foreign revenue is off 20 percent, though for the first five months of the war it was down 35 percent; the production company is now operating in the black; South America provides only one percent of the company's combined film and theatre gross, and assets total over $30,000,000.

The following directors were unanimously reelected: Neil Agnew, Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

The directors will meet shortly to reelect the present officers, headed by Mr. Balaban.

Consideration will be given during the year to a proposal made by a stockholder to reduce the number on the board of directors. The present size was defended on the ground that it facilitates obtaining a quorum for meetings.

In summarizing Paramount's financial position Mr. Balaban said, "Since reorganization in 1935 over $17,000,000 of debt reduction has been effected; interest has been reduced by about $1,800,000 annually; all dividends on the first and second preferred stock have been paid to date; and a common stock dividend of 15 cents a share has recently been declared and is payable July 1st of this year. While paying off such a large amount of indebtedness and paying out dividends in excess of $8,000,000 since reorganization, the company has invested over $10,000,000 in improvements and addition to its properties and those of its subsidiaries, and has now on hand in the parent company and consolidated subsidiaries, approximately $11,500,000 in cash. In addition, non-consolidated companies in most of which Paramount has at least a 50 per cent interest, have about $8,500,000 in cash."

Mr. Balaban pointed out that the 35 percent foreign revenue loss for the first five months of the war and 20 percent since that time was partly due to currency restrictions and loss in foreign exchange.

All of Europe except England has already been dropped out of the reports on consolidated operations. "Great Britain is the most important foreign customer," the president explained. "It has provided more than 50 percent of our foreign business. Paramount has investments in theatre subsidiaries there which owe between £600,000 and £700,000 in obligations in England. Excess cash which may not be brought to the United States can be used to reduce or retire these obligations. A temporary suspension of British operations or of the flow of cash from England to the company in the United States will not materially affect us. This is the present situation. Of course, nobody can predict the future of our English market.

"Paramount's policy over the past years has been one of great conservatism in the handling of its film inventory. Although more than 30 percent of our entire world gross film rentals has come from the foreign market (exclusive of Canada which we treat as domestic business), we have charged only 15 percent of negative cost against the foreign market.

Foreign Revenue Small

"In 1939 the company's film revenue from outside of the United States and Canada represented approximately only 10 percent of the entire gross income from film and theatre operations of the company and its consolidated subsidiaries and the company's share of non-consolidated companies from these sources throughout the world. Therefore, it will be seen that a small improvement in our business in the United States could offset any major additional declines in foreign revenue. The management, however, recognizes its responsibility to so manage its production and distribution department as to make the results of its operations less dependent upon foreign revenues than in the past."

Y. Frank Freeman and his associates at the studio were complimented by Mr. Balaban on the quality of production. "The schedule for the coming season is upon a continuously increased level of entertainment value," he said.

The expense of litigation was pointed out to stockholders. Mr. Balaban explained the "key" New York anti-trust trial brought by the Government against the majors.

"The changes sought by the Government were so fundamental and far reaching, and the consequences so serious, that the defending companies felt compelled to resist them, believing implicitly in the soundness, legality and business legitimacy of the practices and conditions attacked by the Government.

"After the opening statements of counsel, representatives of the Government and of the defendants upon the invitation of the Government, have embarked upon discussions to see whether practical and workable changes in the trade practices of this industry may be arrived at by mutual consent which will make the trial of the Government suits unnecessary, and during the time when these discussions are taking place the trial of the main suit has been suspended. I am informed that these discussions have started with a very helpful and fair attitude on both sides. It, of course, is impossible to predict their outcome.

Comments on Neely Bill

Commenting on the recent Neely block booking bill hearings Mr. Balaban said:

"The hearings were before the full Committee and were thorough, intelligent and fair. We believe that for the first time the utter impracticability of this legislation to produce any good results, no matter how desirable, was fully demonstrated."

The financial position of the company was explained as follows:

"The current and working assets of the Paramount companies in the United States at the present time total something over $30,000,000, an amount approximately equal to all of the current liabilities, mortgages and funded debt of Paramount and its consolidated subsidiaries, regardless of when due. The consolidated companies have anticipated and paid all of their 1940 maturities with the exception of something less than $800,000.

"Domestic theatre business is slightly in excess of that of the same period last year. No decline is expected. In fact, indications point to the contrary. Paramount has maintained its theatres in excellent physical condition and has made and will continue to make necessary improvements. New properties are added whenever the protection of our business or its normal and natural development warrant. The company's earnings for the first quarter of this year after interest and all charges amounted to $1,600,000 which includes Paramount's share of undistributed earnings of non-consolidated companies. The results so far for the second quarter indicate earnings substantially in excess of those for the same quarter of last year and appear to be approaching those for the first quarter of this year."

In answer to a question Mr. Balaban said Paramount would receive about $1,060,000 in dividends from Balaban & Katz this year and that his personal service contract had another two years to run.

Mr. Keough in discussing the proposed admission tax increases pointed out that the Senate bill would affect all theatres and the House measure would be felt chiefly by the advance run theatres. He said the local circuit operators for Paramount would decide what effect the new tax may have on admissions after the bill is enacted.

$10 *PER BOOKING*

Barney Balaban and Y. Frank Freeman of Paramount took the trade press to luncheon in the Nimrod room of the Hotel Astor in New York, Wednesday, for discussions of candour about the corporation's plans and designs in production, addressed, it appears, especially at elimination of low bracket pictures and enhanced effort and investment in the upper range of product.

Interested participants were Neil Agnew, sales, and Robert Gillham, publicity and advertising.

The most pointed statement of the session was Mr. Freeman's contention that if exhibitors might, by taking thought and promotion, add so much as ten to twenty-five dollars per engagement on the average, many problems, maybe all, would be solved. He insisted that talent costs could not, would not, come down. Incidentally, Mr. Freeman observed that Technicolor typically increased over-all costs of a production about 18 per cent, and where it contributed to the narrative values was worth it.

ALLIED, ITOA LEAD INDEPENDENTS IN ATTACK ON NEW U. S. TAX BILL

Chicago Convention Opens with Petition to Congress to Reject Sliding Scale Proposal; Neely Bill and Divorcement Stressed

Allied States Association of Motion Picture Exhibitors Wednesday morning went into their 11th annual national convention, at the Morrison Hotel in Chicago, determined that the motion picture industry must undergo "radical changes," as demanded in a pre-convention keynote by Abram F. Myers, chairman. At press hour, most of the organization's ideas of what to do correctively were still in the hands of resolution moulding committees.

21 States Represented

Jack Kirsch, president of Allied of Illinois and convention chairman, said representatives of independent theatres from 21 states were present. The convention ran through Friday.

At the meeting Wednesday morning national directors of Allied drew up a resolution, which was passed unanimously by delegates, pledging full cooperation to the U. S. Government in solving admission tax problems in its effort to raise additional revenue, but asking Congress "not to depart from the general policy of placing the burden on those best able to bear the burden."

The resolution charged that the Senate tax bill, levying taxes on all admissions over nine cents, was sponsored by Hays organization members and would give special consideration for high admission theatres which already enjoy special privileges in the distribution of film. It was said the bill would place an undue burden on low admission, independent houses whose patrons are in the low income group.

The average admission in independent theatres, Allied claimed, is slightly over 20 cents. The resolution advocated, in place of the proposed measure, a reduction of the present 40-cent exemption level to 31 cents.

High Rentals Discussed

At the first business meeting, Wednesday, a closed session, film rental, distributors' policies and demands for higher admission prices on certain films with percentages "unheard of until now" were considered.

On Thursday and Friday an open forum on the Neely Bill and the proposed consent decree were held. It was reported that unless a trust suit consent decree carried a provision for theatre divorcement, Allied would oppose such settlement.

Consideration was also given to methods of setting up an arbitration system to handle all disputes without the usual attendant publicity, described as harmful.

Mr. Myers in his pre-convention keynote said, "No one denies that Allied is the deciding factor in all the great movements now on foot which will mould the form and guide the practices of the motion picture industry for many years to come.

"Every exhibitor knows that the industry now is in a state bordering on chaos. The situation would be very different had the representatives of the major companies lent an ear to Allied's proposals for fair trade practices and fair arbitration instead of demanding that Allied subscribe to a program dictated by them," Mr. Myers said.

Col. H. A. Cole, president, said in Chicago before the meeting opened that abolition of block booking would be the chief aim of Allied States for the coming year and that theatre divorcement would be another important subject to be considered.

Commenting on the Neely bill Col. Cole said, "The bill is not dead by a long shot. I am almost certain that the subcommittee now considering the bill will report some kind of a measure."

President Roosevelt sent a personal greeting to the Allied convention. The message, addressed to Mr. Kirsch, said, "My hearty greetings and best wishes to all who attend the 11th annual national convention of the Allied States Association of Motion Picture Exhibitors in Chicago. I trust that the convention will be a successful one, fruitful of wise counsels and constructive action to promote alike the closely allied interests of the exhibitors and the patrons."

Three-Day Program

Wednesday morning the program included registration, inspection of exhibits and a meeting of the board of directors. In the afternoon the first business session was held, including a "Film Buyers' Convention," appointment of committees, officers' reports and general discussion. The first day of the convention ended at the Colony Club in the evening.

Thursday morning registration continued and guests visited Chicago's Film Row. In the afternoon an open forum and committee reports were scheduled. The day wound up with entertainment and dinner at the Chez Paree.

The Friday business session was scheduled to consider general industry problems. A cocktail party preceded the 11th annual dinner-dance which concluded the convention. Former Mayor James J. Walker was scheduled to be master of ceremonies at the final dinner but he was forced to cancel the engagement.

Among the sales executives scheduled to attend were William A. Scully, Universal general sales manager; William J. Heineman, Western sales manager and L. J. Schlaifer, vice-president and Western sales manager of United Artists.

Harry Brandt's Independent Theatre Owneres of New York, non-affiliated exhibitors' organization, on Wednesday sent a message "To Allied Men." The message said in part, "Allied has a great opportunity. It has within its power to be the guiding light for independent exhibitors. It can, if it rises to its opportunity, map out a program that will be a Magna Carta for independent exhibitors—but only if the proper sort of leadership is at the helm; if it shows a disposition to listen to the thoughts and ideas of other independent exhibitors who are not members of Allied, but who are willing to cooperate and aid any move that will bring better conditions to independent exhibitors."

TEXT OF TAX BILL

Provisions of the new Senate federal admission tax bill, which would levy on all tickets over 9 cents, and which low-bracket application is stirring independents (see adjoining columns), appears on page 13.

The bill this week was recommended by the Senate Appropriations Committee where the amendments incorporating the 10-cent minimum exemption and sliding scale originated.

Brandt Group in New York Hits Senate Proposal

The proposed new taxes on low theatre admissions, said to be endorsed by the Motion Picture Theatre Owners and Distributors of America, and its members, to help the country pay for increased arms, would be "ruinous" to some types of theatres, Harry Brandt, New York exhibitor leader and circuit operator, told a special luncheon of the Independent Theatre Owners Association, of which he is president, at the Astor Hotel Wednesday. At the luncheon by special invitation were many independent theatre operators, not members of the ITOA, and distribution officers of the New York Film Board of Trade.

Double Features Hit

At the luncheon copies of the association's organ, "The Independent," appeared, with a new "Boxoffice Poison" listing. Last year, several stars were named "poison." This year the magazine says: "Producers who refuse to join the fight against double features are feeding poison to the box office, and destroying our industry."

Mr. Brandt said the ITOA had no objection to taxes. "The greatest privilege we can have today," he said, "is to pay taxes—but we feel that reasonably and fairly, the taxes that are being talked about by certain interests in this industry would be ruinous to certain types of theatre operation."

The organization, he said, favored a 10 per cent tax on admissions from 30 cents upward. Most of its theatres charged less, he indicated, and he was "amazed" that the MPPDA had recommended taxes on admissions ten cents and more. "In effect," he remarked, "our taxes then would be more today than during the World War."

The ITOA has asked the House Ways and Means Committee for a hearing, he announced.

The film company exchange men were introduced to the exhibitors individually. Present, with others from their exchanges, were Jack Bowen, of MGM, president of the New York Film Board of Trade; Dave Levy, of Universal; Nat Beier, UA; Max Cohen, Universal; Joseph Felder, of Monogram; Moe Saunders, Joseph Lee, and Harry Buxbaum, of Twentieth Century-Fox; Nat Cohn and Saul Trauner of Columbia; Ben Abner, of MGM; Clarence Eisman, of United Artists; Henry Randel and Myron Sattler, of Paramount; Moe Streimer, of United Artists; Robert Wolff, of RKO.

Harmony Asked

These men will be invited to ITOA luncheons every three months, Mr. Brandt said. They also will be asked to cooperate in solving ITOA problems; and ITOA members will offer to help them.

"There's been too much quarreling, too much name calling; it's resulted in bitterness, in this industry. This is the way it should be, now, with all of us in harmony. We are two vital branches of the industry," the organization president said.

FCC Speeds Television Grants

Taking steps which it said would soon give this country "far more television broadcast stations than any other nation of the world," the Federal Communications Commission Wednesday tentatively approved 23 applications for stations and announced it would pass on 19 more applications shortly. Balaban and Katz Theatres in Chicago received a telecasting permit.

At the same time, the Commission made public new regulations for television broadcasting, issued under its new policy of deferring commercial sponsoring operation but giving encouragement to the development of stations which, when appropriate standards of operation have been perfected, may be permitted to go on a commercial basis.

Only for Research

To that end, the regulations provide that licenses will be issued only for the purpose of carrying on research, "which must include engineering experimentation tending to develop uniform transmission standards of acceptable technical quality." A definite ban is imposed on the making of charges, direct or indirect, for the production or transmission of programs.

Incorporated in the new regulations are provisions designed to guard against monopoly or domination by any single interest, under which no station will be authorized to use more than one channel in Group A "except for good cause shown," and no person (including all persons under common control) will be permitted, directly or indirectly, to own, operate or control more than three stations on channels in Group A or more than one station serving any particular area.

Eighteen of the 23 stations which the commission proposes to license immediately will be authorized to furnish television programs to the public, the remaining five being confined to laboratory research.

Another U. S. Film

The U. S. Bureau of Mines has released another picture for non-theatrical use, rental free apart from transportation charges. It tells the story of alloy steels, is 20 minutes long, is available in 16 and 35 mm, and is entitled, "Alloy Steels—A Story of Their Development."

Dismiss Perfume Suit

Lloyd Church, New York supreme court justice, Wednesday in New York City, dismissed the suit of Caron Corporation, perfume manufacturer, against RKO because of insufficiency of the complaint. The plaintiff had claimed "Primrose Path" disparaged Caron perfume in the picture.

Hart Named Arbiter

Vincent G. Hart, attorney with Friend, Holbrook, Riskind & Hart, has been appointed an arbitrator of the American Arbitration Association to handle motion picture and allied matters. The late Gabriel Hess, who was an attorney for the Motion Picture Producers and Distributors of America, was on the AAA panel in this capacity.

TELEVISION SEEKS FILM TRAILERS

The NBC television station in New York, W2XBS, which has already run trailers on several motion pictures, would like to use more trailers to help show the value of television in film exploitation, according to Arthur Hungerford who handles film arrangements for the station. Film trailers shown over television can help attract patrons to theatres, it was said. NBC would run trailers in exchange for the free use of a few shorts, Mr. Hungerford said.

The trailers already telecast, all in connection with New York openings, were on "Golden Boy" and "Mr. Smith Goes to Washington" (Columbia) and "Irene" (RKO). In connection with the premiere of "Edison the Man" (MGM) in the Oranges two special television programs were held.

Wehrenberg-Kaimann Circuits Merged

The Fred Wehrenberg and the Clarence Kaimann circuit of 25 St. Louis neighborhood theatres were combined this week, in one of the biggest theatre mergers in St. Louis in two decades, and one of the biggest in exhibition since the Department of Justice started, a few years ago, to look into over-expansion by large circuits who were "gobbling-up" little ones by the score. Time was, in the pre-trust suit days, when a merger of 50, 100, even 200 theatres was not unusual.

For the Wehrenberg interests, with 12 houses in south St. Louis, and the Kaimann interests, with 13 in the north of town, one direct effect will be better film booking arrangements. For the competition, which is Franchon and Marco-St. Louis Amusements, it means relegation, for the first time, to second place in St. Louis theatrical operations, on the basis of the number of houses operated.

Shorts for Television And Newsreel Theatres

Kodachrome Screen Classics, organized a month ago under the direction of Stan Barnett, is now producing 16 mm color shorts for newsreel theatres and television purposes. A deal has been concluded with NBC and the first production "The Waltz of the Flowers" was televised Friday night.

Mr. Barnett said that his company is the only organization making films especially for television. The subjects, which run about 10 minutes, also play at the Rockefeller Center and the Newark Newsreel theatres. After newsreel theatre and television distribution the films are turned over to Walter O. Gutlohn, Inc., for non-theatrical distribution.

At present one short is filmed each month, but Mr. Barnett said that the schedule probably would be increased in the near future. The second subject, "Jefferson and Monroe," was filmed at Monticello and at the University of Virginia. Irving Deakin is chief commentator for Kodachrome Screen Classics.

RKO Asks Cut In Allowances

A reduction in the claimants' requests for $3,100,000 in allowances for services in the RKO reorganization to a maximum of $600,000 was asked Tuesday at a hearing before Federal Judge William O. Bondy by Thomas K. Finletter, special attorney for the company.

Following this hearing Floyd B. Odlum, head of Atlas Corporation, amplified his statement favoring theatre divorcement as reported on page 9.

Atlas Claim Attached

The Atlas request for $875,000 and 100,000 shares of common stock was attacked by Mr. Finletter, who said Atlas was not entitled to its expenses because it had been interested mainly in "protecting its tremendous investments in RKO." He characterized Mr. Odlum's offer to accept the whole amount in stock as "speculative in value."

After paying $600,000 in fees RKO would have a cash reserve of only $77,000, according to Mr. Finletter. Mr. Odlum said the $77,000 cash reserve would be in addition to a $1,000,000 fund set aside to pay dividends for the following year. He added that Atlas was asking only for "out-of-pocket" expenses paid solely in the capacity of proponent of the reorganization plan.

Mr. Finletter enumerated all the claims and said he would file a brief recommending the amounts to be allowed in each case. Counsel for the claimants defended their petitions, in some cases claiming the applications had been reduced to a minimum.

Martin Gale, attorney for the SEC, told Judge Bondy the SEC estimate of RKO's financial position was "optimistic" because it had not taken fully into consideration the possible effect of the war. The SEC had recommended a maximum allowance total of $600,000.

Exchange Lists RKO Stock

RKO's new common stock and first preferred stock were admitted to the New York Stock Exchange list and to dealings on Wednesday. At the same time the old RKO common stock and debentures were stricken from the exchange list.

Eastern Declares Dividend

Eastern Theatres, Ltd., of Toronto, Ont., Can., and a subsidiary of Famous Players Canadian Corp., has declared a dividend of 3½ per cent on preferred shares for the half year ending June 30.

British Film Licenses

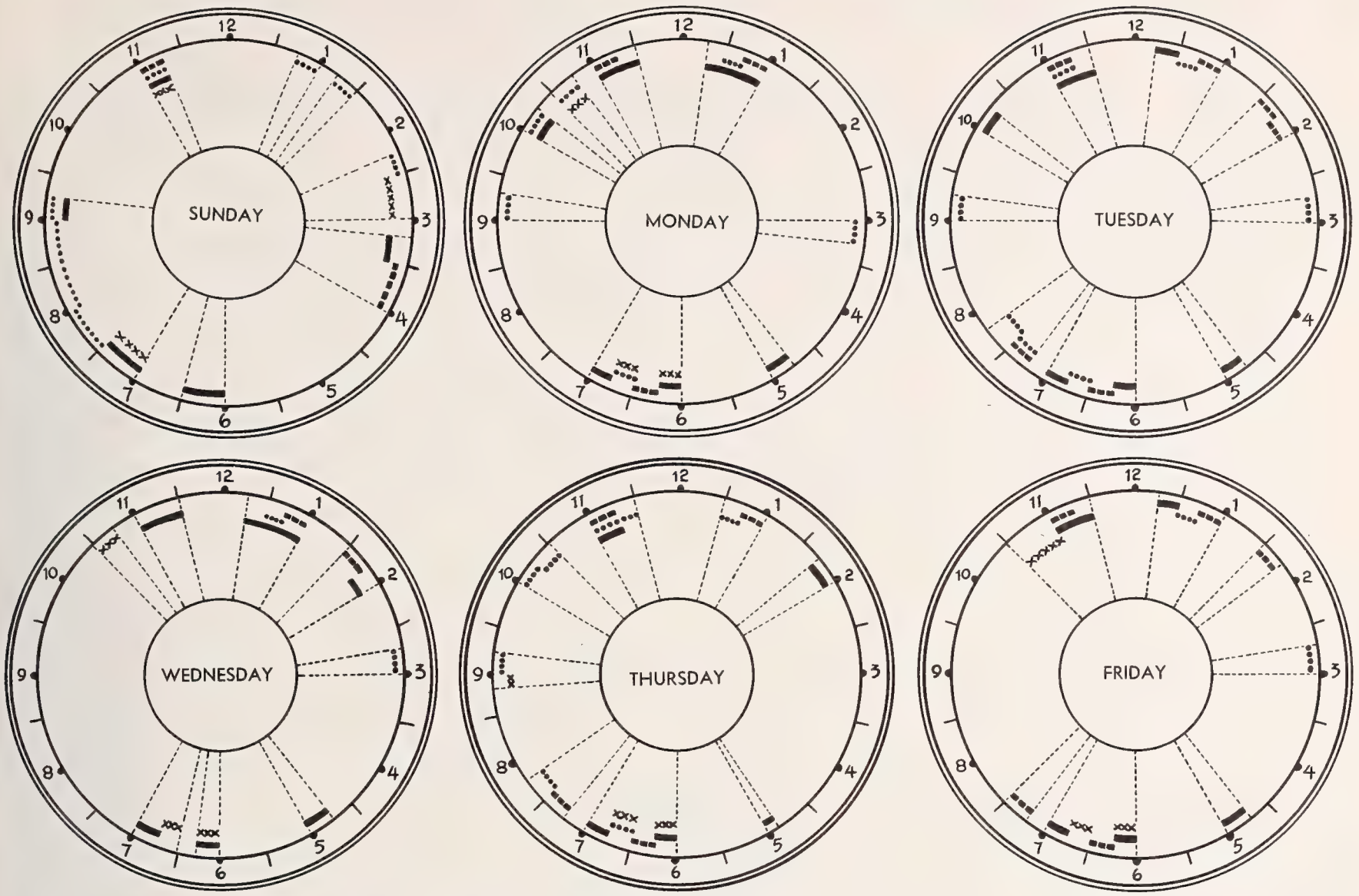
Prior import licenses for all products not hitherto requiring them, will be necessary for permission by the British Board of Trade, the United States Department of Commerce announced last week. Motion picture film comes under the new order.

Open "Geste" in Ontario

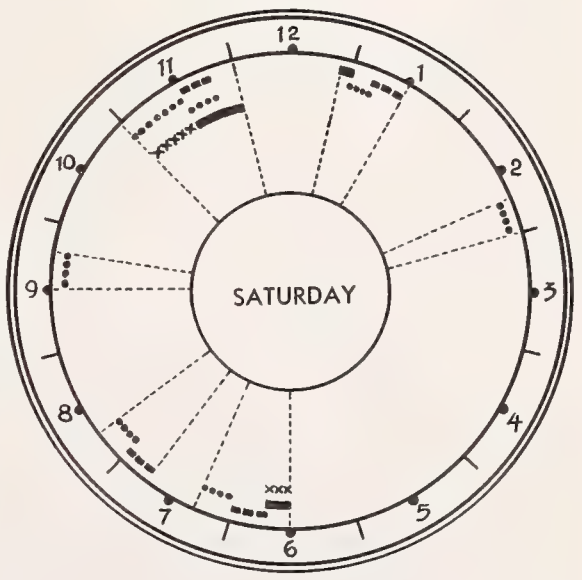
"Beau Geste," long held up by the Ontario Board of Censors at the request of the French Government, has opened at the Imperial in Toronto. The feature was about to open at the Uptown there last Labor Day when it was withdrawn by the board.

Settle Albany Strike

A film truck strike in Albany was settled over the weekend, ending a situation in which bookers and salesmen had to deliver and pick up prints.



WEAF ▬▬ WOR ..... WJZ ——— WABC xxxxx



War News and Show Hours

THROUGH the last hectic fortnight of war, exhibitors have been noting remarkable day-to-day fluctuations in box-office attendance, from new lows to moderate highs. Many insist the radio is keeping the customers at home to listen.

The accompanying diagrams cover the week of June 9–15, for the hours between noon and midnight, denoting the time covered by news reports and commentators.

As was noted by the HERALD last week, there has been a sharp upturn in the radio audiences' attention to the news broadcasters and commentators. Now from the offices of T. C. Streibert of WOR come figures showing sharp increase in the use of sets. Taking the average of sets in use in the eastern and north central sections for 1937, '38 and '39, the increase for the first five months of 1940 has been: January, 2.9%; February, 4.6%; March, 5.7%; April, 14.6%; May, 10%. New intensities of attention are being recorded for June. WOR's checking as of June 7 recorded an increase of 66 per cent for the 11:00 A. M. Transradio report alone.

FM Broadcasters Open N. Y. Office

An office to handle promotion of public and industry interest in frequency modulation radio has been established in New York by FM Broadcasters, Inc. Dick Torrance, a former member of the WOR publicity staff, heads the new office as promotion manager. John Shepard III, head of the Yankee Network, is president of the FM radio group.

On Monday 150 radio engineers and executives heard a special FM broadcast at Riverhead, Long Island. Programs were picked up from the station at Alpine, N. J., owned by Maj. Edwin H. Armstrong, inventor of the wide-band FM system, and from stations in New England. Maj. Armstrong and Frank A. Gunther, chief engineer of the Radio Engineering Laboratories of Long Island City, were speakers. Maj. Armstrong said, "No matter how exaggerated an estimate may be of the next three years of FM progress, it will be exceeded."

A move will be made at the annual convention in August of the National Association of Broadcasters to broaden membership requirements to include FM stations, and perhaps television and international short wave stations.

FM applications have been filed with the Federal Communications Commissioner by KMBC, Midland Broadcasting Company, and WDAF, Kansas City *Star,* both of Kansas City. KMBC officials would like to be on the air June 20th with their new FM transmitter. Thus far only a limited quantity of FM receivers have been sold in the area.

Radio Neutrality Asked in Congress

Maintenance of strict impartiality, in dealing with the war situation, was demanded Wednesday of the United States radio industry, by Representative Karl E. Mundt (Rep., S. D.) in Congress.

Defending the air industry against charges of monopoly, and commending the record of the stations, in presenting matters of national interest, Congressman Mundt urged that "opinionated observers" be eliminated, lest they create a public sentiment not in the best interests of the country.

Investigation, which he has made into the interpretation of war news, he said, "leads me to feel that a large part of the radio industry is alert to the necessity of maintaining radio on a high plane of impartiality."

ASCAP GOING AHEAD WITH PLAN TO AID SMALL STATIONS, HIT NETWORKS

Society Cuts Rates Up to 50 Per Cent for 550 Independents, but Raises Royalties for Networks

The American Society of Authors, Composers and Publishers—collector of royalties for the public performance for profit of members' music—announced, formally on Tuesday, that it would proceed with its original intentions of slashing rates drastically for individual broadcasting stations while considerably increasing rates for the networks.

Representatives of all branches of the radio industry were scheduled to meet Friday at the Waldorf-Astoria, New York, to discuss the new ASCAP contract and plans for the expansion of Broadcast Music, Inc. The executive boards of BMI, National Association of Broadcasters, Independent Radio Network Affiliates and a representative of the National Independent Broadcasters were to meet in joint session.

Effective January 1st

ASCAP's new radio performing license, effective January 1, 1941, was mailed Wednesday to owners and operators of broadcasting stations and "to every important advertising agency in the United States."

It was prepared after analysis by the Radio Committee, following months of first-hand contact in the field.

John G. Paine, general manager of ASCAP, in a covering letter, high-lighted the following features:

The license becomes effective January 1, 1941, for a period of five years. Approximately 350 individual stations will get a 50 per cent reduction in 1941, compared to 1939 and 1940; approximately 200 more will get a 33⅓ per cent reduction; "and with very few exceptions, not a single individual station in the whole United States will be asked to pay a larger percentage than they paid in the past."

The plan sets up four groups, classifying stations into percentage brackets of three per cent, four per cent, and five per cent, with chains scheduled at seven and one-half per cent. "Regardless of the fact that 1940 is a better year," Mr. Paine said, "ASCAP is using 1939 figures for the classifications. Thus, if 1939 figures put a station in the three per cent group, and 1940 figures will put it in the four per cent group, that station will nevertheless be put in the three per cent group."

Small-Station Rates Cut

Under the classifications, group one station will pay $12 a year for sustaining, plus three per cent. This covers those stations which gross under $50,000 a year from the sale of time and facilities. The three per cent is figured after regular rate card discounts and deductions. The letter stated, "as a practical illustration, the stations which gross $25,000, after the discounts and deductions outlined in the license, will pay $12, plus $750; or a total of $762." Under the old rates, these charges would have been not less than $1,350.

Stations in group two cover those grossing more than $50,000 and less than $150,000. These get a reduction from five per cent to four per cent, as well as a 25 per cent cut in their sustaining fees. In addition they will have the opportunity to recoup their sustaining fees. Group three stations cover those grossing in excess of $150,000. They will pay the same sustaining fees as are presently in effect, plus five per cent on all business other than networks. This group also has the opportunity for recoupment of its sustaining fees. Group four covers the chains. These will pay seven and one-half per cent. Percentages in all groups are figured after regular rate card discounts and other deductions covered in the licenses.

A violent reception was accorded the new ASCAP schedules, when their first tentative details were disclosed by ASCAP's directors in March, to the organized radio industry, exemplified by the National Association of Broadcasters.

A "100 per cent" increase over present fees is how Neville Miller, president of NAB regarded the new schedules. And he charged that the schedules now being paid by the broadcasters represented a 900 per cent increase over those paid in 1931 to the Society.

Battle Lines Formed

Charging that the broadcasters were paying $5,000,000 yearly to the Society and that "this is five times as great as paid by any other industry," Mr. Miller and the broadcasters gave support to Broadcast Music Inc., which the association had set up "to supplant ASCAP as a music source for radio, screen and stage." He became head of BMI; Merritt E. Tompkins became its general manager; and a campaign for members, which to date is said to number 300 stations, was pursued.

Scheduled negotiations of the Society with the NAB on April 15th, fell through and the final draft of the ASCAP contract was delayed many weeks. Many NAB members joined BMI. But ASCAP claimed "300" radio stations had approved the rough draft of its new pact as announced in March.

And both sides girded for a battle, the climax of which will be reached on January 1, 1941.

ADVERTISERS AID SOUGHT BY BMI

Calling upon advertisers and their agencies to aid broadcasting to free itself from complete reliance on the American Society of Composers, Authors and Publishers, Sidney Kaye, counsel for Broadcast Music, Inc., told a meeting of radio company representatives in New York this week that the radio industry would never accept a deal with ASCAP which did not also provide for the encouragement of new sources of music independent of the latter organization.

Mr. Kaye said the advertiser must recapture the program material which sells the goods, and reported that the networks were gradually cutting down on ASCAP music so that the transition to BMI songs in January would not startle the public. Only 22 per cent of commercial air time is devoted to music, Mr. Kaye said, and the proportion is growing less.

According to Mr. Paine, on Wednesday, the Society found through its first hand contact in the field, that "a tremendous majority of station owners agreed on the essential fairness of the (new) percentage plan," adding, "They approved its continuance because the sustaining fee is their only fixed charge, witn ASCAP gambling with them on the percentage." He also said that their contacts showed that "the vast majority" of the stations wanted clearance at the source, and that ASCAP would cooperate by putting it into effect with the new license.

"The survey made an intensive analysis of the amount of time given to sustaining and commercial programs, and their use of music; and numerous other points.

Stresses "Desire to Cooperate"

"We know the stations' problems, as never before," said Mr. Paine. "We know our music isn't played on every program, and we know what programs play our music. Our percentages, based as low as three per cent, after liberal allowances for discounts and other deductions, are proof of the pudding, of our desire to cooperate with the radio industry. This, in face of the fact that statistics show that the public is more music minded than ever, and that the use of music is constantly increasing, with American music, of which we have a rich reservoir, being stressed more strongly than ever before.

"'Complete availability' on all our resources, past, present and future, for the term of the license, is the basis for ASCAP's fees, rather than fluctuating charges for the fluctuating use of material. Station owners realize more definitely than ever the economies effected in overhead by this policy, which eliminates complicated negotiatoins with publishers, song writers, estates, lawyers, etc., for the use of each American and foreign composition."

The license grants for the five year period, beginning January 1, 1941, the following broadcasting rights to all of ASCAP's music, past, present and future:

Rights to the catalogues of the music publishing members, many of whom were said to have been in business for more than 50 years; and rights to the music written and composed, and to be written and composed by present members of ASCAP.

Further rights cover the works written by deceased members of ASCAP and its affiliated foreign societies. Other rights mentioned in Mr. Paine's letter cover music to be written by new members, following their admission to ASCAP; a large library of new arrangements of old compositions; and the rights to the catalogues of the foreign societies of England, France and other countries which have reciprocal affiliations with ASCAP.

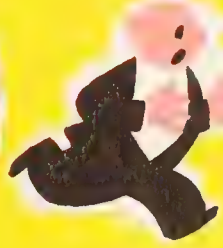
Sales Losses Cited

Quoting statistics, Mr. Paine said "The music industry's gross and net have suffered heavily since the advent of radio, notwithstanding the steady increase in the use and creation of music. This is not stated as a complaint, but as a fact, which must be faced by radio as well as ASCAP. If the music industry and its creative talent are to continue to serve the needs of radio users throughout the country, it is vital that they be allowed to live. Not so many years ago a song hit was one that sold 1,000,000 copies or better. Many sold as high as 3,000,000 copies. Phonograph records enjoyed the same large sales. Additional revenues were received from player piano rolls, and other sources. Today a song 'hit' is one that sells 250,000 copies. Yet, in spite of these facts, some people still advance the argument that radio advertises music.

WHY GIRLS Leave Home

...and MEN Follow







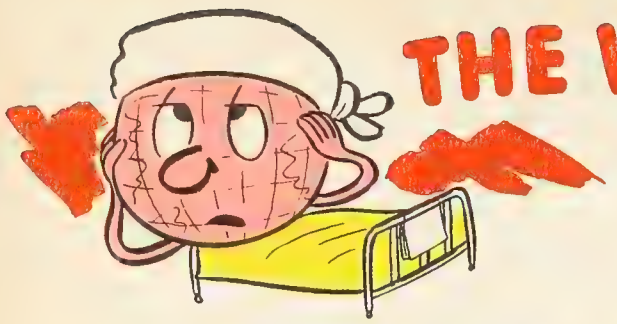




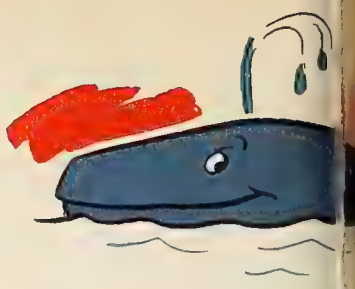
hoff

They want ENTERTAINMENT!

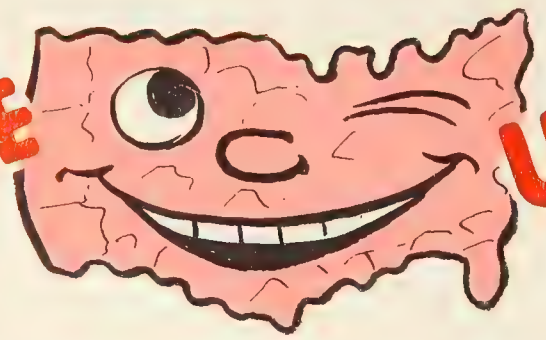
PARAMOUNT PICTURES FOR 1940-41



THE WORLD'S GOT ONE



HEAVEN, THE



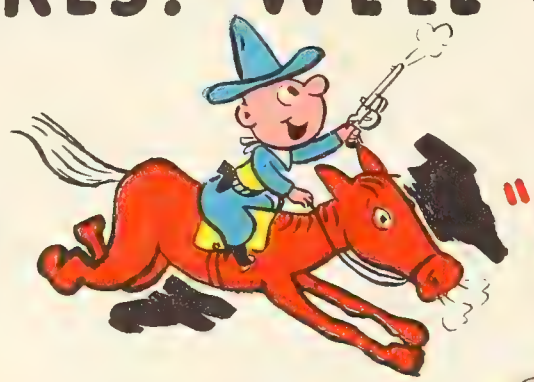
U.S. CAN

AMERICA SMILING... LET



LECTURES. WE'LL CONTINUE TO BUC

WITH



"BUCK", BING AN

SIGNIFICANT



DRAMA WRIT

HEART THROBS — WE'LL GIVE TH

'EM WHAT THEY NEED AND WANT.

THE PARAMOUNT PR

44 FEATURES - $25,000

An average production budget increase

AN HONEST PROGRA

ALE OF A HEADACHE — THANK

SMILE - OUR 

JOB IS TO KEEP

HE PROFESSORS GIVE THE DRY

E TIDE OF 

STUFF

BOB... WE'LL 
DUCK THE

WE'LL GIVE THE GIRLS 

NTS 

WE'LL GIVE

MUSIC AND 

AND LAUGHTER

RAM for 1940-'41:

O IN *ENTERTAINMENT*...

than $100,000 a picture over previous years!

WITH NO "B" PICTURES!

we're not counterfeiters ...but we can turn MUSIC notes into BANK NOTES



RHYTHM ON THE RIVER $

LOVE THY NEIGHBOR

"ROAD TO ZANZIBAR"

"KISS THE BOYS GOODBYE"

"DANCING ON A DIME"

A big musical starring ORRIN TUCKER the "Oh, Johnny" band and Bonnie Baker!

"Second Chorus"

THERE'S MAGIC IN MUSIC

LIFT PAGE

The picture you've been asking for. . . another "Trail of the Lonesome Pine."

"SHEPHERD OF THE HILLS"

IN TECHNICOLOR

with an All Star Cast including

ROBERT PRESTON
BETTY FIELD
LYNNE OVERMAN

Screen Play by Frederick Hazlitt Brennan · Based on the Novel by Harold Bell Wright
Produced by STUART WALKER · Directed by HENRY HATHAWAY

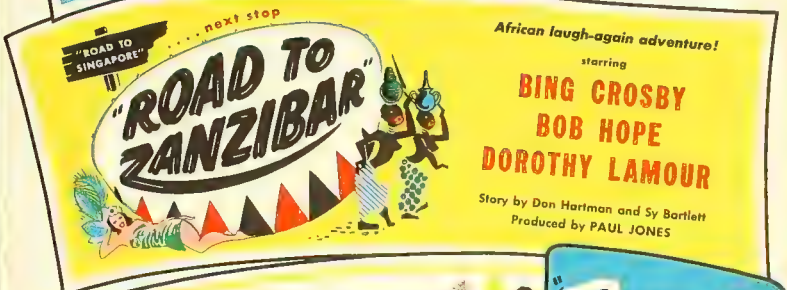
"RANGERS of FORTUNE"

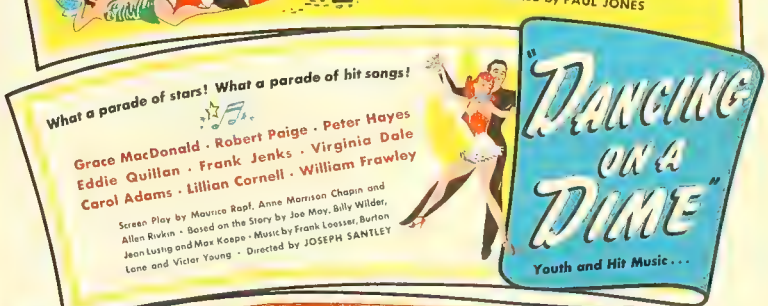
FRED MacMURRAY
PATRICIA MORISON
Albert Dekker · Gilbert Roland
Dick Foran · Joseph Schildkraut
Betty Brewer

Original Screen Play by Frank Butler
Produced by DALE VAN EVERY
Directed by SAM WOOD

The Strongest Line-Up of Big Box-Office Action Pictures and Spectacular Out-of-Door Romances Even **PARAMOUNT** *Has Ever Offered!*

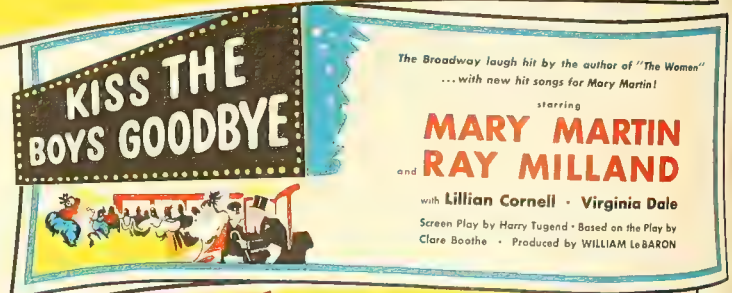

"RHYTHM ON THE RIVER"
BING CROSBY
MARY MARTIN
BASIL RATHBONE
OSCAR LEVANT
John Scott Trotter
Lillian Cornell
Sonny Shaw

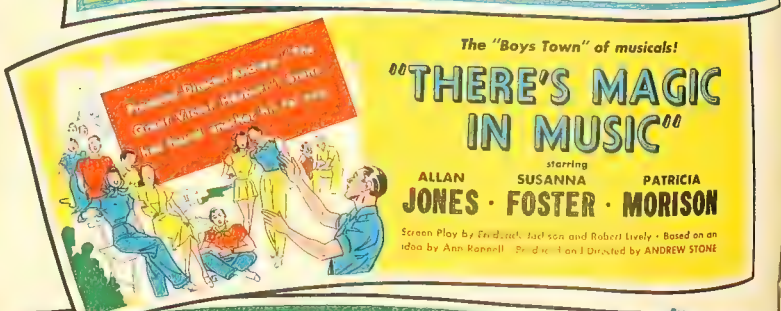

"ROAD TO SINGAPORE"
. . . . next stop
"ROAD TO ZANZIBAR"
African laugh-again adventure!
starring
BING CROSBY
BOB HOPE
DOROTHY LAMOUR
Story by Don Hartman and Sy Bartlett
Produced by PAUL JONES

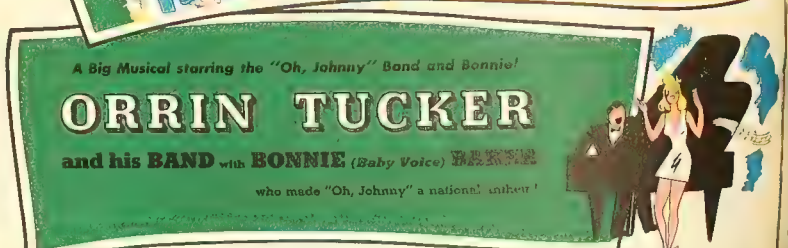

What a parade of stars! What a parade of hit songs!
Grace MacDonald · Robert Paige · Peter Hayes
Eddie Quillan · Frank Jenks · Virginia Dale
Carol Adams · Lillian Cornell · William Frawley
Screen Play by Maurice Rapf, Anne Morrison Chapin and Allen Rivkin · Based on the Story by Joe May, Billy Wilder, Jean Lustig and Max Kaspe · Music by Frank Loesser, Burton Lane and Victor Young · Directed by JOSEPH SANTLEY
"DANCING ON A DIME"
Youth and Hit Music . . .

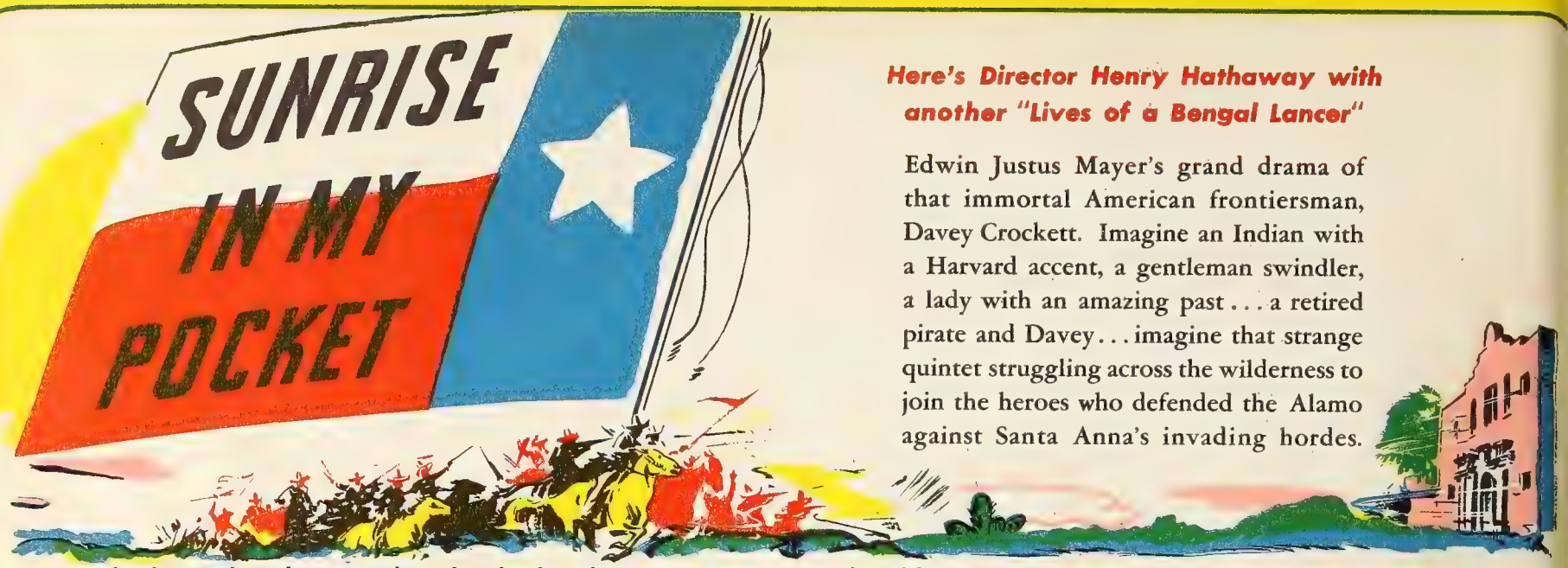

FRED ASTAIRE · PAULETTE GODDARD
"SECOND CHORUS"
ARTIE SHAW and his BAND
A Boris Morros Musical


America's Favorite Battlers of the Airwaves Matched for the First Time in a Great Screen Laugh Battle!
JACK BENNY vs. FRED ALLEN
in
"LOVE THY NEIGHBOR"
(TENTATIVE TITLE)
Story by Zion Myers and Ernest Pagano
Produced and Directed by MARK SANDRICH
FRED ALLEN
JACK BENNY
MARY MARTIN
VIRGINIA DALE
THE MERRY MACS
THERESA HARRIS
CARMICHAEL AND ROCHESTER


KISS THE BOYS GOODBYE
The Broadway laugh hit by the author of "The Women" . . . with new hit songs for Mary Martin!
starring
MARY MARTIN
and RAY MILLAND
with Lillian Cornell · Virginia Dale
Screen Play by Harry Tugend · Based on the Play by Clare Boothe · Produced by WILLIAM LeBARON


The "Boys Town" of musicals!
"THERE'S MAGIC IN MUSIC"
starring
ALLAN JONES · SUSANNA FOSTER · PATRICIA MORISON
Screen Play by Frederick Hazlitt Brennan and Robert Lively · Based on an idea by Ann Kennell · Produced and Directed by ANDREW STONE


A Big Musical starring the "Oh, Johnny" Band and Bonnie!
ORRIN TUCKER
and his BAND with BONNIE (Baby Voice) BAKER
who made "Oh, Johnny" a national anthem!



Here's Director Henry Hathaway with another "Lives of a Bengal Lancer"

Edwin Justus Mayer's grand drama of that immortal American frontiersman, Davey Crockett. Imagine an Indian with a Harvard accent, a gentleman swindler, a lady with an amazing past . . . a retired pirate and Davey . . . imagine that strange quintet struggling across the wilderness to join the heroes who defended the Alamo against Santa Anna's invading hordes.

Screen Play by Frank Butler • Based on the Play by Edwin Justus Mayer • Produced by ANTHONY VEILLER • Directed by HENRY HATHAWAY

Heart-searing drama of the teakwood forests with the emotional power of "Red Dust"!

"MOON OVER BURMA"



Screen Play by Frank Wead • Based on the Story by Wilson Collison • Directed by LOUIS KING

America's modern heroes of the air!



RAY MILLAND in "I WANTED WINGS"

Producer Arthur Hornblow, Jr. scoops the field for Paramount with the first big action picture dramatizing the most interesting, most exciting, most nationally important subject in America's hearts and minds today . . . the training and building of America's great Air Defense Corps . . . the flying sons of the U. S. A.

Screen Play by Beirne Lay, Jr. and Michael Fessier • Based on a Book by Beirne Lay, Jr. • Produced by ARTHUR HORNBLOW, Jr.

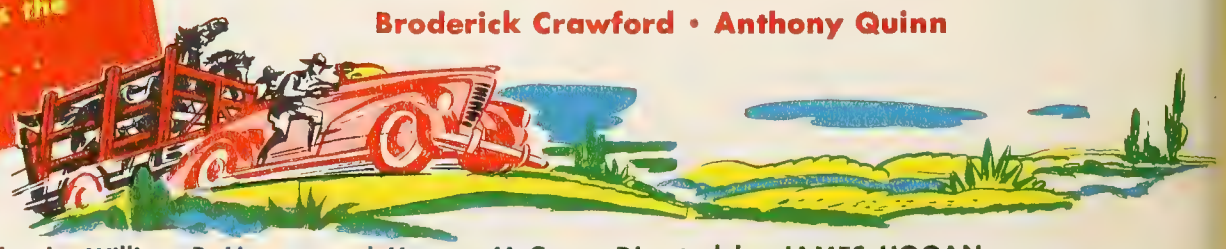


Here's a brand new kind of big time Western adventure picture!

starring

ELLEN DREW and JOHN HOWARD

with **May Robson • Akim Tamiroff**
Broderick Crawford • Anthony Quinn



Original Story and Screen Play by William R. Lipman and Horace McCoy • Directed by JAMES HOGAN

A WILLIAM A. WELLMAN PRODUCTION

"The City That Never Sleeps"

(TENTATIVE TITLE)

The best seller "F. O. B. Detroit" has been used by Producer-Director Wellman as the basis for this great human interest screen play!

starring

BARBARA STANWYCK
JOEL McCREA
EDDIE BRACKEN





A heart-stirring drama of love and adventure!

"BIRTH OF A HERO"

with **WILLIAM HOLDEN • MARIA OUSPENSKAYA • ALBERT DEKKER**

Screen Play by Charles Brackett and Billy Wilder • Based on a Story by Brian Marlow and Thomas Monroe • Produced by ARTHUR HORNBLOW, Jr. • Directed by MITCHELL LEISEN

The Amazing Drama of O. Henry's Life!

DOUGLAS FAIRBANKS, Jr. in

"The American Vagabond"

A Borros Morros-Robert Stillman National Pictures Corporation Production



One of the great westerns of all time...

"The Roundup"

A special presentation of the famous play with an all-star cast including DON WILSON as Sheriff Slim

Gambling Lady of the Old West!



CLAIRE TREVOR in

"THE SILVER QUEEN"

Story by Wanda Tuchock and Frank Melford
Directed by ALLAN DWAN

Paramount's 1940 football picture!

"Touchdown!"



with **Wayne Morris · Virginia Dale · Lillian Cornell · Frank Fay**

Original Screen Play by Robert Pirosh · Produced by ANTHONY VEILLER

HARRY "POP" SHERMAN Rides Again . . . with Two Big-Time Westerns!



"CHEROKEE STRIP"

(TENTATIVE TITLE)

The famous chapter in Western history... when the Oklahoma Territory was opened to the land-hungry, hard-fighting sons of the Old West. Bernard McConville wrote the yarn.



Peter B. Kyne's

"PARSON OF THE PANAMINT"

Aces among the writers of two-fisted Westerns, Peter B. Kyne never turned out a faster-moving adventure story of the Old West than this drama of the two-gun "Parson of the Panamint."

As experts we believe you can't beat this for ENTERTAINMENT!

L O V E

Radio's most popular heart-interest program
. . . becomes a grand screen drama!

"I WANT A DIVORCE"

starring

JOAN BLONDELL · DICK POWELL

with **Gloria Dickson · Frank Fay · Jessie Ralph**
Conrad Nagel

Screen Play by Frank Butler · Based on
a Story by Adela Rogers St. Johns
Produced by GEORGE ARTHUR
Directed by RALPH MURPHY



Two great stars in a modern "Farewell To Arms"

CLAUDETTE COLBERT and RAY MILLAND in "ARISE MY LOVE"

Screen Play by Jacques Thery, Charles Brackett,
Billy Wilder and Ketti Frings · Based on the Story
by Benjamin Glazer and John Szekeley
Produced by ARTHUR HORNBLOW, Jr.
Directed by MITCHELL LEISEN

Speaking of hearts.... FLUTTER this page!

Conrad's Great Drama of a Human Heart!

"VICTORY"

"AN ISLAND TALE" starring

FREDRIC MARCH and BETTY FIELD

with SIR CEDRIC HARDWICKE

Screen Play by John L. Balderston

Based on the Novel by Joseph Conrad

Produced by ANTHONY VEILLER

Directed by JOHN CROMWELL



SKYLARK

starring CLAUDETTE COLBERT with DAVID DOUGLAS

ANOTHER BOX OFFICE "HURRICANE"

JON HALL*

DOROTHY LAMOUR

in

"Aloma of the South Seas"

IN TECHNICOLOR!

Based on the Play by John B. Hymer and Le Roy Clemens • Produced by JACK MOSS • Directed by STUART HEISLER

*By arrangement with Samuel Goldwyn

Elected the people's choice for a long, long term! Henry Aldrich!

THE ALDRICH FAMILY in "LIFE WITH HENRY"

with JACKIE COOPER

Leila Ernst • Eddie Bracken • Hedda Hopper

Original Story and Screen Play by Clifford Goldsmith and Don Hartman

Produced and Directed by JAY THEODORE REED



The heart of today's Virginia!

"VIRGINIA"

starring MADELEINE CARROLL

FRANCHOT TONE • FRED MacMURRAY

with LYNNE OVERMAN • CAROLYN LEE

Original Screen Play by Virginia Van Upp

Produced and Directed by EDWARD H. GRIFFITH

The "Honeymoon in Bali" combination brings you another Love Hit!

"THERE'S ALWAYS JULIET"

Starring MADELEINE CARROLL and FRED MacMURRAY

Screen Play by Virginia Van Upp

Based on the Play by John Van Druten

Produced and Directed by EDWARD H. GRIFFITH

Henry's Friend Dizzy takes a bow...

THE ALDRICH FAMILY in

"HENRY and DIZZY"

with JACKIE COOPER

Eddie Bracken

A SECOND HENRY ALDRICH PICTURE



SHE LOVES TO BE *THRILLED* BY Paramount



Thriller of an ape with a human brain!

"THE AVENGING BRAIN"

with **ELLEN DREW · ALBERT DEKKER**

Screen play by Stuart Anthony • Directed by
STUART HEISLER • Produced by JACK MOSS

Basil plays a "Jekyll" and "Hyde" role in this heart chiller!

"A DATE WITH DESTINY"

starring **BASIL RATHBONE · ELLEN DREW · JOHN HOWARD**

with **Barbara Allen (Vera Vague) · Ralph Morgan**

Screen Play by Howard J. Green • Produced by
GEORGE ARTHUR • Directed by TIM WHELAN

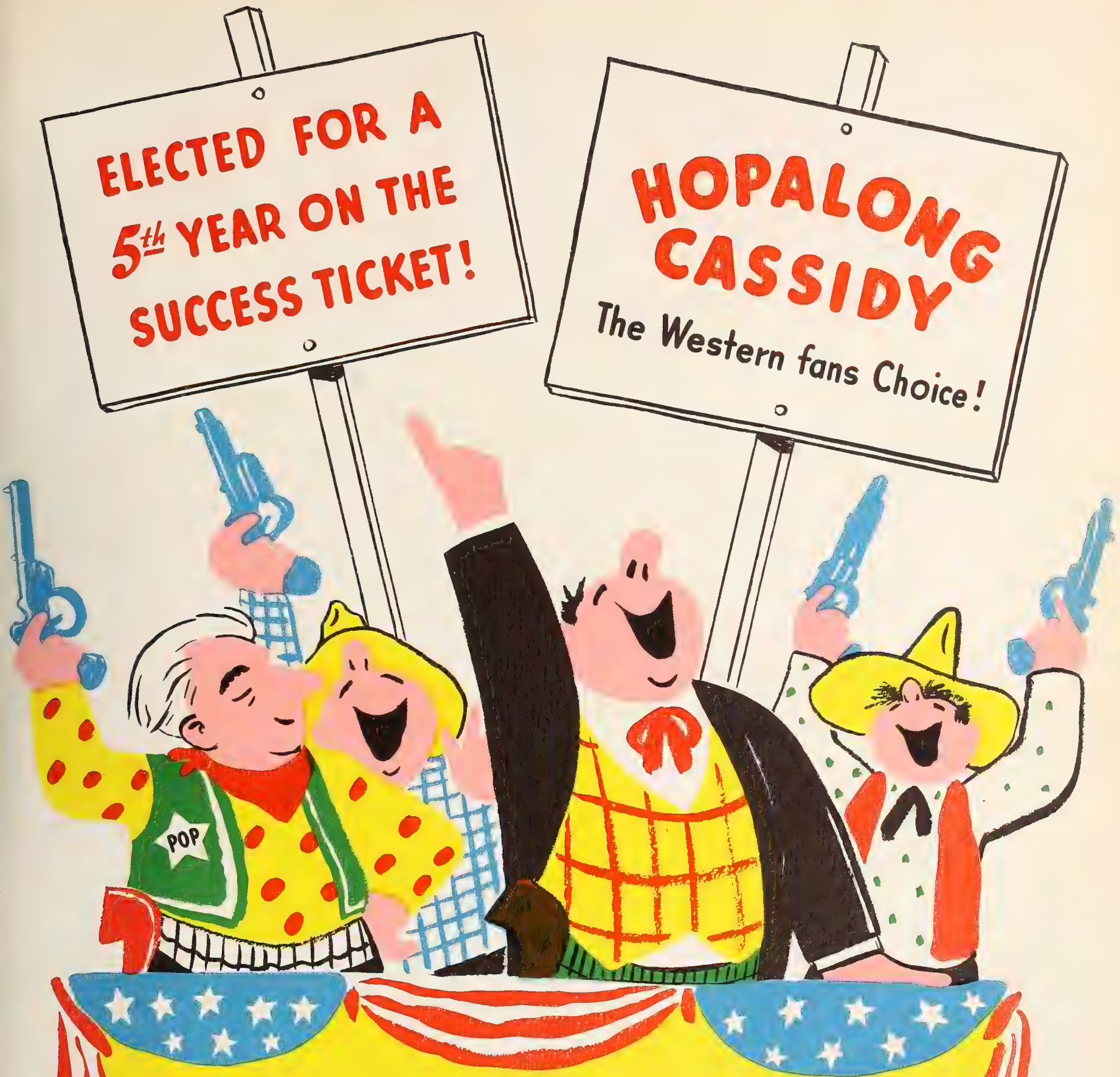
Thriller of the sea . . .

"MYSTERY SEA RAIDER"

with

CAROLE LANDIS · HENRY WILCOXON · ONSLOW STEVENS

Screen Play by E. E. Paramore, Jr. • Based on a Story by Robert Grant
Produced by EUGENE ZUKOR • Directed by EDWARD DMYTRYK



6 HOPALONG CASSIDYS

"THREE MEN FROM TEXAS"
(TENTATIVE TITLE)

•

"DOOMED CARAVAN"

•

"PIRATES ON HORSEBACK"

"TIMBER WOLVES"

•

"THE BUCKAROO"

•

"BORDER VIGILANTES"

Starring that great box office western star BILL BOYD with such Hoppy favorites as Russell Hayden in their doing and dying for that master producer of socko westerns, HARRY "POP" SHERMAN
Andy Clyde will be featured in the above pictures.

CECIL B.

PRESENTS THE SATURDAY EVENIN

"REAP THE

Millions of Saturday Evening Post readers from coast to coast
Eighteen Forties, and saying it has the making of a glorious mo
them. The Thelma Strabel story is ours for Mr. DeMille to give it

wreckers . . . and sailor br
as screen mat



T

7,103,211 readers of The Saturday Evening Post are reading this sensational serial . . . appearing currently!

DeMILLE

ST SUCCESS by THELMA STRABEL

VILD WIND"

ng this adventure romance of Charleston and Key West in the roaring
e...And Paramount's great showman, Cecil B. DeMille, agrees with
c box office touch . . . And when we say it has sea wrecks and
nd all the color of a chapter of American history never before used
olus a deeply human love story . . . well, get ready to reap plenty!

eatest TRADE NEWS of This or Any Day!



G DeMILLE PRODUCTIONS IN 2 YEARS!

In addition to "Reap the Wild Wind" Mr. DeMille has promised to deliver for Paramount two other equally important pictures between now and the close of the '41-'42 Season.

86 SHORT SUBJECTS

12 MAX FLEISCHER
POPEYES
Tops in cartoon shorts . . . packed with a million laughs!

8 MAX FLEISCHER
GABBY CARTOONS
in Technicolor
The millions who saw "Gulliver" made "Gabby" a star!

13 GRANTLAND RICE
SPORTLIGHTS
Thrills in the world of sports . . . announced by Ted Husing!

6 UNUSUAL
OCCUPATIONS
In Cinecolor
Peeks into the private lives of people the whole world knows!

6 POPULAR
SCIENCE
in Cinecolor
For the sixth year this ever-popular series continues to build audiences!

6 GLAMOUR TRAILS
in Technicolor
Your customers want to go places . . . take them there in your own theatre!

RAGGEDY ANN
A two-reel cartoon in color. Jammed with laughs and heart-interest . . . one of the biggest little hits you've ever played!

6 Paramount
PARAGRAPHICS
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LONG RANGE COMMITMENTS CUT BY HOLLYWOOD IN ECONOMY DRIVE

Flexibility in Product Schedules and Piece Work Basis for Talent Sought; Labor Wage Increases To Be Fought

from HOLLYWOOD BUREAU

Warfare in Europe reverberated in Hollywood this week as long range commitments became the exception rather than the rule, overhead was further trimmed, staffs were pared again and producers embarked on a general policy of making no further contracts with unions which would increase costs.

With almost every studio embarked on a program of watchful waiting—to study future events in Europe and lowered domestic grosses—production programs are so arranged that less than the announced number of pictures may be made. This is indicated in the increase of percentage pictures being prepared and the growth of unit production companies which will deliver "one or more" pictures to major distributions, both moves being designed for flexibility of schedules.

No drastic "purges" or cuts in staffs have been made recently, personnels having undergone two major prunings since last September's outbreak of war in Europe but many contract option adjustments have been made.

Talent Contracts Affected

Lower bracket employes, who suffered heavily during the two major parings effected since September, have not been affected greatly by the new cuttings-down since the invasion of Belgium, Holland and France by the Germans.

Heavier sufferers in the new moves were in the production, direction, writing and acting talent. Readjustments of many contracts came at option time, new contracts being written without the usual stipulated wage increases found in the original personal service pacts.

An increase in the number of week-to-week and picture-to-picture deals is reported, and those without an immediate assignment in prospect on the week-to-week pacts go off pay until the studio finds some work for them. New checkup procedures have been established at some studios in the interests of efficiency and economy.

The statement of the producers' unwillingness to enter into any contract with labor organizations which would increase production costs was made at a meeting of producer and Screen Writers Guild representative who resumed negotiations on a collective bargaining agreement. Led by Y. Frank Freeman, Association of Motion Picture Producers president, and Mendel Silberberg, head of the producers' lawyers committee, the producer negotiators announced to the writers' delegation that increases in production costs were impossible at this time, because of conditions at home and abroad.

On the other hand, the Society of Motion Picture Film Editors, which previously demanded wage increases for the workers in its jurisdiction, agreed, at a meeting of the board of directors, to postpone all pay raise requests until the conditions requiring stringent economies by the studios pass.

Still confronting the studios, however, is the matter of the ten percent wage increase granted last November and December to the IATSE crafts, locals of three international unions in the basic studio labor agreement, and other members of the Conference of AFL Studio Unions. Moving Picture Painters Local 644 received a 15 percent wage increase at that time.

Producers To Test Arbitration

These wage increases are still to be subjects of discussions between the unions and the producers, and final decision on their continuances is to be left up to arbitration in case no agreement on their revocation is reached by both sides.

Attempts of the conference of AFL Studio Unions, now headed by Vice Chairman J. W. Buzzell in the enforced absence of William Bioff, now in a Chicago jail, to consider the wage increase revocation question "closed" and to open discussions for adjustment of working conditions, have met with failure thus far. The producers have said that the wage question is by no means closed, that they will abide by the original agreement to submit the matter to arbitration if they cannot agree with the unions.

Business of Mr. Freeman elsewhere and the preoccupation of Mr. Buzzell with other labor activities—he is also executive secretary of the Los Angeles Central Labor Council—have prevented meetings thus far on the working conditions phase. It is reported that adjustment of working conditions, as demanded by the unions, and the recognition of other small AFL units which since have aligned themselves with the conference, will cost the studios much more than the ten percent wage increase.

It is upon the question whether IATSE and the other conference members will allow revocation of their wage increases, or whether the arbiters so decide, that the raises granted other crafts hinge.

Chances are good, however, that many of the points of discussion may be held over until fall when Bioff, having been commended for his "honesty and integrity" by the IATSE international convention at Louisville, will return to Hollywood. He probably will have to conduct negotiations with the producers between sessions of his trial in federal court on two counts of income tax evasion. The case will come up on the September docket for setting of trial.

Writing and directing talent, especially the former, are the classes more widely affected by the week-to-week or picture-to-picture trend. Excellent example of the change in policy is 20th Century-Fox, where, a recent survey revealed, relatively few writers were on a term contract basis. The remainder were doing "piece work."

Universal, in the interests of economy, is perusing the voluminous pile of stories left to it by the Laemmle regime, and weighing them for modernization and production. Paramount has dropped its "B" picture group, and Harold Hurley, the executive producer of this division, left the lot. He is negotiating an outside production deal with a major release.

Samuel Goldwyn, "holing in" pending settlement of his dispute with United Artists, has amicably terminated the contracts of Sam Wood, director, and Edwin Knopf, story editor and production executive. Other talent—Gregg Toland and Rudolph Mate, cinematographers, and Walter Brennan, actor—has been loaned out. Mr. Goldwyn's contract with director Archie Mayo is the subject of a court dispute, Mr. Mayor having brought suit in Los Angeles Superior Court seeking clarification of its terms. The director wants the court to stop Mr. Goldwyn in the latter's announced intention of sending him to England to direct a picture which would star David Niven, if the star can be "borrowed" from England's military forces.

Numerous other changes have taken place. MGM has failed to extend the contract of Edwin L. Marin and let out two junior publicity department members. Warners dropped one publicity man and took on two others—Jay Chapman and March Lachmann.

Monogram has cut its publicity department to the bone.

Yet with the changes already made and the shifts that may come, the number of productions before the cameras this week rose to 48, as work on the new season's schedule began and the old season's product neared completion.

High Budget Films in Work

Seventeen of those in work are high budget productions, two of which started last week. MGM finished "Boom Town," with Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr, last week and took it to the cutting rooms.

Hal Roach, in the midst of shooting "Captain Caution," added $300,000 to the budget of the sea story, to make a total of $1,050,000. RKO started the untitled Charles Laughton-Carole Lombard picture, and Edward Small "The Son of Monte Cristo."

Columbia is working on its two biggest pictures—"The Howards of Virginia" and "Arizona." MGM is in the final shooting weeks of "Strike Up the Band," Mickey Rooney-Judy Garland vehicle. Also shooting there is "Escape," Norma Shearer-Robert Taylor film.

RKO also has "Lucky Partners," Ginger Rogers-Ronald Colman piece, also in work. Small has been shooting for weeks on "Kit Carson," outdoor film with Jon Hall heading the cast. Twentieth Century-Fox, having finished "I Married a Nazi," has "Brigham Young" and "The Return of Frank James" on the sound stages. Universal's entry in the high budget bracket is "Spring Parade," Deanna Durbin picture, while Warners has "The Man from Fleet Street," "City for Conquest" and "The Letter."

There is virtually no activity in production for the states right market, a condition caused by lack of funds for continuing this market and the rise in production costs through union contracts and other causes.

Sam Katzman, one of the last active in this field, is now an associate producer at Monogram.

PRESIDENT GETS CLOSE ATTENTION

So interested in developments on the international scene were workers of Hollywood and thereabouts last week that everyone near a radio listened to President Roosevelt's speech of last Tuesday.

The telephone company reported a 50 per cent reduction in calls during the period the President spoke.

Columbia Broadcasting System estimates that 48,000,000 persons throughout the nation listened to the broadcast, carried by all chains.

THE PRODUCT PROMISES FOR 1940-41

Combined listing of the projected schedules for the ten principal producers, a guide to new season buying—subject to changes and the wartime policy of "flexibility"—504 announced, 460 titled and specified.

Columbia Plans 60 Features

Columbia has listed credits for 51 of its planned 60 features and for 16 westerns:

ROYAL MAIL, starring Cary Grant in a story of England's postal service.

THE FIRST WOMAN DOCTOR, a John M. Stahl production, starring Loretta Young, in the life story of Elizabeth Blackwell, M.D. Adapted by Lloyd C. Douglas, directed by John Stahl.

A STORY OF OLD NEW ORLEANS, a George Stevens production, starring Jean Arthur in the forthcoming novel by Louis Bromfield.

THE VALOROUS YEARS, a Wesley Ruggles production from the Good Housekeeping serial and novel by A. J. Cronin, to be directed by Wesley Ruggles, adapted by Claude Binyon.

THERE THEY GO AGAIN, with Cary Grant and Rosalind Russell.

JANE ADDAM OF HULL HOUSE, starring Irene Dunne in the story of America's woman leader and winner of the Nobel Peace Prize.

LEGACY, from the novel by Charles Bonner.

OUR WIFE, from the play by Lillian Day and Lyon Mearson, starring Jean Arthur and Melvyn Douglas, adapted by Sidney Buchman.

A WESLEY RUGGLES PRODUCTION, an unnamed vehicle following "Arizona."

THE VIGILANTES, one of the company's 1940-41 "spectacles" with William Holden, Virginia Bruce, Rita Hayworth and Warren William.

THIS THING CALLED LOVE, starring Loretta Young.

AND NOW GOODBYE, from the novel by James Hilton, starring Brian Aherne and directed by Charles Vidor.

THREE GIRLS ABOUT TOWN, starring Joan Bennett, Virginia Bruce and Constance Bennett, one of the company's new star-combinations.

SENATE PAGE BOYS, by Lewis R. Foster.

BEDTIME STORY, starring Melvyn Douglas and Constance Bennett, under the direction of Alexander Hall.

WE DARE NOT LOVE, starring Brian Aherne and Joan Bennett.

CANAL ZONE, a topical of the Panama Canal.

THE DEVIL SAID NO, starring Boris Karloff.

UNTITLED BORIS KARLOFF STORY, cast and director to be announced.

I JOINED THE BUND, an "expose" as told by a newspaper man.

CHAIN GANG.

THE NEW FRONTIER, of America's empire in the north.

WOMEN UNDER 21.

OCEAN GOLD, a story of salvage ships.

TWO JACK HOLT PRODUCTIONS, in two stories specially written for him.

Series-Films

TILLIE THE TOILER, a new series of two based on the cartoon strip and portraying the adventures of "Tillie," "Little Mac" and "Slinky Wally Whipple." Syndicated in 145 newspapers and presold to the public through a daily audience of 40,000,000 readers.

ELLERY QUEEN, a new series of four based on the adventures of the mystery writer. Presold to an audience through its nationwide CBS broadcast, novels and short stories in Cosmopolitan, Redbook and American Magazine.

THREE BLONDIES (at higher production costs), and continuing for the third year the adventures of the Bumsteads, portrayed by Penny Singleton, Arthur Lake and Larry Simms. Based on Chic Young's famous cartoon strip syndicated through a daily audience of 50,000,000 readers and through listeners to the "Blondie" program over the CBS network.

The Westerns

Eight Charles Starrett Westerns, starring Charles Starrett in a series of originals and featuring the "Sons of the Pioneers" as an added musical attraction. Titles:

WEST TO OREGON
TOMBSTONE TRAIL
MONTANA PIONEERS
OVER THE GREAT DIVIDE
THE CIMARRON TRAIL
CARSON CITY BANDIT
WESTWARD HO FOR IDAHO
OUTLAWS OF THE PANHANDLE

Eight Bill Elliott Westerns, titles:

BAD MAN FROM BISBEE
BEYOND THE SACRAMENTO
WILD BILL HITS THE TRAIL
ACROSS THE SIERRAS
NORTH FROM THE LONE STAR
THE TUCSON WILDCAT
PRAIRIE SCHOONERS
FRONTIER TROUBLE SHOOTER

52 Scheduled From MGM

Metro-Goldwyn-Mayer has 52 scheduled:

ESCAPE, an adaptation of the novel by Ethel Vance, with Norma Shearer and Robert Taylor.

MADAME CURIE, story of the life of the discoverer of radium based on the book by Eve Curie. Greta Garbo will play the title role.

THE THIN MAN'S SHADOW, another in the "Thin Man" series starring Myrna Loy and William Powell.

THIRD FINGER, LEFT HAND, to star Myrna Loy.

THE ROAD TO ROME, based on the Robert Sherwood play.

THE GREAT CANADIAN, as a starring vehicle for Clark Gable and Myrna Loy.

WITCH OF THE WILDERNESS, as another vehicle for Clark Gable.

THE LIFE OF SIMON BOLIVAR, in which Gable will play the title role.

OSBORNE OF SING SING, a prison story co-starring Clark Gable and Robert Taylor.

THE EX-MAYOR OF BOY'S TOWN, a sequel to "Boys Town," starring Spencer Tracy.

SEA OF GRASS, based on Conrad Tichter's novel of New Mexico also as a vehicle for Spencer Tracy.

THE YEARLING, an adaptation, to star Spencer Tracy, from the novel by Marjorie Kinnan Rawlings.

TONIGHT AT 8:30, an adaptation of incidents in Noel Coward's skein of one-act plays and starring Norma Shearer.

THE WORLD WE MAKE, based on Sidney Kingsley's Theatre Guild production also to star Norma Shearer.

FOREVER, an original story as another vehicle for Miss Shearer.

THE PHILADELPHIA STORY, a New York stage play to star Katharine Hepburn.

GO WEST, a new Marx Brothers comedy.

BOMBAY NIGHTS, a Louis Bromfield story as a vehicle for Joan Crawford.

A WOMAN'S FACE, as another vehicle for Joan Crawford and to co-star James Stewart.

TROPICAL HURRICANE, a vehicle for Robert Taylor and Lana Turner.

CAUSE FOR ALARM, another vehicle for Robert Taylor.

FLIGHT COMMAND, an aviation story also starring Robert Taylor.

WYOMING, a vehicle for Wallace Beery.

COMBAT CAR, a story of the current war to star Wallace Beery.

STRIKE UP THE BAND, a musical co-starring Mickey Rooney and Judy Garland.

BABES ON BROADWAY, another co-starring vehicle for the youthful team of Rooney and Garland.

WINGS ON HIS BACK, a vehicle for James Stewart.

I HAD A COMRADE, starring Robert Montgomery.

DULCY, the first of the new season's product starring Ann Sothern.

ZIEGFELD GIRL, a musical with James Stewart, Hedy Lamarr, Eleanor Powell and Lana Turner.

BROADWAY MELODY OF 1941, a starring vehicle for Eleanor Powell.

LITTLE NELLIE KELLY, a George M. Cohan stage play in which Judy Garland will appear.

Additional Musicals:

BITTER SWEET, a Noel Coward production being adapted to the screen to co-star Nelson Eddy and Jeanette MacDonald.

I MARRIED AN ANGEL, also to star the singing team of Eddy and MacDonald.

SMILING THROUGH, Jeanette MacDonald will be seen in a straight dramatic role.

OUR HOME TOWN.

COUNTESS MARITZA.

BEAU BRUMMEL.

RAGE IN HEAVEN.

WAR EAGLES.

ADVENTURE FOR THREE.

WHITECHAPEL.

DAWN'S EARLY LIGHT.

TWO SONS.

CLEAR ALL WIRES.

FINGERS AT THE WINDOW.

CATHLEEN.

SOAPY SMITH.

THE CANTERVILLE GHOST, a story by Oscar Wilde.

GREAT LAUGHTER, by Fannie Hurst.

GOOD NEWS.

MISTER CO-ED, as a vehicle for James Stewart.

MELODRAMA, ADVENTURE, COMEDY

(*Continued from opposite page*)

Monogram Lists 50 Features

Monogram's 50 are:

THE PIONEERS, a story of covered wagon days based on the novel by James Fenimore Cooper.

THE APE, from the Broadway stage play by Adam Hill Shirk as a vehicle for Boris Karloff.

LAND OF THE SKY BLUE WATER, the picture will include two songs by Charles Wakefield Cadman—the title song, and "At Dawning."

THE KING AND THE COWBOY, a Graustarkian romance in which Martin Spellman will be featured.

UNDER NORTHERN SKIES, from the novel by Jack London.

LAND OF THE LONG SHADOWS, another Jack London novel.

DOLLAR CHASERS, a *Saturday Evening Post* story by Earl Derr Biggers.

HER FATHER'S DAUGHTER, a novel by Gene Stratton-Porter.

FRECKLES COMES HOME, a sequel to "Freckles," the novel was written by Jeanette Stratton-Porter.

THE OLD SWIMMIN' HOLE, a vehicle for the youthful co-starring team of Marcia Mae Jones and Jackie Moran. The idea for the picture was suggested by James Whitcomb Riley's poem.

SWEET SIXTEEN, another production to star Marcia Mae Jones and Jackie Moran.

DAY DREAMS, a third production for Marcia Mae Jones and Jackie Moran.

COLLEGE SWEETHEARTS, by Leona Dalrymple which appeared in the Woman's Home Companion.

MILLION DOLLAR MYSTERY, a Collier's magazine story by Hugh Wiley.

I COVER THE TOWN, with Frankie Darro in the starring role.

YOU'RE OUT OF LUCK, another vehicle for Frankie Darro.

THE SKY'S THE LIMIT, as a third vehicle for Darro.

MY HOME TOWN, the fourth of the series of pictures starring Frankie Darro.

BOYS OF THE CITY,

THAT GANG OF MINE,

EAST SIDE KIDS.

WHILE 'FRISCO SLEEPS, a story by Hugh Wiley.

PHANTOM OF CHINATOWN, another mystery story by Hugh Wiley.

ALIAS JIMMY HOGAN, also written by Hugh Wiley.

ONE GLORIOUS ADVENTURE, a story by Dorothy Reid and Betty Burbridge.

ORPHANS OF THE NORTH, a Norman Dawn production.

A SERIES OF EIGHT WESTERNS, starring Tex Ritter.

A SERIES OF EIGHT WESTERNS, starring Fred Scott.

A SERIES OF EIGHT WESTERNS, co-starring John King and Ray Corrigan to be known as "The Two Pals" series.

Paramount To Have 46 to 50

Paramount has announced 46 to 50 features. Credits for 42 are:

SHEPHERD OF THE HILLS, a Technicolor production. Henry Hathaway will direct.

QUEEN OF QUEENS, a Cecil B. DeMille production to be filmed in color.

ALOMA OF THE SOUTH SEAS, also to be made in color, with Jon Hall and Dorothy Lamour.

LOVE THY NEIGHBOR, a comedy starring Jack Benny, Fred Allen and Mary Martin.

RHYTHM ON THE RIVER, with Bing Crosby, Mary Martin, Basil Rathbone and Oscar Levant. Victor Schertzinger will direct.

CARNIVAL SHOWS HURT BUSINESS

The playing of 16 carnival shows in Philadelphia in the last month is blamed for the unusual drop in theatre grosses there in that period. In addition to the tent shows, the Ringling Brothers circus was also a competitor for a week in that period. The carnival shows, which were banned in Philadelphia in the previous administration, are back and doing a flourishing business in many sections of the city and cutting into the grosses of neighborhood houses.

It is pointed out that last year motion picture theatres contributed most of the nearly $1,000,000 in amusement taxes paid into the city treasury. The only revenue Philadelphia receives from the carnivals is a $100 license fee, the same as film theatres. However, the amusement tax on admissions from which the city derives the largest portion of its amusement tax revenue is not levied on carnivals.

THE ROAD TO ZANZIBAR, co-starring Bing Crosby, Bob Hope and Dorothy Lamour.

DANCING ON A DIME, featuring Grace McDonald, hit-girl of the Broadway stage production "Very Warm for May," under the direction of Joseph Santley.

THERE'S MAGIC IN MUSIC, a musical production starring Alan Jones with Susanna Foster.

UNTITLED MUSICAL, starring Orrin Tucker and his orchestra.

SECOND CHORUS, another musical starring Artie Shaw and his band. National Pictures Corporation, headed by Boris Morros and Robert Stillman, will make the two musical pictures.

RANGERS OF FORTUNE, an action picture starring Fred MacMurray.

VICTORY, based on the story by Joseph Conrad, star Fredric March and Betty Field.

SUNRISE IN MY POCKET, a drama of the Alamo to be directed by Henry Hathaway.

O'Henry Biography

THE AMERICAN VAGABOND, based on the life of O. Henry, to star Douglas Fairbanks, Jr.

CHEROKEE STRIP, an outdoor action picture.

PARSON OF PANAMINT, by Peter B. Kyne.

BIRTH OF A HERO, to star William Holden, Maria Ouspenskaya and Albert Dekker.

TOUCHDOWN, a football picture.

I WANTED WINGS, a story of America's air heroes.

THE ROUNDUP, with Don Wilson of radio fame in a role created by Macklyn Arbuckle.

ARISE, MY LOVE, a vehicle for Claudette Colbert and Joel McCrea under the direction of Mitchell Leisen.

THE SILVER QUEEN, to be directed by Alan Dwan and starring Claire Trevor.

DEAD ON ARRIVAL, to be produced by Jack Moss.

VIRGINIA, with Madeleine Carroll, Franchot Tone, Ray Milland and Carolyn Lee in the cast and to be directed by Edward H. Griffith.

I WANT A DIVORCE, co-starring Joan Blondell and Dick Powell.

THE CITY THAT NEVER SLEEPS, a William A. Wellman production starring Barbara Stanwyck, Joel McCrea and Eddie Bracken.

THE ALDRICH FAMILY IN LIFE WITH HENRY, to star Jackie Cooper and directed by J. Theodore Reed.

THERE'S ALWAYS JULIET, starring Madeleine Carroll and Fred MacMurray.

THE NEW YORKER, starring Dick Powell and Ellen Drew in the Preston Sturges story.

SKYLARK, to star Claudette Colbert and Melvyn Douglas under the direction of Mark Sandrich.

KISS THE BOYS GOODBYE, Claire Booth's stage production which will star Mary Martin and Ray Milland.

REAP THE WILD WIND, a *Saturday Evening Post* serial to be produced by Cecil B. De Mille.

RURALES, another production from Cecil B. DeMille.

TEXAS, starring Ellen Drew and John Howard under the direction of James Hogan.

A DATE WITH DESTINY, in which Ellen Drew, John Howard and Basil Rathbone portray the top roles.

MYSTERY SEA RAIDER, with Carole Landis and Henry Wilcoxon.

SIX WESTERNS, in the Hopalong Cassidy series starring Bill Boyd and to be produced by Harry Sherman.

Republic Announces 58 Productions

Credits for Republic's 58 productions are:

LADY FROM NEW ORLEANS, a story by Beth Brown.

HIT PARADE OF 1941, a musical production.

SOLDIERS OF FORTUNE, a story by Richard Harding Davis.

THUNDER OVER ALASKA, a story of Alaska by Rex Beach.

FALSE WITNESS, a story with a small-town background, by Irving Stone.

STORM OVER INDIA, from a story by Richard Baker.

PUDDIN' HEAD, as a vehicle for Judy Canova.

GANGS OF KANSAS CITY, a gangster story by Jack Moffitt.

THE BIG BONANZA, a Peter B. Kyne story.

ROARING FORTIES, a story by Nat Faber.

MELODY RANCH, as a Gene Autry special production based on Autry's radio show.

DOWN MEXICO WAY, another Autry special which will include many radio stars in the cast.

THE IMPOSTER.

BARNYARD FOLLIES, a rural musical.

THE GIRL FROM FRISCO, a story by Medora Field.

BLACK BEAUTY, from the novel by Ann Sewell.

DOCTORS DON'T TELL, from the *Liberty* magazine story.

MEET THE MISSUS, a Higgins family production.

FRIENDLY NEIGHBORS, starring the Weaver Brothers and Elviry.

MOON OVER MULBERRY STREET, from the New York stage play.

TEN NIGHTS IN A BARROOM, a modernized version by William W. Pratt.

BOWERY BOY.

ARKANSAS JUDGE, as another vehicle for the Weaver Brothers and Elviry.

PETTICOAT POLITICS, starring the Higgins family.

NOTORIOUS LADY, based on an idea taken from newspaper headlines.

HONEYMOON ISLE, a story about the much publicized island off the coast of Florida.

OLD GRAY MARE, starring the Weaver Brothers and Elviry.

Four Series of Westerns

Gene Autry will star in six westerns:

OLD MILL STREAM
RIDE, TENDERFOOT, RIDE
VALLEY OF THE MOON
SONG AT TWILIGHT
UNDER FIESTA STARS
OLD FAITHFUL

(*Continued on following page*)

MUSICALS, WESTERNS AND SERIALS

(*Continued from preceding page*)

Roy Rogers will star in a series of eight Westerns.

Colorado	Custer's Last Stand
Border Legion	In Old Cheyenne
Young Bill Hickok	Sheriff of Tombstone
Robin Hood of the Pecos	Nevada City

In the "Three Mesquiteer" series, Bob Livington, Raymond Hatton and Duncan Renaldo will be seen:

Oklahoma Outlaws	Raiders of the Alamo
Arizona Skies	The Old Spanish Trail
Texas Trail Blazers	Code of the Desert
Phantom Raiders	
Gaucho of Eldorado	

A new series of westerns starring Donald 'Red" Barry, eight pictures in all:

Tulsa Kid	Wyoming Wildcat
Frontier Vengeance	Desert Bandit
Two Gun Sheriff	Kansas Cyclone
Texas Terror	Bad Man from Rio

RKO Gives Credits On 49 of 53

Credits for 49 feature productions, of RKO's announced 53, arranged according to story source are as follows:

Books

Kitty Foyle, starring Ginger Rogers in the Christopher Morley best-seller, from a screenplay by Donald Ogden Stewart and Dalton Trumbo, produced by David Hempstead.

Ariane Pretends, directed by Anatole Litvak, first of two productions starring Charles Boyer by Andre Daven and Nat Wachsberger in association with Harry Brandt.

Sister Carrie, Theodore Dreiser's story, will be produced by Robert Sisk. Sam and Bella Spewack are doing the screenplay.

Valley of the Sun, Clarence Budington Kelland's current *Saturday Evening Post* serial, adapted to the screen by Bartlett Cormack, to be produced by Robert Sisk.

Anne's House of Dreams, by L. M. Montgomery, to star Anne Shirley and Patric Knowles. Jack Hively will direct; Cliff Reid, produce.

Little Men, the Louisa May Alcott classic, to be produced by Gene Towne and Graham Baker. Kay Francis, Charles Winninger, Jack Oakie, Jimmy Lydon, Charles Esmond and Pamela Caveness are already in the cast to be directed by Norman McLeod.

Freckles, by Gene Stratton-Porter, to be produced by Cliff Reid with Joan Carroll and Jimmy Lydon heading the cast.

Laddie, another Gene Stratton-Porter story, to have Tim Holt and Joan Carroll as leads, direction of Jack Hively and production by Cliff Reid.

Plays

The Other Man, from a Pulitzer Prize play by Sidney Howard, to co-star Carole Lombard and Charles Laughton, with William Gargan and Harry Carey in support. Robert Ardrey is writing the screenplay. Directed by Garson Kanin and produced by Erich Pommer.

Two on an Island, starring Ginger Rogers in Aben Kandel's adaptation of the Elmer Rice Broadway success, to be produced by Erich Pommer.

Musicals

Too Many Girls, George Abbott's own production of his current season's Broadway musical success. The cast will include Lucille Ball, Ann Miller, Frances Langford, Desi Arnaz (from the original show), Ernest Truex and Marie Wilson. John Twist adapted the George Marion play, and the music and lyrics are by Richard Rodgers and Lorenz Hart.

FACSIMILE NEWSPAPER PUBLISHED AT FAIR

The New York Post *in cooperation with the Radio Corporation of America is publishing an experimental radio facsimile newspaper in the RCA exhibit at the New York World's Fair.*

Carrying the Post's *masthead, the facsimile newspaper is published daily in full view of visitors at the exhibit. A miniature front page, the paper measures* 8½ *by* 12 *inches per sheet and presents the outstanding news of the day in condensed form. A sheet is run off every* 10 *minutes, which is said to be more than twice as fast as could be done a year ago.*

Kay Kyser and his Kollege of Musical Knowledge will again star in a musical novelty feature produced and directed by David Butler. Cast will include Ginny Simm, Harry Babbitt and Sully Mason.

No, No, Nanette, Broadway musical with Vincent Youman's music, to star Anna Neagle under the production-direction of Herbert Wilcox. Books by Otto Harbach and Frank Mandel, lyrics by Harbach and Irving Caesar.

Sunny, the Charles Dillingham musical success with a Jerome Kern score, another starring vehicle for Anna Neagle, with Herbert Wilcox producer-director. Lyrics by Otto Harbach and Oscar Hammerstein II.

They Met in Argentina, a South American musical produced by Lou Brock, to have Maureen O'Hara, Gene Raymond, and Alberto Vila heading the cast.

Radio Properties

Dreaming Out Loud, brings to the screen the radio characters Lum and Abner (Chet Lauch and Norris Goff) in their first feature, with cast including Frances Langford, Frank Craven, Phil Harris and Robert Wilcox. Jack Votion and Sam Coslow are the producers (Voco Productions) with Harold Young directing. Barry Trivers and Robert Andrews, authors of the original story, collaborated with Howard Green on the screenplay. Sam Coslow composed the title song.

Li'l Abner, syndicated comic strip and radio serial by Al Capp, will provide the story for the first feature to be made by Vogue Productions with Lou Ostrow, production executive.

Series

Dr. Christian, starring Jean Hersholt as the benevolent physician of River's End, will be continued with three scheduled for production by Stephens-Lang. William Stephens is producer.

Scattergood Baines, Clarence Budington Kelland's character in American Magazine serials and on the radio will be presented in three features by Jerry Brandt and Charles Ford.

Originals

The Saint series, starring the Robin Hood detective character created by Leslie Charteris, now in its second series, will be carried on with three pictures. The first is "The Saint's Vacation."

The Devil and Miss Jones, an original Norman Krasna story, to star Jean Arthur for Frank Ross-Norman Krasna, Inc., with the former as producer.

Mr. and Mrs. Smith, an original by Norman Krasna, to star Carole Lombard, with a male start to be selected.

Tom, Dick and Harry, an original story starring Ginger Rogers, to be directed by Garson Kanin and produced by Robert Sisk.

Not Quite a Gentleman, an original by Garret Fort, to star Charles Laughton with Elsa Lanchester and Lucille Ball in featured support. Louis Bromfield will make the screen adaptation and Erich Pommer will produce. Ronald Colman will be starred in a feature for 1940-41 by the newly-formed United Producers Corp., which William Hawks heads.

John Citizen, U.S.A., is the title of the first starring vehicle of Orson Welles, who will appear in two productions.

Three Girls and a Gob will star Maureen O'Hara in the vehicle which will mark Harold Lloyd's debut as a producer. Grover Jones is writing the original story.

Passport to Life, with a screenplay by Dorothy Parker and Alan Campbell, will present Cary Grant. Robert Sisk will produce; Garson Kanin will direct.

Blood Will Tell, a love story with the $100,000 Santa Anita Handicap as the background, will be filmed entirely in Technicolor with David Butler as producer-director. James Edward Grant and James Kern will do the screenplay.

The Ramparts We Watched, first full-length feature produced by the March of Time, inspired by a story by Major George Fielding Eliot. Produced by Louis de Rochement and directed by Thomas Orchard.

Novelties

The Villain Still Pursued Her, will be presented by Harold Franklin with a cast including Anita Louise, Alan Mowbray, Buster Keaton, Joyce Compton, Richard Cromwell, Franklin Pangborn and Charles Judels, and directed by Edward Cline.

How to Meet a Man, novelty-surprise feature, produced by Gene Towne and Graham Baker.

Other Features

Debutantes, Inc., with Kay Francis and James Ellison and produced by Cliff Reid.

Men Against the Sky, with a cast headed by Richard Dix, Kent Taylor, Edmund Lowe and Wendy Barrie in a Howard Benedict production, directed by Leslie Goodwins.

When I Grow Up, with Jimmy Lydon, to be produced by Howard Benedict.

I Married a Cheat will offer Anne Shirley in a dramatic role under the direction of Boris Ingster. Lee Marcus will produce.

Show Business, an original story of the Broadway stage with Alan Mowbray and Donald MacBride in the Broadway producer roles they recently created in "Curtain Calls." Producer Howard Benedict promises one additional feature with the Mowbray-MacBride combination.

Lord Epping Entertains and Lord Epping Out West will co-star Leon Errol and Lupe Velez. Cliff Reid will produce and Leslie Goodwins direct.

Wagon Train is announced as the first of six vehicles that will introduce Tim Holt as a Western star. His support will include Ray Whitley and his Cowboy Band as well as the famous horse "Ginger."

Twentieth Century-Fox Announces 52

Titles and credits for 40 of the 52 productions planned by Twentieth Century-Fox are:

Brigham Young, described as "one of the biggest productions in Twentieth Century-Fox history," now before the cameras with a cast composed of Tyrone Power, Dean Jagger,

ORIGINALS, NOVELS, BIOGRAPHIES

(Continued from opposite page)

Linda Darnell, Jane Darwell, Mary Astor, John Carradine, Vincent Price, Brian Donlevy, Ann Todd and Fuzzy Knight. Henry Hathaway will direct the story of the Mormon leader by Louis Bromfeld.

THE GREAT COMMANDMENT, a spectacle "parallelling the happenings of today, as it relates the drama of a crushed and helpless people, during the days of Christ, and their desperate attempts to throw off the hated Roman yoke." Tyrone Power will star.

DOWN TO THE SEA IN SHIPS, drama of whaling days, with an all-star cast.

THE GREAT PROFILE, gleaned from the front pages of newspapers, in which Adolphe Menjou will be in the title role.

I MARRIED A NAZI, expose of life in the Third Reich in which the American wife of a disciple of Hitler is the storm center.

THE RETURN OF FRANK JAMES, to be produced in color, will have Henry Fonda in the title role.

ELSA MAXWELL'S PUBLIC DEB NO. 1, story of a spoiled daughter of the rich, which will have a cast headed by Brenda Joyce, George Murphy, Mischa Auer, Ralph Bellamy, and Maxie Rosenbloom. Gregory Ratoff will direct.

DOWN ARGENTINE WAY, a Darryl Zanuck color feature, a musical with a South American background. Carmen Miranda, South American songstress, will have one of the leads.

YOUNG PEOPLE, already in production with Shirley Temple, Jack Oakie, Charlotte Greenwood, George Montgomery and Arleen Whelan in the cast. Allan Dwan is directing.

FIFTH AVENUE, an adaptation of a new novel, "Manhattan Holiday," by Polan Banks, a Zanuck production.

Additional Stories

Other stories from which the 52 features will be chosen include the following:

HOW GREEN WAS MY VALLEY, Richard Llewellyn's novel.
FOR BEAUTY'S SAKE, by Clarence Budington Kelland.
WESTERN UNION, a Zane Grey novel.
BROOKLYN BRIDGE
THE CALIFORNIAN.
ONE MAN ARMY.
SONG OF THE ISLANDS.
THE KHYBER PASS.
BROTHERS.
RED CROSS NURSE.
DOWN ON THE WABASH.
YESTERDAY'S HEROES.
SHADOWS IN THE SNOW.
HUDSON'S BAY COMPANY.
BELLE STARR.
Irving Berlin's SAY IT WITH MUSIC.
Louis Bromfield's MARCHING AS TO WAR.
TOO MUCH FOR ONE MAN.
STEINMETZ, THE WIZARD.
COMRADE STALIN.
SUN VALLEY.
THE GREAT AMERICAN BROADCAST.
UNCENSORED.
HIGHWAY 66.
MISS PILGRIM'S PROGRESS.
DANCE HALL.
BREACH OF DISCIPLINE.
FALLING STAR.
STRANGE BEDFELLOWS.
THE BRIDE WORE CRUTCHES.

13 UA Producers To Make 22

The 13 United Artists producers and the 22 pictures they will make are:

CHARLES CHAPLIN:
PRODUCTION NO. 6, a satire on modern dictatorships now in the final stages of editing and to be released shortly. Chaplin will star in the picture.

SAMUEL GOLDWYN:
THE WESTERNER, dramatizing the period in which Judge Roy Bean and Lily Langtry were leading figures in the Southwest. Gary Cooper is the star, with a cast headed by Walter Brennan, Fred Stone and Doris Davenport. William Wyler is directing.

ALEXANDER KORDA:
THE THIEF OF BAGDAD, produced in color with a cast headed by Sabu. William Cameron Menzies is associate producer.
WOMANHUNT, starring Vivien Leigh, based on the novel "Gone to Earth," by Mary Webb.
LADY IN THE DARK, starring Merle Oberon with Melvyn Douglas.

DAVID O. SELZNICK:
TWO PRODUCTIONS, to be made from a number of stories now under consideration.

WALTER WANGER:
FOREIGN CORRESPONDENT, an Alfred Hitchcock production, with Joel McCrea and Laraine Day.
THE LONG VOYAGE HOME, a John Ford production from the play by Eugene O'Neill. The cast includes John Wayne, Thomas Mitchell and Mildred Natwick. John Ford is directing.

EDWARD SMALL:
THE CORSICAN BROTHERS, from the novel by Alexander Dumas.

HAL ROACH:
ROAD SHOW, a comedy based on the Eric Hatch novel with songs by Hoagy Carmichael.
NIAGARA FALLS, a comedy-romance featuring John Hubbard, Carole Landis and Billie Burke.
TOPPER RETURNS, a follow-up of the Thorne Smith novels featuring Roland Young and Billie Burke.
THE UNHOLY HORDE, with Lon Chaney, Jr., directed by Richard Wallace.
BROADWAY LIMITED, comedy-romance with Victor McLaglen and Victor Mature.

SOL LESSER:
Sol Lesser will follow his first film for United Artists release, "Our Town," with another, title and cast of which are to be announced shortly.

ERNST LUBITSCH:
Early announcement will be made of Ernst Lubitsch's 1940-41 production for United Artists release, to be presented by Sol Lesser.

DAVID L. LOEW and ALBERT LEWIN:
FLOTSAM, from the new novel by Erich Maria Remarque, starring Fredric March and directed by John Cromwell.
NIGHT MUSIC, based on the new play by Clifford Odets.

JAMES ROOSEVELT:
James Roosevetl will open his career in an independent production "Pot O' Gold," suggested by the radio program. Horace Heidt's orchestra will appear.

RICHARD ROWLAND:
CHEERS FOR MISS BISHOP, based on the novel by Bess Streeter Aldrich.

GABRIEL PASCAL:
MAJOR BARBARA. Wendy Hiller and Robert Morley are in the leads.

THEATRES TO SHARE EXCHANGE AWARD

Bernard Kreisler, Universal branch manager in Washington, D. C., has allocated part of the money received when the branch won second place in Universal's recent "W. A. Scully sales drive," for awards to exhibitors dating the most Universal product in June, July and August.

Universal Details 58 of 59 Films

Credits for all but one of the 59 promised by Universal are:

TWO DEANNA DURBIN PICTURES, to be produced by Joe Pasternak and directed by Henry Koster.
BACK STREET, from the novel by Fannie Hurst; screenplay by S. K. Lauren.
THREE FRANK LLOYD PRODUCTIONS.
WHEN THE DALTONS RODE, with Walter Pidgeon, Kay Francis, Brian Donlevy, Robert Stack, Andy Devine and Broderick Crawford; to be directed by George Marshall from the story by Emmett Dalton and Jack Jungmeyer.
AN IRENE DUNNE PRODUCTION.
TWO MARLENE DIETRICH PRODUCTIONS: SEVEN SINNERS, based on Ladislaus Fedor's story and directed by Tay Garnett, and COUNTESS OF NEW ORLEANS, both to be produced by Joe Pasternak.
W. C. FIELDS in THE BANK DICK, to be directed by Eddie Cline.
A CHARLES BOYER PRODUCTION, GLAMOUR, based upon Edna Ferber's story, to be produced by Joe Pasternak and directed by Henry Koster.
RIVIERA, starring Allan Jones, with an original score by Jerome Kern and from the novel by Earl Derr Biggers; Leonard Spigelgass associate producer.
A LITTLE BIT OF HEAVEN, starring Gloria Jean, with Helen Parrish, Robert Stack and Lewis Howard; to be produced by Joe Pasternak and directed by Richard Wallace; screenplay by Grover Jones.
STRAIGHT FROM THE HEART, starring Gloria Jean, with Robert Cummings, Nan Grey, Butch and Buddy (the "Cyclone Kids" from "The Under-Pup").
A WILLIAM SEITER PRODUCTION, now in preparation.
ONE STARRING BOB BURNS AND MARTHA RAYE.
TRAIL OF THE VIGILANTES, Montana days with historical basis.
A GEORGE MARSHALL PRODUCTION.
TIGHT SHOES, story by Damon Runyon.
THE RITZ BROTHERS in one picture, a Mayfair production. Jules Levey to produce.

Two for Baby Sandy

TWO BABY SANDY PRODUCTIONS, SANDY'S DAY OUT and BUTCH MINDS THE BABY, the last-named by Damon Runyon.
VICTOR MCLAGLEN in MODERN MONTE CRISTO, with John Loder, Anne Nagel, Philip Dorn and Cecil Kellaway; to be directed by Harold Schuster; associate producer, Marshall Grant.
TWO HUGH HERBERT PICTURES, WHO'S CRAZY NOW? and SLIGHTLY TEMPTED. In the cast of the latter are Johnny Downs, Peggy Moran, Elizabeth Risdon and George Stone. Lew Landers will direct; Ken Goldsmith, associate producer.
THE INVISIBLE WOMAN, to be directed by Joe May; Burt Kelly, associated producer.
THE ANDREWS SISTERS in ARGENTINE NIGHTS. Albert S. Rogell will direct.
THE BLACK CAT, comedy-horror version of Edgar Allan Poe's story.
THE DEAD END KIDS and THE LITTLE TOUGH GUYS, together, in two, GIVE US WINGS, and FIGHTING STOWAWAYS. Ken Goldsmith, associate producer.
BORIS KARLOFF and BELA LUGOSI in THE MONSTER OF ZOMBOR.
MOONLIGHT IN HAWAII.
The balance of the 42 pictures will be "Marquee

(Continued on following page)

PLAYERS, WRITERS AND DIRECTORS

(*Continued from preceding page*)

Productions," to be selected from the following properties:

SAN FRANCISCO DOCKS
STREETS OF CAIRO
BLACK PEARLS
RAGTIME COWBOY JOE
THEY DANCE IN HAVANA
WILDCAT OF PARIS
RHAPSODY IN STRIPES
THE ACQUITTAL
DUST BOWL
GHOST PATROL
MARGIE

Seven Arlen-Devines

The seven pictures starring Richard Arlen and Andy Devine are:

TALL TIMBER.
LEATHER PUSHERS (from the stories by H. C. Witwer).
SOUTH OF THE AMAZON.
SKY HAWKS.
THE WRECK OF THE ZARAGO.
THE RETURN OF THE SHEIK.
NORTHERN LIGHTS.

They will be directed by Christy Cabanne with Ben Pivar, associate producer.

Seven with Johnny Mack Brown

The seven Johnny Mack Brown starring pictures with Fuzzy Knight and the new stunt-girl find, Julie Duncan, are:

SON OF ROARING DAN.
MAN FROM CHEYENNE.
FORGOTTEN VALLEY.
CALGARY STAMPEDE.
MARSHAL LAW.
VIGILANTE.
THE LARIAT KID.

Associate producer is Joseph G. Sanford.

Warners To Have 50, With Two Specials

Warner Brothers has announced 50 features. Credits for 38 are:

THE STORY OF KNUTE ROCKNE, starring Pat O'Brien under direction of Lloyd Bacon. Filmed in part at South Bend, Ind., this will be released early in the fall, based on a script by Robert Buckner.

CITY FOR CONQUEST, starring James Cagney and Ann Sheridan, from the novel by Abem Kandel, to be directed by Anatole Litvak.

THE STORY OF JOHN PAUL JONES, another James Cagney vehicle. Clements Ripley is the author of this story of the American naval commander.

NO TIME FOR COMEDY, based on the S. N. Behrman play. James Stewart, Rosalind Russell and Charles Ruggles head the cast, directed by William Keighley.

THE AMAZING STORY OF SERGEANT YORK. Sergeant York will be technical adviser on the picture.

THE LOST BATTALION, about the First World War, from the book by Thomas M. Jackson and Fletcher Pratt.

CAPTAIN HORATIO HORNBLOWER, starring Errol Flynn in C. S. Forester's yarn of the sea.

HONEYMOON FOR THREE, from the Broadway comedy by Allan Scott and George Haight, to star Fred MacMurray and Olivia de Havilland.

MR. SKEFFINGTON, based on the book, "Elizabeth," to star Bette Davis.

SANTA FE TRAIL, an original, with Errol Flynn, as a successor to "Dodge City" and "Virginia City."

HIGH SIERRA, starring Paul Muni, based on the novel by W. R. Burnett.

CALAMITY JANE, starring Bette Davis.

THE CONSTANT NYMPH, from Margaret Kennedy's novel and Basil Dean's stage adaptation, with Errol Flynn and Merle Oberon.

FOUR MOTHERS, a sequel to Fannie Hurst's "Four Daughters" and "Four Wives," with the same cast: Priscilla, Rosemary and Lola Lane, Gale Page, Jeffrey Lynn, Claude Rains, Frank McHugh, May Robson.

HOBLITZELLE'S PLAN TO "HELP THE ALLIES"

Last week 25,000 persons attended a "Help-The-Allies" rally at Fair Park, Dallas, where the Texas Centennial was held and heard speakers present resolutions to do everything in that direction short of war. These were adopted and sent to the national government. Prominent among sponsors of the rally was Karl Hoblitzelle, president of the Interstate circuit.

Some weeks ago Mr. Hoblitzelle conceived an idea for an anti-fifth column picture to be shown in his theatres which was adopted by the March of Time and now is in the making. More than a year ago Mr. Hoblitzelle and John Moroney, legal counsel for the circuit, prepared a film on the bill of rights which was shown all over the circuit.

Presently a Star Spangled Banner film is being shown at the start of every show in every one of the nearly 150 theatres of the circuit. The film, with suitable scenes depicting the words of the national anthem, resolves itself into a community sing at each show.

Plans are now underway for a Kate Smith "God Bless America" short which is to succeed the Star Spangled Banner film.

KING'S ROW, from Henry Bellamann's novel of a small American town.

THE FABULOUS THIRTIES, original by Mark Hellinger.

DANGER SIGNAL, based on the romance by Phyllis Bottome.

JUPITER LAUGHS, starring Errol Flynn in A. J. Cronin's play.

THE MAN FROM FLEET STREET, Edward G. Robinson, in a drama of the career of Julius Neuter, now in production under the direction of William Dieterle, with a cast including Edna Best, Otto Kruger, Eddie Albert, Dickie Moore.

THE HOUSE ON THE HILL, Somerset Maugham's story in Redbook Magazine.

THE MALE ANIMAL, adapted from the stage play by Elliott Nugent and James Thurber.

JANUARY HEIGHTS, based on Polan Bank's novel.

Historical Novel

QUIETLY MY CAPTAIN WAITS, based on Evelyn Eaton's novel of old and New France, which has been selected as the Literary Guild Book-of-the-Month for June. This will be one of the most elaborate Warner Bros. productions of 1940-41.

THEY DIED WITH THEIR BOOTS ON, starring James Cagney, based on Thomas Ripley's story of Wes Hardin.

MONTANA, based on C. B. Glasscock's "The War of the Copper Kings," the story of Augustus Heinze.

STUFF OF HEROES, by Harold Titus, which appeared in the American Magazine.

SHANGHAI, by Somerset Maugham. Errol Flynn will star.

FIESTA IN MANHATTAN, starring John Garfield in Charles Kaufman's novel.

THE FULL LIFE, from Katalin Gero's Hungarian novel.

THE WOMAN BROWN, from the play by Dorothy Cumming McNab.

FOOTSTEPS IN THE DARK, a mystery, based on the London stage play that was adapted by Jeffrey Dell and Bernard Merivale from a Hungarian play by Ladislaus Fodor.

THE WEAK LINK, from Allen Wood's Broadway comedy.

THE FRONTIER DOCTOR, scheduled for Paul Muni, based on Urling C. Coe's life.

THIEVES FALL OUT, from the stage play by Alice MacKenzie and John Hayden.

TUGBOAT ANNIE SAILS AGAIN, by Norman Reilly Raine, with Marjorie Rambeau, Alan Hale, Ronald Reagan and Jane Wyman.

THE DEALER'S NAME WAS GEORGE, from Ketti Fring's story of New Orleans, to star George Raft.

HAPPINESS, from the story by Mildred Cram which appeared originally in Ladies' Home Journal.

SAM COLT, TRIGGER MAN, from an original by Michael Simmons.

Warners' "All This" At Radio Music Hall

Warner Brothers' feature, "All This, and Heaven, Too" will open at the Radio City Music Hall July 4th. Though the picture's showing at other houses in key cities has induced special higher price and showing policies, it was said that the Music Hall's regular policy would be maintained.

The premiere of the picture on Thursday, June 13th, at the Carthay Circle, Hollywood, drew $1,000 more than the opening of "Gone With the Wind," Dave Fred, house manager, reported. A special corps of 200 police handled a crowd of 15,000.

The picture is scheduled to open next Thursday at the Orpheum, New Orleans, at a three-a-day policy with $1 the top price for evening reserved seat.

Heidt and Giveaway Two Weeks at Loew's

Loew's State in New York, first theatre to play Horace Heidt and a tiein with his "Pot o' Gold" air giveaway, continued the act this week for a second week. Heidt's airshow has been attacked by exhibitors as unfair competition.

The engagement advertises a giveaway of $100 to any person attending the performance Tuesday night when his name is called on the $1,000 Tums stomach-pill radio broadcast, the broadcast requiring the person whose name is selected to be at home when the telephone rings announcing his selection. If the individual is not at home he does not get the $1,000.

In connection with the Heidt show at Loew's, Stella Unger had the orchestra leader on the air Wednesday night on her "Your Hollywood Newsgirl" program over WEAF in New York.

Drop Foreign Films

The Art Cinema, managed by Gabe Rubin, has discontinued its foreign film policy because of lack of product.

'Democracy' Film Pressure Group Fades, Dissolves

Film Audiences for Democracy is dead. Its voice, "Film Survey," has also expired.

"Lack of support, lack of funds" were the reasons, according to Edward Kern, formerly its executive secretary and onetime a publicity agent for foreign pictures.

According to Mr. Kern, the organization, which was formed of two pressure groups, the Associated Film Audiences, and Films for Democracy, "always operated on a shoestring" and never received sufficient money from the groups, most of them "liberal" and some of them "red," from whom it expected support.

Film Audiences for Democracy was not "red," Mr. Kern insisted, this week, recalling the charges made by MOTION PICTURE HERALD and *Motion Picture Daily* that its support indicated a Communist bias—charges never disproved by the organization or by its president Dr. Henry Pratt Fairchild, of New York University.

Mr. Kern was found a-gardening at his home in Manhattan. He is currently resting.

What the organization "accomplished," Mr. Kern claimed, is this: that it stopped production by Twentieth Century-Fox of "Siege of the Alcazar"—"and we were called Reds then," he said; that it created an audience for Walter Wanger's "Blockade"—and "if it hadn't been for us, the picture would have been a flop;" that it forced Paramount News to issue its picture of the Chicago "Memorial Day Massacre;" and that it made Paramount's "Our Leading Citizen" a "terrible flop."

Associated Film Audiences was the forerunner of the group Mr. Kern recalled. It began in 1937 publishing "Film Survey." He was chairman and "did all the work;" the list of prominent "liberal" educators and writers on the executive committee were "sympathizers," Mr. Kern indicated.

Films for Democracy and Associated Film Audiences merged in May, 1939, becoming Film Audiences for Democracy.

The latter had been formed several months earlier, with impressive fanfare, an imposing list of educators and writers, several of them supporters of Soviet Russia's "industrial democracy." It was going to make pictures with "social content;" it would "portray America truthfully." It would use Hollywood talent with similar viewpoint; and it would finance the pictures with the help of the educators, the writers and many more whom it would approach.

By the time of the merger, the production plans were dropped. Samuel Rodman, its executive secretary, and reputed Leftist campaigner, became "part" of the new group, but dropped active participation. Dr. Henry Pratt Fairchild, of New York University, its chief, became president of the merged group. Dr. Ned H. Dearborn, of the old group and also of New York University, went to the executive committee of the new. Dr. Robert KP. Speer, of the old, became treasurer of the new group.

Films for Democracy, which was going to produce several pictures a year, became in the new setup an expansion of the Associated Film Audiences. The group "merely hoped," Mr. Kern says, to point out to the several hundred possibly sympathetic club, church and labor organizations it had listed for mail approach—that certain pictures were "harmful to labor," "reactionary," etc., and hoped that, with their audience support and financial support, it could carry on, and also show the producers the "right way."

Mr. Rodman, the one time secretary, not to be found in New York this week, was said to be in Arlington, Va., where it was indicated he had some sort of "government job." Arlington is a U. S. Naval wireless center.

Films for Democracy and Associated Film Audiences, at the outset, received voluble approval in certain quarters in the industry and also drew support from motion picture departments of certain New York newspapers, Leftist magazines and radical groups generally.

Actors' Ban Proposed For Benefit Shows

A proposal that performers earning less than $100 weekly be banned from giving free services at benefits in New York has been submitted by the Theatre Authority to the actor unions. The move is designed to prevent the excessive appearances at benefits of night performers and musical comedy choruses. The rule is now enforced in Chicago.

A Theatre Authority committee, composed of Jean Hersholt, representing the West Coast authority, Alan Corelli, executive secretary of the Authority, and Blanche Witherspoon, executive secretary of the American Guild of Musical Artists, this week met in New York with Mrs. O. H. P. Belmont to discuss aid by performers for the American Red Cross.

Phonovision Public Show

Phonovision, "nickel-in-the-slot-movie" industry being promoted by Frank Orsatti, Hollywood talent agent, and Sam Sax, former Warner executive, displayed its machines to the public for the first time at Jack Dempsey's Broadway Restaurant, New York, on Wednesday evening. Mr. Sax, using the old Edison Studio, in the Bronx, is expected to begin production of special shorts for Phonovision shortly with "name bands," among whom are reported to be Abe Lyman's, Clyde McCoy's, and Ozzie Nelson's. The company's offices are at 1 East 54th Street, New York City.

306 Loses Injunction

The New York projectionists' local, 306, lost an injunction suit against the Paradise Pictures Corporation, operators of the Belmont Theatre, in that city, when New York Supreme Court Judge Carroll G. Walter ruled on Tuesday that the corporation was not a member of the Independent Theatre Owners Association of New York, and that, hence, the association's contract with the local did not bind the corporation.

The judge also vacated a temporary injunction gained by the union in 1937.

U. S. Release for "Convoy"

Michael Balcon, English producer who made "A Yank at Oxford" for MGM and has been producing for Associated British, will send his most recent film, "Convoy," to the United States. Releasing details have not been completed.

Summer Closings Delayed Pending Receipts Trend

Summer closing schedules for the most part have been held up pending study of box-office trends resulting from the expected war industrial developments in the next few months. Because of the national preparedness program factories which have been idle may be operating again shortly for armaments and other supplies, it is expected.

Circuit Plans

Paramount and Warners will follow their usual practice of closing several houses for the season, it was said, but the specific situations are still being studied. Loew's does not plan to close any of its New York City theatres but still has the out-of-town situation under consideration.

RKO will close six theatres for the Summer as compared with seven last year. The Alden, in Jamaica, L. I., will remain open, while the Orpheum, Kansas City; Palace, Chicago; Colonial, Dayton; Albee, Providence; Shubert, Cincinnati, and Strand, Syracuse, will be closed.

The Brandt circuit will close seven houses more than last year, Harry Brandt, head of the circuit, said, but he did not reveal the exact number. More than half of the nine theatres in New Jersey, Staten Island and Brooklyn which comprise the Rosenblatt-Welt circuit will be closed for the Summer season, Leon Rosenblatt, said. An executive of the Century circuit, New York, said that business was off but that no closings were scheduled.

Six Bronx houses of Consolidated Amusement Enterprises will be closed, Laurence Bolognino, circuit head, said. They are the Avalon, Fleetwood, Oxford, Ascot, Kingsbridge and Jerome. The Cocalis circuit has closed the Empire, Rahway, N. J. This theatre operates on a weekend policy during the Winter. The Wilson, Brooklyn, a Randforce house, has been closed. On the other hand, the Playhouse in Lake Mahopac, N. Y., a former legitimate stage theatre, will be reopened with a film policy.

No Canadian Closings

There has been no intimation of the closing of any theatre in Canada for the Summer although the few legitimate houses have been darkened as usual.

There is no indication that theatres are to be closed in New Orleans. Using air-conditioning, exhibitors there are ignoring weather conditions, although some houses on the Mississippi Gulf Coast are planning longer daily operating hours for vacations.

In Atlanta, the Capitol, Lucas & Jenkins unit, has dropped vaudeville for the Summer, continuing with two features. The Roxy also is abandoning stage shows for the season, adopting a policy of second run films. The Paramount is expected to close.

John Danz's Roosevelt theatre in Seattle has been closed for the Summer; the first time in several years that any downtown Seattle theatre has suspended operations. Quiet business, booking difficulties and union demands are said to be responsible.

The Franklin in Thompsonville, Conn., has closed. Warners usually close the Tremont, Ansonia and the Circle, South Manchester, Conn., but no date has been set.

The Quimby and Grand, Zanesville, Ohio, units of the Schine circuit, recently acquired from Zanesville Theatres, Inc., have closed for the Summer. The three other Schine houses in Zanesville will remain open.

The Pantage, Birmingham, a Welby house, has closed for the Summer, as is customary.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

All This and Heaven Too

(Warner Brothers)

Nineteenth Century Tragedy

Twice on Thursday of last week "All This and Heaven Too" went on trial before Hollywood witnesses in no mood to be entertained. An afternoon audience of press representatives depressed by a series of films featuring European oppression lost itself in this tale of 1847-48 and wept with Bette Davis. An evening audience no less and possibly more affected by contemporary wars and rumors of wars duplicated the scriveners' reaction.

One hundred and forty minutes long, $1,850,000 wide, this Warner Brothers production of Rachel Field's real-life novel represents the Burbank studio in an "all out" display of might. Previewed, premiered and publicized on a scale matching its production budget, the picture is a challenge to box office apathy.

Of Miss Davis' performance it is being said, as usual, that her portrayal entitles her to yet another Academy Award. Of Barbara O'Neil's enactment of the secondary feminine role similar comment is heard. Charles Boyer, who has somewhat less than opportunity for exercise of his romantic talent and is dead of his own hand following commission of a murder before the picture ends, is being called more actor and less matinee idol than previously, while others in the large cast are receiving praises of the kind which translate into cash money through the wicket.

Miss Field's story, vouched for as an authenic account of incidents in the life of her great-aunt, concerns the experiences of a French governess who entered the home of a member of King Louis Philippe's peerage (Paris, 1847) and took charge of his four children, neglected by their mother because of an emotional barrier which had arisen between her and their father. The children turned to the governess for mothering and their father was as strongly attracted. The frustrated mother made the lives of both intolerable by persecution and espionage, finally tormenting the husband into a rage in which he kills her. Political conditions impelled the King's cabinet to seek exoneration of the guilty man through forcing him to testify that his relationship with the governess had been illicit—extenuation in that area and era—since in saving him they might save themselves, but he declined to do so, finally committing suicide as a way out for both.

Hal B. Wallis, executive producer, with David Lewis as associate, set a new high for his studio in the number of sets erected for the picture, which required 67. Casey Robinson, who wrote the screen plays of "Dark Victory" and "The Old Maid," put Miss Field's book into film format. Anatole Litvak, who directed Mr. Boyer in "Mayerling" and "Tovarich," turned in here a work pronounced by Hollywood experts superior to these.

Previewed at the Carthay Circle theatre, Hollywood, on the day when Paris fell and to an audience depressed by these tidings and others but made to forget them momentarily in rapt and often tearful appreciation of the picture.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Hal B. Wallis, executive producer. David Lewis, associate producer. Anatole Litvak, director. Screen play by Casey Robinson. Book by Rachel Field. Photographed by Ernie Haller. Edited by Warren Low. P.C.A. certificate No. 6089. Running time, when seen in Hollywood, 140 minutes. Release date, June 28, 1940. Adult audience classification.

CAST

Henriette Deluzy Desportes	Bette Davis
Duc de Praslin	Charles Boyer
Henry Martyn Field	Jeffrey Lynn
Duchesse de Praslin	Barbara O'Neil
Louise	Virginia Weidler
Madame LeMaire	Helen Westley
Pasquier	Walter Hampden
Broussais	Henry Daniell
Pierre	Harry Davenport
Charpentier	George Coulouris
Marechal Sebastiani	Montague Love
Miss Haines	Janet Beecher
Isabelle	June Lockhart
Berthe	Ann Todd
Raynald	Richard Nichols
Abbe Gallard	Fritz Leiber
DeLangle	Ian Keith
Mlle. Maillard	Sibyl Harris
Dr. Louis	Edward Fielding
Rebecca Jay	Mary Anderson
Emily Schuyler	Ann Gillis
Helen Lexington	Peggy Stewart
Gendarme	Victor Kilian
Madame Gauthier	Mrs. Gardner Crane

Tom Brown's School Days

(RKO-Radio)

Scholastic Comedy Drama

Thomas Hughes' novel depicting in terms of one boy's experiences the introduction of student government at Rugby by Dr. Thomas Arnold in the early 19th Century has been produced by Gene Towne and Graham Baker with fidelity to place and period, yet in such manner as to make the boys seem as so many young men from the state university. A mixed audience invited to a preview of the film at Los Angeles Ambassador theatre found it extraordinarily satisfying screen material and said so in unaccustomed unanimity when it was over and lights went up.

In common with no other boys' school picture, save "Boys' Town," which it resembles in no other particular, this production has earnestness and character development rated above prankery and sports as scholastic objectives. It is tinctured with no romantic campus caperings nor is war or other external element dragged in to create a hoopla finale. On the contrary, it presents a spectacle of prep school students learning by trial and error, by discipline and resistance, to be men. It has strength, depth and power.

Sir Cedric Hardwicke as the head master and Jimmy Lydon as "Tom" dominate the acting department with Freddie Bartholomew, Billy Halop and Hughie Green close up. Direction is by the British Robert Stevenson, making his American debut, from a screen play written by Walter Ferris and Frank Cavett in Collaboration with the producers. The production measures up to its title in every respect.

Previewed as above noted.—W. R. W.

A "The Play's the Thing" production. Produced by Gene Towne and Graham Baker. Released by RKO Radio Pictures. Director, Robert Stevenson. From the book by Thomas Hughes. Adaptation and screen play, Walter Ferris, Frank Cavett, Gene Towne and Graham Baker. Additional dialogue, Robert Stevenson. Musical score, Anthony Collins. Associate producer, Donald J. Ehlers. Director of photography, Nicholas Musuraca. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate, L. P. Williams. Montage, Douglas Travers. Costumes, Edward Stevenson. Set decorations, Darrell Silvera. Sound, Richard Van Hessen and James G. Stewart. Film editor, William Hamilton. Assistant director, Sam Ruman. Technical director, Ian Fulton Rugby. P.C.A. Certificate No. 6121. Release date, undetermined. Running time, when seen in Hollywood, 81 minutes. General audience classification.

CAST

Dr. Arnold	Sir Cedric Hardwicke
East	Freddie Bartholomew
Tom Brown	Jimmy Lydon
Mrs. Arnold	Josephine Hutchinson
Flashman	Billy Halop
Sally	Polly Moran
Walker	Hughie Green
Squire Brown	Ernest Cossart
Old Thomas	Alec Craig
Effie	Gale Storm
Old Grimey	Barlowe Borland
Coachman	Forrester Harvey
Farmer Jenkins	Leonard Willey
Old Brooke	Ian Fulton
Digges	Charles Smith
Tadpole	Dick Chandler
Leyton	Paul Matthews
Sidney	John Collum
Westcott	Harry Duff

Queen of the Mob

(Paramount)

Melodrama

The third picture to be based on J. Edgar Hoover's book, "Persons in Hiding," Paramount's "Queen of the Mob" parallels closely at least part of the real life of the late and notorious "Ma" Barker, who spawned a gang of criminals. In this the chief character is "Ma Webster," played by Blanche Yurka, noted stage actress, in her second motion picture role. Her first was some years ago in the "Tale of Two Cities." "Ma Webster," her three sons and another criminal are shown throughout the picture robbing banks, kidnapping for ransom, murdering and alternately fleeing from justice, while her fourth son, who never engaged in any of her criminal activities, lives a quiet life with his wife and child.

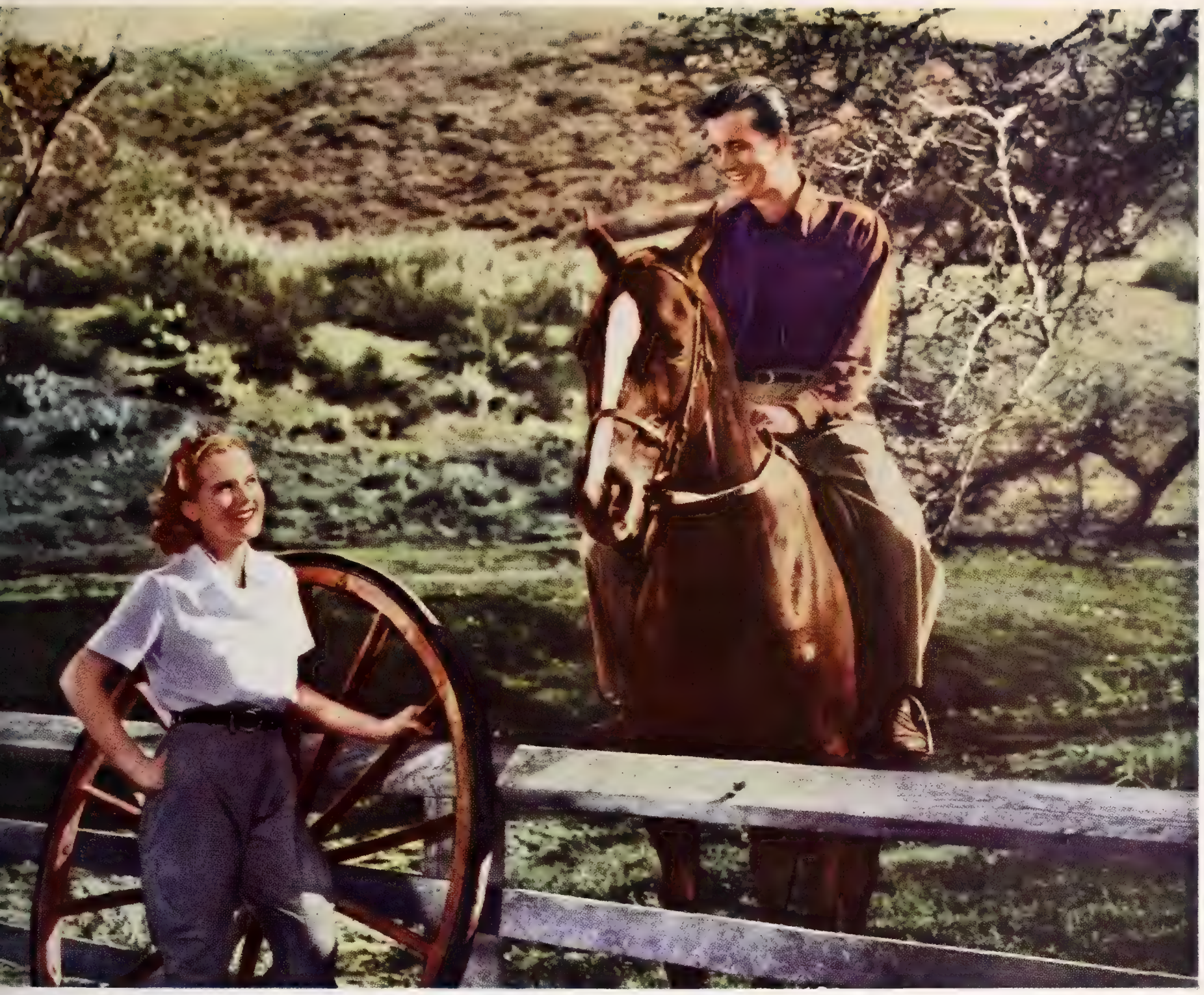
The efficiency of the FBI in tracing down the criminals is carefully and methodically told, and the criminals are slain with the exception of "Ma," who is taken alive.

Supporting Miss Yurka are Ralph Bellamy and Jack Carson as G-Men, Richard Denning, James Seay, Paul Kelly and William Henry as her sons, Jean Cagney, J. Carrol Naish, Hedda Hopper, Billy Gilbert and others.

Horace McCoy and William R. Lipman wrote the screenplay and James Hogan directed this Edward T. Lowe production.

Previewed at Paramount theatre, Los An-

(*Continued on page* 50)







Greater than Kentucky!

DARRYL F.
ZANUCK'S
production of

MAHYI



in

TECHNICOLOR!

DARRYL F. ZANUCK'S
production of

MARYLAND

IN TECHNICOLOR!

with

WALTER BRENNAN
FAY BAINTER
BRENDA JOYCE
JOHN PAYNE
CHARLIE RUGGLES
HATTIE McDANIEL
MARJORIE WEAVER

Directed by
HENRY KING

Associate Producer Gene Markey • Original Screen Play by Ethel Hill and Jack Andrews



The romance, beauty, tradition of a proud State! Headstrong young love! The hit star of "Kentucky"! The kerchiefed Mammy of "Gone With The Wind"! Eight Academy Award Winners! The colorful fox hunt! The spectacular Steeplechase climax! What more could your boxoffice ask?

20th CENTURY FOX

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"He Stayed for Breakfast"	Director: Alexander Hall.	Loretta Young, Melvyn Douglas, Eugene Pallette, Una O'Connor, Alan Marshal.	Shooting
"Five Little Peppers at School"	From the book by Margaret Sidney. Screen play, Harry Rubuas. Director: Charles Barton.	Edith Fellows, Dorothy Ann Seese, Dorothy Peterson, Charles Beck, Tommy Bond, Bobby Larson, Victor Kilian, Helen Brown, Emory Parnell, Pierre Watkin, Ronald Sinclair.	Shooting
"So You Won't Talk"	Director: Edward Sedgwick.	Joe E. Brown, Frances Robinson, Vivienne Osborne, Joe Downing.	Shooting
METRO-GOLDWYN-MAYER			
"Escape"	From the novel by Ethel Vance. Director: Mervyn LeRoy.	Norma Shearer, Robert Taylor, Nazimova, Felix Bressart, Conrad Veidt, Bonita Granville, Edgar Barrier, Albert Basserman, Elsa Basserman.	Shooting
"The Bad Man of Wyoming"	Director: Richard Thorpe.	Wallace Beery, Ann Rutherford, Marjorie Main, Lee Bowman, Paul Kelly, Joseph Calleia, Bobs Watson.	Shooting
"Dulcy"	Director: S. Sylvan Simon.	Ann Sothern, Ian Hunter, Reginald Gardiner, Billie Burke, Roland Young, Lynne Carver, Jonathan Hale, Dan Daily, Jr.	Shooting
"Golden Fleecing"	Original, Lynn Root, Frank Vinton, John Santo. Director: Leslie Fenton.	Lew Ayres, Rita Johnson, Virginia Grey, Richard Carle, Spencer Charters, Nat Pendleton, Leon Earle, Marc Lawrence, Lloyd Nolan.	Shooting
MONOGRAM			
"Kid Reporters"	Director: Bob McGowan.	Jackie Moran, Marcia Mae Jones, George Cleveland, Henry Hall, Mary Carr, Buddy Swann, Marcelle Ray.	Shooting
"Boys of the City"	Screen play, William Lively. Director: Joe Lewis.	Bobby Jordan, Leo Gorcey, Vince Barnett, "East Side Kids", Dave OBrien.	
NEUFELD PRODS.			
"Billy the Kid Outlawed"	Director: Peter Stewart.	Bob Steele, Louis Currie, Al St. John.	Shooting
PARAMOUNT			
"Rhythm on the River"	Director: Victor Schertzinger.	Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant.	Shooting
"Victory"	From the novel by Joseph Conrad. Director John Cromwell.	Fredric March, Betty Field, Margaret Wycherly, Fritz Feld, Sig Rumann, Rafaelo Ottiano.	Shooting
"The New Yorkers"	Director: Preston Sturges.	Dick Powell, Ellen Drew, Raymond Walburn, William Demarest, Alexander Carr.	Shooting
REPUBLIC			
"Sing, Dance, Plenty Hot"	Director: Lew Landers.	Johnny Downs, Ruth Terry, Billy Gilbert, Vera Vague, Lester Matthews, Elizabeth Risdon, Mary Lee, Claire Carlton, Cyril Thornton, Dorothy White.	Shooting
"Everybody's Happy"	Director: Gus Meins.	James, Lucile and Russell Gleason, Lois Ranson, Tommy Ryan, Harry Davenport, Eric Blore.	Shooting
"The Tulsa Kid"	Director: George Sherman.	Don "Red" Barry, Noah Beery, Sr., Luana Walters, George Douglas, David Durrand, Snowflake, Charles Thomas, Charles Murphy.	Shooting
RKO RADIO			
"Laddie"	From the novel by Gene Stratton Porter. Screen play, Bert Granet. Director: Jack Hively.	Tim Holt, Joan Carroll, Virginia Gilmore, Spring Byington, Robert Barratt, Miles Mander, Esther Dale, Joan Brodell.	Shooting
"Stranger on the Third Floor"	Original and screen play, Frank Partos. Director: Boris Ingster.	Peter Lorre, John McGuire, Margaret Tallichet, Charles Waldron, Elisha Cook, Jr., Charles Halton, Ethel Griffies, Oscar O'Shea, Cliff Clark, Alex Craig, Otto Hoffman.	Shooting
"The Other Man" (tentative title)	From the Theatre Guild Play, "They Knew What They Wanted" by Sidney Howard. Adaptation, Robert Ardrey. Director: Garson Kanin.	Charles Laughton, Carole Lombard, William Gargan, Frank Fay, Harry Carey, Joe Berdnard, Janet Fox.	Shooting
TWENTIETH CENT.-FOX			
"The Return of Frank James"	Director: Fritz Lang.	Henry Fonda, Andrea Leeds, Jackie Cooper, J. Edward Bromberg, Henry Hull, Donald Meek, Eddie Collins, John Carradine, Charles Tannen, Ernest Whitman.	Shooting
"The Great Profile"	Director: Walter Lang.	John Barrymore, John Payne, Mary Beth Hughes, Gregory Ratoff, Anne Baxter, Willie Fung.	Shooting
"For Beauty's Sake"	Original, Clarence Buddington Kelland. Director: Shepard Traube.	Ted North, Marjorie Weaver, Glenn Hunter, Joan Davis, Ned Sparks, Isabel Jewell.	Shooting
UNITED ARTISTS			
"Captain Caution" (Hal Roach)	From the novel by Kenneth Roberts. Adaptation, Grover Jones. Director: Richard Wallace.	Victor Mature, Louise Platt, Robert Barrat, Andrew Toombes, Bruce Cabot, Leo Carrillo, Vivienne Osborne, El Brendel, Roscoe Ates, Bud Jamison.	Shooting
"Kit Carson" (Edward Small)	Original screen play, George Bruce. Director: George B. Seitz.	Jon Hall, Lynn Bari, Dana Andrews, Ward Bond, Harold Huber, Renie Riano, Clayton Moore, Raymond Hatton.	Shooting
"The Son of Monte Cristo" (Edward Small)	Screen play, George Bruce. Director: Rowland V. Lee.	Louis Hayward, Joan Bennett, George Sanders, Florence Bates, Clayton Moore.	Shooting
UNIVERSAL			
"Spring Parade"	Screen play, Bruce Manning, Felix Jackson. Original story, Ernest Marishke. Director: Henry Koster.	Deanna Durbin, Robert Cummings, Mischa Auer, Henry Stephenson, Butch and Buddy, Ann Gwynne, Edward Gargan.	Shooting
"When the Daltons Rode"	Screen play, Lester Cole, Stuart Anthony. From the book by Emmett Dalton, Jack Jungmeyer. Director: George Marshall.	Kay Francis, Randolph Scott, Brian Donlevy, Robert Stack, Andy Devine, Broderick Crawford, George Bancroft, Stuart Erwin, Frank Albertson, Mary Gordon, Dorothy Grainger.	Shooting
"Margie"	Original screen play, Scott Darling, Erna Lazarus. Directors: Otis Garrett, Paul Gerard Smith.	Tom Brown, Nan Grey, Cliff Edwards, Joy Hodges, Edgar Kennedy, Allen Jenkins, Eddie Quillan.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"City for Conquest"	From the novel by Aben Kandel. Screen play, John Wexley. Director: Anatole Litvak.	James Cagney, Ann Sheridan, J. Arthur Kennedy, George Tobias, Anthony Quinn, Donald Crisp, Frank Craven, Roscoe Karns.	Shooting
"Money and the Woman"	From a story by James M. Cain. Screen play, James M. Cain. Director: William K. Howard.	Jeffrey Lynn, Brenda Marshall, Henry O'Neill, Lee Patrick, John Litel, Roger Pryor.	Shooting
"The Letter"	From the play by W. Somerset Maugham. Screen play, Howard Koch. Director: William Wyler.	Bette Davis, Herbert Marshall, James Stephenson, Bruce Lester, Gale Sondergaard, Sen Yung, Tetsu Komai.	Shooting
"Tugboat Annie Sails Again"	Original, Norman Reilly Raine. Director: Lewis Seiler.	Marjorie Rambeau, Alan Hale, Ronald Reagan, Jane Wyman.	Shooting
"Ladies Must Live"	Director: Noel Smith.	Wayne Morris, Rosemary Lane, John Ridgely, Lee Patrick, Roscoe Karns, Phyllis Hamilton, Susan Carnahan, George Reeves, Dana Dale.	Shooting
"Flowing Gold"	Director: Al Greene.	Pat O'Brien, John Garfield, Frances Farmer, Dennis Morgan, William Marshall.	Shooting

REVIEWS OF FEATURES AND SHORTS

(*Continued from page* 44)

geles, to an audience which was tense throughout the running time at the gruesomeness of the story, the impact of the action and dialogue and the expertness with which the characterizations, especially Miss Yurka's, were delivered. —V. K.

Produced and distributed by Paramount Pictures. Director, James Hogan. Screen play, Horace McCoy and William R. Lipman. From J. Edgar Hoover's "Persons in Hiding". Film editor, Arthur Schmidt. Soundman, Harry Lindgren. Art directors, Hans Dreier and Ernst Fegte. Cameraman, Theodor Sparkuhl. P.C.A. Certificate No. 6023. Running time, 61 minutes. Release date, June 28, 1940. Adult audience classification.

CAST

Langham ..... Ralph Bellamy
Ma Webster ..... Blanche Yurka
George Frost ..... J. Carrol Naish
Ethel Webster ..... Jean Cagney
Bert Webster ..... William Henry
Charlie Webster ..... Richard Denning
Tom Webster ..... Paul Kelly
Mrs. Sturgis ..... Hedda Hopper
Eddie Webster ..... James Seay
Waring ..... Jack Carson
Caterer ..... Billy Gilbert
Pan ..... John Miljan
Edmonds ..... Paul Stanton
Billy Webster ..... Tommy Conley
Butler ..... Charles Moore
Auto Camp Proprietor ..... Raymond Hatton
Nurse (Bert's Baby) ..... Mary Treen
Doctor ..... Frank M. Thomas
Policeman ..... Ed Gargan
Santa Claus ..... Howard Mitchell

The Captain Is a Lady

(MGM)

Comedy Drama

Humor as provided in story and character delineation, sentiment and action are all to be found in full measure in this offering. One of the less pretentious screenplays on the MGM schedule, written by Harry Clork and based on the play by Rachel Crothers and the novel by Louis Forsslund, it sustained the interest of a preview night audience composed of regular theatre patrons as well as press and professional attendants.

The story is that of a retired sea captain who goes with his wife to live in a home for "Retired Ladies," his adventures there and the results of his actions undertaken to raise the money with which to procure a place in the home for his wife originally.

Action in full measure stems from scenes in which the captain's former ship is driven on a reef during a storm, and his efforts to get it off. Comedy comes from the characterizations of Helen Broderick, Billie Burke, Marjorie Main, Cecil Cunningham and Clem Bevans. Sentiment derives from the love demonstrated by the captain, enacted by Charles Coburn and his wife, seen as Beulah Bondi. Virginia Grey and Dan Dailey, Jr., provide romantic interest. Frederick Stephani produced with Robert B. Sinclair directing.

Previewed at Fox Wilshire theatre, Beverly Hills, to the reaction noted.—WALTER SELDEN.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Robert B. Sinclair. Producer, Frederick Stephani. Screen play, Harry Clork. Based on the play, "Old Lady 31", by Rachel Crothers and the novel by Louise Forsslund. Musical score, Bronislau Kaper. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Harry McAfee. Set decorations, Edwin B. Wallis. Wardrobe, Dolly Tree. Makeup, Jack Dawn. Director of photography, Leonard Smith. Film editor, Frank Hull. P.C.A. Certificate No. 6303. Running time, 65 minutes. Release date, June 21, 1940. General audience classification.

CAST

Captain Abe Peabody ..... Charles Coburn
Angie Peabody ..... Beulah Bondi
Mary Peabody ..... Virginia Grey
Nancy Crocker ..... Helen Broderick
Blossy Stort ..... Billie Burke
Perth Nickerson ..... Dan Dailey, Jr.
Abigail Morrow ..... Helen Westley
Sarah May Willett ..... Marjorie Main
Mrs. Homans ..... Cecil Cunningham
Samuel Darby ..... Clem Bevans
Roger Bartlett ..... Francis Pierlot

Anne of Windy Poplars

(RKO Radio)

Family Entertainment

Depicting, as did the book, the triumph of sweetness and light over malice and envy, Cliff Reid's presentation of the L. M. Montgomery novel of like title is in the mode and manner of the book. There has been no streamlining of the plot, no modernizing of story, and reliance is upon appeal to sentiment and emotion throughout. Subject and treatment are thus in contrast to most of contemporary product.

Anne Shirley, as "Anne Shirley," is persecuted by the "Pringle" family, social and civic overlords of Pringleton, where she goes to teach school. By persistent friendliness, consistent kindness to her persecutors and a general championship of the gentler virtues, she wins not only the community but the "Pringles" to her support during a school-year marked by a sequence of small incidents of large significance.

The direction by Jack Hively and the screen play by Michael Kanin and Jerry Cady are in consonance with the book from which the film is derived.

Previewed at studio.—W. R. W.

Produced and distributed by RKO-Radio. Executive producer, Lee Marcus. Producer, Cliff Reid. Director, Jack Hively. Screen play by Michael Kanin and Jerry Cady. Book by L. M. Montgomery. P.C.A. certificate No. 6199. Release date, June 28, 1940. Running time, when seen in Hollywood, 87 minutes. General audience classification.

CAST

Anne Shirley ..... Anne Shirley
Tony Pringle ..... James Ellison
Matey ..... Henry Travers
Gilbert Blythe ..... Patric Knowles
Jabez Monkman ..... Slim Summerville
Rebecca ..... Elizabeth Patterson
Catherine Pringle ..... Louise Campbell
Betty Grayson ..... Joan Carroll
Ernestine Pringle ..... Katherine Alexander
Kate ..... Minnie Dupree
Mrs. Stephen Pringle ..... Alma Kruger
Jen Pringle ..... Marcia Mae Jones
Hester Pringle ..... Ethel Griffies
Mrs. Morton Pringle ..... Clara Blandick
Stephen Pringle ..... Gilbert Emery
Morton Pringle ..... Wright Kramer
Boy ..... Jackie Moran

The Lone Wolf Meets a Lady

(Columbia)

"Mike Lanyard" Melodrama

The fabled "Mike Lanyard" of the Louis Joseph Vance stories is once again on the prowl in an entertaining melodrama. The plot is similar to previous "Lone Wolf" films, the story revolving around a necklace.

The cast is competent and contains many well known names. Jean Muir, after a period on the stage in the east and allied matters, is the girl in the case. Eric Blore plays "Lanyard's" butler again and most of the comedy is centered around him although Fred Kelsey, "Inspector Crane's" stooge, comes in for his share. The inspector is played by Thurston Hall. Also there are Victor Jory, Roger Pryor and Warren Hull.

Warren William as the central Vance character carries an air of being able to meet any situation and the audience responds with complete confidence in him. The direction has been ably handled and even though there are few suspects, and most of them are cleared before the climax, it is not until the actual denouement that most audiences will have guessed the right person.

Two murders are committed—Roger Pryor as "Pete Rennick" is the first and Victor Jory as "Clay Beaudine" is the second. Both sought to steal the necklace, which, incidentally, proves to be an imitation, a fact on which the plot depends.

Reviewed at the Globe theatre, New York. A fair size early afternoon audience were well disposed towards the film and laughed at Eric Blore at the right places.—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Producer, Ralph Cohn. Director, Sidney Salkow. Screen play by John Larkin. Story by Wolfe Kaufman and John Larkin. Based upon a story by Louis Joseph Vance. Assistant director, William Mull. Photography, Henry Freulich. Editor, Al Clark. Art direction, Lionel Banks. Sound, George Cooper. P. C. A. Certificate No. 6187. Running time, when seen in New York, 71 minutes. Release date, May 30, 1940. General audience classification.

CAST

Michael Lanyard ..... Warren William
Joan Bradley ..... Jean Muir
Jamison ..... Eric Blore
Clay Beaudine ..... Victor Jory
Pete Rennick ..... Roger Pryor
Bob Pennion ..... Warren Hull
Inspector Crane ..... Thurston Hall
Dickens ..... Fred A. Kelsey
Peter Van Wyck ..... Robert Emmett Keene
Mrs. Pennion ..... Georgia Caine
Arthur Trent ..... William Forrest
Rose Waverly ..... Marla Shelton
McManus ..... Bruce Bennett

Pop Always Pays

(RKO Radio)

Slapstick Farce

Reaching back to the pie-throwing school of farce for its comedy technique, "Pop Always Pays" features Leon Errol, Dennis O'Keefe, Adele Pearce, Walter Catlett and Marjorie Gateson. Indicative of the humor is the situation in which Mr. Errol sits on a pie.

The screen play by Charles E. Roberts, based on a story by Arthur Beckhard, concerns a business man who has promised his daughter's fiance $1,000 as soon as the latter has saved the same amount. Resultant complications follow, designed along humorous lines.

From the Lee Marcus side of the studio, the picture was produced by Bert Gilroy and directed by Leslie Goodwins.

Previewed at the RKO Hill Street Theatre, Los Angeles, where the audience reacted favorably for the most part.—W. S.

Produced and distributed by RKO Radio. Executive producer, Lee Marcus. Produced by Bert Gilroy. Directed by Leslie Goodwins. Screenplay by Charles E. Roberts. Original story by Arthur Beckhardt. Photographed by Jack Mackenzie. Film editor, Desmond Marquette. P.C.A. Certificate No. 6241. Release date, June 21, 1940. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST

Henry Brewster ..... Leon Errol
Jeff Thompson ..... Dennis O'Keefe
Edna Brewster ..... Adele Pearce
Tommy Lane ..... Walter Catlett
Mrs. Brewster ..... Marjorie Gateson
Murphy ..... Tom Kennedy
Mr. Oberton ..... Robert Middlemass
Mary ..... Effie Anderson
Hayes ..... Erskine Sanford

New Moon

(MGM)

MacDonald-Eddy

The second screen version of the operetta with music by Sigmund Romberg and book and lyrics by Oscar Hammerstein 2nd, Frank Mandel and Laurence Schwab, this stars Jeanette MacDonald and Nelson Eddy. In the 1930 version, also by MGM, Grace Moore and Lawrence Tibbett appeared in the leading roles.

Produced and directed by Robert Z. Leonard, the picture's cast includes, in addition to its stars, Mary Boland, H. B. Warner, George Zucco and Grant Mitchell. The screen play, by Jacques Deval and Robert Arthur, remains unchanged in basic outline from that of the original operetta of the young French aristo-

crat who renounces his claims to nobility in order to further the cause of the French Revolution in New Orleans, where he goes as a bond servant.

He helps other bond servants escape by capturing a vessel, with which they embark on a career as privateers. They capture a boat containing the young landowner, portrayed by Miss MacDonald, are wrecked and set up a new society on the island where they land.

Previewed at the Village Theatre, Westwood, where the familiar melodies and their rendition were well received, while some uneasiness was evident at the length of the film and its narrative subject matter.—W. S.

Produced by Metro-Goldwyn-Mayer. Distributed by Loew's, Inc. Produced and directed by Robert Z. Leonard. Based on the operetta with book and lyrics by Oscar Hammerstein, 2nd, Frank Mandel and Laurence Schwab, and music by Sigmund Romberg. Screen play by Jacques Deval and Robert Arthur. Musical direction, Herbert Stothart. Director of photography, William Daniels. Film editor, Harold Kress. P.C.A. certificate No. 6046. Running time, when seen in Westwood, 105 minutes. Release date, June 28, 1940. General audience classification.

CAST

Marianne de Beaumanoir.....Jeanette MacDonald
Charles.....Nelson Eddy
Valerie de Rossac.....Mary Boland
Vicomte Ribaud.....George Zucco
Father Michel.....H. B. Warner
Governor of New Orleans.....Grant Mitchell
Tambour.....Stanley Fields
Alexander.....Richard Purcell
Pierre Brugnon.....John Miljan
Guizot.....Ivan Simpson
Pierre.....William Tannen
Julie.....Bunty Cutler
Monsieur Dubois.....Claude King
Governor's Wife.....Cecil Cunningham
Maurice.....Joe Yule
Ship's Captain.....George Irving
Captain de Jean.....Edwin Maxwell
Guard on Ship.....Paul E. Burns
Monsieur de Piron.....Rafael Storm
Lady.....Winifred Harris
Commissar.....Robert Warwick

The Man from Tumbleweeds

(Columbia)

Western

Cleaning up an outlaw-infested town by forming a band of rangers hand picked from a state pen to do the cleaning is the rather odd twist to this original screen play by Charles Francis Royal. It is another in the "Wild Bill Saunders" series starring Bill Elliott and packs a lot of action into an hour's running time.

Elliott is the tall, lean and strong type of western star, fast on the draw and ready of fist that makes for plenty of fighting, but there is one angle that most directors overlook or ignore and that is the unchanged appearance of the combatants after a scrap. It is especially noticeable here, when, after what is meant to be a furious fist fight, the fighters emerge unscratched and breathing normally. An audience composed mostly of boys and men appeared to enjoy the fight, but ha ha-ed the unmussed fighters when it was over. Otherwise the picture is swiftly paced and pleased the customers.

Elliott is called upon to clean up the town of "Gas Light," which is under the domination of an outlaw named "Kilgore." He suggests to the governor of the state that prison inmates be used to form a "rangers" outfit under "Wild Bill's" leadership with a chance for parole as a reward. The governor agrees with the suggestion and the cleaning up process is started.

Reviewed at the Central theatre, New York, to reaction as noted above.—P. C. M., Jr.

Produced and distributed by Columbia. Directed by Joseph H. Lewis. Original screen play by Charles Francis Royal. Photography, George Meehan. Editor, Charles Nelson. Assistant director, Milton Carter. Sound, George Cooper. P. C. A. Certificate No. 6184. Running time, 59 minutes. Release date, May 2, 1940. General audience classification.

CAST

Wild Bill Saunders.....Bill Elliott
"Spunky" Cameron.....Iris Meredith
Cannonball.....Dub Taylor
Powder Kilgore.....Raphael Bennett
Lightning Barlow.....Francis Walker
Shifty Sheldon.....Ernie Adams
Honest John.....Al Hill
Slash.....Stanley Brown
Dixon.....Richard Fiske
Jeff Cameron.....Edward LeSaint

A Fugitive from Justice

(Warners)

Comedy-Melodrama

The story of "A Fugitive from Justice" deals with the efforts of an insurance company investigator to keep alive a gang leader who is insured for $1,000,000. The plot is complicated by the fact that the police want the leader, dead or alive, preferably dead, and that a rival gang chieftain, desirous of power and also of the insured man's girl friend, is out to murder him.

Roger Pryor is the investigator, aided by a dimwitted stooge, played by Eddie Foy, Jr. The cast includes Lucile Fairbanks, Sheila Bromley, Morgan Conway and John Gallaudet.

Alex Gottleib wrote the script from an original story by Leonard Neubauer. Terry Morse directed.

Previewed in a Hollywood projection room, where it was adjudged hilarious.—V. K.

Produced and distributed by Warner Brothers. Associate producer, Bryan Foy. Directed by Terry Morse. Screenplay by Alex Gottleib. From an original story by Leonard Neubauer. Assistant director, Russ Saunders. Dialogue director, Harry Seymour. Photographed by Arthur L. Todd. Art director, Stanley Fleischer. Edited by Thomas Pratt. P. C. A. Certificate No. 5763. Running time, when seen in Hollywood, 55 minutes. Release date, June 15, 1940. General audience classification.

CAST

Dan Miller.....Roger Pryor
Janet Martin.....Lucile Fairbanks
Ziggy.....Eddie Foy, Jr.
Ruby Patterson.....Sheila Bromley
"Julie" Alexander.....Morgan Conway
Lee Leslie.....Donald Douglas
Mark Rogers.....John Gallaudet
Mrs. Leslie.....Lottie Williams
Hinky-Dink.....Joe Devlin
Zorilla.....Stevan Darrell
Gorwin.....John Harmon
Murphy.....Robert E. O'Connor
Corkery.....Thomas Jackson
Gray.....Eddie Chandler
Partridge.....Ed Keane
Blake.....Willis Claire
Calhoun.....Gus Glasmire
Della.....Bernice Pilot

Passport to Alcatraz

(Columbia)

Spy Melodrama

With each day's headlines carrying news of sabotage and espionage in this and other countries Columbia has taken a timely screenplay by Albert DeMond and produced a still more timely spy melodrama dealing with the bogus passport racket used by foreign powers to smuggle their agents into this country.

As an indictment of the false passport racket which enables enemy aliens to enter the United States and conduct their espionage and sabotage activities "Passport to Alcatraz" presents Jack Holt as the investigator assigned to work with the government.

Worming his way into the confidence of the gang, "Hollister" attempts to learn who is the master mind behind the spy ring. After some melodramatic adventures the saboteurs are brought to justice.

Cecilia Calejo and Noah Beery, Jr., offer what little romance there is to the picture while Maxie Rosenbloom supplies the comedy relief. The picture was directed by Lewis D. Collins.

Reviewed at the Rialto theatre in New York where an afternoon audience, comprised mostly of men, watched with interest the developments of the plot.—George Spires.

Produced and distributed by Columbia. Based on an original screenplay by Albert DeMond. Lewis D. Collins, director. Carl Hiecke, assistant director. James S. Brown, Jr., director of photography. Dwight Cladwell, film editor. Music by Lee Zahler. Sound engineer, Tom Lambert. P. C. A. No. 6051. Running time, 60 minutes. Release date, June 6, 1940. General audience classification.

CAST

George Hollister.....Jack Holt
Ray Nolan.....Noah Beery, Jr.
Karol Roy.....Cecilia Callejo
Hank Kircher.....Maxie Rosenbloom
Leon Fenten.....C. Henry Gordon
Thomas Lindsey.....Guy Usher
Drexel Stuyvesant.....Clay Clement
Bogen.....Ivan Lebedoff
Bender.....Ben Welden
Reed.....Robert Fiske

The Carson City Kid

(Republic)

Rogers' Western

Roy Rogers is the titular gentleman of this bronco opus and the admirers of his versatility in or out of the saddle should be anxious to see his latest endeavors.

George "Gabby" Hayes offers his loquacious characterization of a frustrated sheriff and a surprise bit of casting has Bob Steele, usually found riding in the interest of law and order, offering "heavy" interference.

The "Kid" is on the hunt for the murderer of his brother and his sleuthing technique earns him the reputation of being a local bad man. The trail leads to the saloon headquarters of "Jessup" and the "Kid" palms himself off as a trigger man for the bar room baron. "Warren," who has been rolled in a crooked poker game, ransacks the "Jessup" safe, is caught and is about to be tried as the "Carson City Kid." The real "Kid" finds the safe loot, which contains evidence of "Jessup's" identity as the murderer of the "Kid's" brother, rescues "Warren," gets his man and also a bride.

Seen in New York at a preview showing for the trade press.—Joseph F. Coughlin.

Produced and distributed by Republic Pictures. Associate producer and director, Joseph Kane. Screen play, Robert Yost and Gerry Geraghty. Original story, Joseph Kane. Production manager, Al Wilson. Cameraman, William Nobles. Film editor, Helene Turner. Musical director, Cy Feuer. Songs, Peter Tinturin. P.C.A. Certificate No. 6336. Running time, when seen in New York, 57 minutes. Release date, June 27, 1940. General audience classification.

CAST

The Carson City Kid.....Roy Rogers
Gabby Whittaker.....George ("Gabby") Hayes
Lee Jessup.....Bob Steele
Scott Warren.....Noah Beery, Jr.
Joby.....Pauline Moore
Laramie.....Francis MacDonald
Harmon.....Hal Taliaferro

Prairie Law

(RKO)

Western

Fighting between cattle ranchers and homesteaders animates the plot of RKO's "Prairie Law," another of the George O'Brien western series. Supporting O'Brien, No. 4 western star in the Motion Picture Herald-Fame's poll of exhibitors, are Virginia Vale, Dick Hogan, J. Farrell MacDonald, Slim Whitaker, Cyrus W. Kendall, Paul Everton, Henry Hall, Monte Montague and Quen Ramsey.

Bert Gilroy and David Howard, who collaborated before on the series as producer and director, respectively, worked on this, with Doris Schroeder and Arthur V. Jones adapting the Bernard McConville story. Lee Marcus was the executive producer.

Previewed at the Capitol theatre, Glendale, where a Friday night audience received it restively.—V. K.

Produced and distributed by RKO. Executive producer, Lee Marcus. Produced by Bert Gilroy. Directed by David Howard. Screenplay by Doris Schroeder and Arthur V. Jones. Story by Bernard McConville. Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Associate, Lucius Croxton. Edited by Frederic Knudtson. P. C. A. Certificate No. 6231. Release date, June 7, 1940. Running time, when seen in Glendale, 60 minutes. General audience classification.

CAST

Brill.....George O'Brien
Priscilla.....Virginia Vale
Larry.....Dick Hogan
Sheriff Austin.....J. Farrell MacDonald
Silent.....Slim Whitaker
Pete Gore.....Cyrus W. Kendall
Judge Curry.....Paul Everton
Mr. Bramble.....Henry Hall
Abe Sully.....Monte Montague
Murph.....Quen Ramsey

Stranger Than Fiction, No. 77

(Universal)

Odd Odds-and-Ends

In this serving of odd and ends, the spectator will find a Louisville street car motorman, who grows long nails for a hobby, a ground keeper at the Oregon University, who has perfected a contraption to allow him to recline at

(Continued on following page)

(Continued from preceding page)

ease while manicuring the lawn, and a canine ball player. Other out of the ordinary exhibitions are the wax work miniatures, as practised by a mother and son from New Orleans and a visit to a Florida roadhouse, which is decorated throughout with bottle caps to execute some attractive and striking designs. The entire display should be a spot of interest and entertainment for any program.—Running time, nine minutes.

Going Places, No. 77
(Universal)
Dude Ranch Visit

The up and coming vacation enterprise, known as dude ranching, is the material for this newest Going Places miniature. The various bits of recreational activity in such a setting are inspected and include several colorful sequences from bronco busting to a barn dance festivity. The program is varied and is enhanced by some superlative glimpses of outdoor locations. The excursion should prove a refreshing item on any program and should cause a considerable increase in dude ranch business, if this sample of the life is any indication of the attractiveness of such a vacation.—Running time, 9 2/3 minutes.

The Naughty Nineties
(Universal)
Those Good Old Days

Old timers whose entertainment memory dates back to the original times for this musical resurrection of the good old days of the "naughty nineties," will find a great deal of sentimental amusement in this song and dance screen chromo. The younger set should like the historical piece also for there is enough comedy and modern talent, anachronistically included, to entice their interest. However, it is the rendition of the old time song favorites by a quartet of singing waiters that is the highlight.—Running time, 18 minutes.

Silent Wings
(RKO Pathe)
Sport of Gliding

The art of gliding, which was a step in the development of the modern aeroplane, has in recent years become an increasingly popular sport and the gliding contest held at Elmira, N. Y., annually attracts followers of the sport from all over the country. A Pathe camera crew has also gone to the gliding contest at Elmira as this subject attests. It is an interesting subject of the ingenuity of amateur sports enthusiasts in designing their streamlined kites and in the manner they handle them. Produced by Frank Donovan.—Running time, 9 minutes.

Stray Lamb
(RKO Pathe)
Reelism

Probably the best way to identify this subject is to call it a "cartoon" with live creatures, a lamb, St. Bernard dog, eagle and a mountain lion. The St. Bernard is the protector of the lamb but in the moment when the dog's back is turned the eagle swoops down and carries the lamb to its eyrie. The dog follows and rescues the lamb only to be faced with an attack by a "hungry" mountain lion. The lion, however, disappears up the mountain in lieu of fighting and the dog carries the lamb safely back home. It is an unusual subject.—Running time, 10 minutes.

Information Please, No. 11
(RKO Pathe)
Questions and Answers

The guest expert in this number of the series is Christopher Morley, whose novel "Kitty Foyle" has been a best seller for some time. He joins with the regular board of John Kieran, Franklin P. Adams and Oscar Levant in answering all but two of the questions propounded by Clifton Fadiman. The two muffs are credited to Mr. Morley for failure to correctly distinguish a cheese and to Mr. Kieran for a mistaken title of a piece of music.—Running time, 10 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of June 15

CAPITOL
The Flag Speaks.....MGM
Stuffie .....MGM
Feature: Edison, the Man....MGM

CRITERION
The Timid Pup.....Columbia
The Flag Speaks.....MGM
Silent Wings .....RKO Radio
Feature: Gangs of Chicago..Republic

MUSIC HALL
March of Time, No. 11
(U. S. Navy—1940).....RKO Radio
Feature: Our Town.....United Artists

PARAMOUNT
Argentina .....Paramount
Playmates from the Wild...Paramount
Onion Pacific .....Paramount
Feature: The Way of All Flesh .....Paramount

RIALTO
Aqua-Rhythm .....Paramount
Act Your Age.....RKO Radio
Feature: Passport to Alcatraz.Columbia

ROXY
Washington Parade, No. 3
(Inside the F.B.I.).....Columbia
Rover's Rescue .....20th Cent.-Fox
Feature: The Doctor Takes a Wife .....Columbia

STRAND
Spills for Thrills.....Vitaphone
Crosscountry Detours .....Vitaphone
Feature: Brother Orchid....Warner Bros.

The Chewin' Bruin
(Vitaphone)
Looney Tune Interlude

This is a tall tale spun from Looney Tune lore about a great, big bear which is just crazy about chewing tobacco. Well, sir, this bruin fairy fable reports the adventure of an old trapper who goes out on the hunt and has his most trouble keeping the bear bait from snatching his rough-cut. The huntsman finally bags his prey but according to the finale it would seem that, even when mounted, the stuffed bruin head can roll a mouthful and expectorate it with deadly aim. The entire pen and ink fantasy is conjectured in such good spirits that even the ladies, who have definite aversions to the masculine practice of tobacco chewing will find this animal demonstration of the vice most entertaining.—Running time, seven minutes.

South of the Boudoir
(Columbia)
Charley Chase Comedy

Charley Chase, in another of his series of two-reel comedies, gets into the usual trouble. In this he invites the boss to the house for supper. When his wife refuses to cook the dinner Charley sends to the restaurant for a dinner and has a waitress pose as his wife. Numerous complications ensue, especially when his real wife walks into her own home as the guest of the boss. Neither Charley, his wife nor the waitress reveal their true relationship to the boss until matters become so complicated that the truth comes out.—Running time 18½ minutes.

The Egg Hunt
(Columbia)
Color Cartoon

"The Egg Hunt" is a satirical cartoon of a professor with a cockney accent giving a motion picture lecture of his adventures while searching for a dinosaur egg in Asia. Of course his dialogue and the pictures on the screen continually differ leaving the audience as bewildered as the subject.—Running time, 7½ minutes.

Boobs in the Woods
(Columbia)
Andy Clyde Comedy

Slapstick comedy is the keynote of Andy Clyde's latest venture in two-reel subjects. Andy is fired from his job when his brother-in-law insults the boss. A vacation trip is planned with Andy doing all the work while the domineering relation gives the orders. The hunting trip nearly ends fatally with Andy's life constantly at stake due to the negligence of his partner.—Running time, 16 minutes.

Cradle of Champions
(Paramount)
Sportlight

A sport subject in the Grantland Rice Sportlight series uses the theme of catch-'em-young to develop future champions. First shown is a troop of mounted Boy Scouts going through their routines; next, a visit to a leading preparatory school where physical education is a requisite of all students. Here, from the smallest boys in the school, all play football until they graduate. Track events and skiing clubs for children are also shown.—Running time, ten minutes.

Wimmin Is a Myskery
(Paramount)
Popeye Cartoon

For the many people who wonder what wedded bliss would be like for Popeye and Olive Oyl Max Fleischer has turned out a revealing subject. Olive dreams of being Popeye's wife until her four sons enter the picture. All look like Popeye and employ every means to dismantle the house. The next morning when Popeye calls to lead Olive up the aisle she flatly and definitely refuses.—Running time, seven minutes.

Cinderella's Feller
(Vitaphone)
Juvenile Boy Meets Girl

The fairy tale classic of boy meets girl, lass loses slipper, etc., is recast or rather cast down to juvenile proportions and this moppet rendition of fictional romance is recounted charmingly. The youngsters keep faith with the spirit and matter of the courtship myth. "Cindy" is still the household drudge, who is transformed into a ravishing beauty through the magic of the good fairy. The ball runs off according to tradition with the renovated slavey wowing the prince until the fatal tolling of the midnight hour breaks the charm. However, the royal swain is smitten hard and hunts up his dream lady through the clue of her discarded slipper. The finale finds the pair united to pursue a fairy tale future of living happily ever after. Juanita Quigley, a plump but pleasing little miss, and Scotty Beckett, a self assured youngster, play the love leads. During the course of the royal ball, a round of talented juvenile singing and dancing entertainers is displayed. Gay coloring in keeping with the idyllic mood of the fable and some sprightly musical numbers combine to add considerable sparkle to the kiddie cutups. Adults will be enchanted by the youngsters, especially an unidentified sprite in a rabbit costume, and the younger element in the audience will more than likely draw vicarious enjoyment from the proceedings.—Running time, 19 minutes.

THE HOLLYWOOD SCENE

Production Up

Production went up this week, as France fell, with eight films finished and 12 started compared to the five and nine of the week before. Shooting were 48, four more than in the previous period, and 27 were being prepared and 79 edited, against the 31 and 73 of last week.

The week's tabulation:

COMPLETED

M-G-M
Boom Town

20TH FOX
I Married a Nazi
Charlie Chan in the Wax Museum
Ghost of the Cisco Kid

UNIVERSAL
Junior G-Men
The Mummy's Hand

WARNERS
No Time for Comedy
River's End

STARTED

M-G-M
Dulcy
Golden Fleecing

MONOGRAM
Boys of the City

RKO
Untitled Laughton-Lombard

REPUBLIC
Everybody's Happy
The Tulsa Kid

EDWARD SMALL (UA)
Son of Monte Cristo

20TH FOX
For Beauty's Sake

WARNERS
Tugboat Annie Sails Again
Ladies Must Live
Flowing Gold

SIG NEUFELD
Billy the Kid Outlawed

Two short subjects were completed and the same number started.

▽

One of the few magazines ever put out personally by a motion picture star or featured player, to give news of his activities to his fans, is being published by Smiley Burnette, film companion of Gene Autry, No. 1 cowboy star in the MOTION PICTURE HERALD-FAME poll of exhibitors.

Burnette, who does right well on personal appearance tours of his own, puts out an eight page paper, called "The Westerner," which ties in his affairs, those of Autry, news of Republic studio activities, and of Burnette fan clubs.

Now preparing for its third edition, the publication, a monthly one, is edited by Albert Ardmore, the deep voiced comedian's publicity man, and published nominally by the Smiley Burnette Enterprises, headed by W. R. Mattox, executive manager.

Issue No. 2 contains news of Burnette's northwest personal appearance tour, a review of Republic's "Gaucho Serenade," in which Autry and he appear, as well as comments on other Republic product, personal correspondence from "Frog" to fan club members, a "pen pal" corner, some ads and a contest in which readers are asked to tell what photographs of Burnette are associated with what Republic pictures.

Done in a breezy style, the magazine has met with instant acclamation from Burnette and Autry fans, according to Ardmore.

Now comes a new honor to Burnette. This week he was elected "honorary mayor" of Studio City, where his enterprises headquarter. He succeeds to the gavel held for four years by Hugh Herbert, also of the films, and takes his place with Autry, Andy Devine, Bob Burns and other "mayors" of valley communities.

▽

Hollywood's film and radio stars are mobilized to present a two hour program Saturday (June 22) over all of the stations in Los Angeles and vicinity, for the benefit of the Red Cross.

From an auditorium in Hollywood, where seats were on sale from $100 to $1, the program will be broadcast via telephone lines to stations around Los Angeles.

All radio stars and film-radio stars are mobilized to present their best from 9 to 11 p.m. P. S. T., the time of the program.

Seventeen stations, members of the Southern California Broadcasting Assn., will participate in the show, largest local hookup ever to be accomplished. Many stations in Central and Northern California, as well as Oregon and Washington, are expected to pick up the broadcast.

The Red Cross expects to obtain $25,000 from sales of seat tickets, in addition to listener donations.

▽

The biography of Dr. Ephraim MacDowell, pioneer surgeon of the early nineteenth century, will be produced by MGM with James Stewart in the lead role, the studio has announced. Gene Fowler has been engaged to write the scenario and shooting is scheduled to start in the fall.

▽

Harry Sherman, producer of the Hopalong Cassidy series of westerns, for Paramount, said this week that he would increase the runing time of the series, effective with 1940-41 product. Time will be 70, instead of 60 minutes.

HOLD IT!

Cameras have finally started turning on the long promised Oron Welles production at RKO!

News to this effect was announced somewhat wildly over the weekend by RKO's publicity department.

But it was only camera testing for a role. Ruth Warrick, of St. Joseph, Mo., was being tested by Mr. Welles for a role in "Citizen Kane".

The young woman is 23, a graduate of the University of Kansas City, has never appeared before motion picture cameras but has toured in midwestern stock companies.

SONJA LEVIEN has been given a new long term contract by MGM.

ROBERT STEVENSON will direct "Kitty Foyle" for RKO.

LOU HARRIS has received the post of assistant to CLIFF LEWIS in charge of Paramount studio advertising.

BLANCHE YURKA has been set for a role in "Escape" at MGM.

LEWIS MILESTONE is assigned to direct "Mr. Pinkie" for RKO.

MIRIAM HOPKINS and GEORGE BRENT are to be co-starred in Warners' "The Lady with Red Hair."

MARGARET LINDSAY and ALLAN JONES are to appear in Paramount's "There's Magic in Music."

MARGARET SULLAVAN will star in "Night Music," second of the Loew-Lewin films for United Artists.

TOM REED will write the screen play of "The First Trigger Man" for Warners.

JOAN BENNETT and LOUIS HAYWARD will co-star in "The Son of Monte Cristo" for Edward Small Productions.

BETTE DAVIS and CHARLES BOYER are to be co-starred in "The Gamblers" at Warners.

H. BRUCE HUMBERSTONE is to direct "Touchdown" for Paramount.

NORMAN REILLY RAINE is working on the screen play of "The Lost Battalion" for Warners.

MAX BRAND has started work on an original "Tarzan" script for MGM.

WAYNE MORRIS and ROSEMARY LANE will co-star in "Ladies Must Live" for Warners.

GENE SOLOW has been assigned to write the screen play of "The Whispering Cup" for Warners.

ROBERT PIROSH and DON HARTMAN are working on the screen play of "Road to Zanzibar" for Paramount.

Holding Chaplin Stills

Publications of stills from Charles Chaplin's forthcoming "Production No. 6" will be withheld voluntarily by *Liberty* and *Look* magazines, officials of those publications informed Charles Schwartz of Schwartz & Frohlich, counsel for Mr. Chaplin, last weekend, after disclosing that a number of stills were in their possessions. The magazines agreed not to publish the stills before obtaining Mr. Chaplin's permission or until such time as the pending action against *Life* has been decided. A preliminary injunction restraining *Life* from publishing the stills was granted by the federal court last week.

DeMille Collection Exhibited

A late addition to the 1940 San Francisco Fair is Cecil B. DeMille's $200,000 private collection of motion picture souvenirs, historical pieces and miscellaneous curios, placed on display in the Los Angeles building. In addition to working scripts of 64 DeMille epics, the group includes souvenirs of some of his films.

Malvern To Produce Six

Paul Malvern will produce four "Mister Wong" pictures and two Jack London stories for Monogram.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

OUR MANAGER'S ROUND TABLE department of exploitation has received much of merit in the line of press agentry from managers in the field for Twentieth Century-Fox's "Lillian Russell," but little so delectable as the "Lillian Russell" dinner put on in the Maine Woods Room of the Old Bookbinders Restaurant on Walnut Street in Philadelphia, a duplicate of the dinner given for Lillian Russell by the fabulous "Diamond Jim" Brady in the very same room in 1905, and supervised by the same Jack Griffin who was *maitre d'hotel* of Bookbinders for the original dinner of 35 years ago.

In 1905, and in 1940, they had canapees a la Russe and Creme Vichyssoise, and Crab Flakes a l'Americaine Dessosse, flamble a la Diamond Jim. Then steaming Lobster au Butter Sauce, with Colossal Asparagus sauce Maltaise and Potatoes Bookbinder, and Medaillon de Foie Gras with real Champagne Jelly, and Salade d'Endives et Mache, Brandied Peaches a la Lillian Russell, flambees au kirsch, Petit Fours, Friandises, Cafe des Princes, Amantillado Sherry, Neilly Prat Cinzano, Dubonett, Meursault Gauite d'or 1926, Chateau Mouton Rothschild 1925, Champagne Charles de Cazanove Grand, Vin Monarque 1928. All of which boils down to FOOD!

The dinner at Bookbinders was in observation of the Stanley-Warner campaign for the opening of "Lillian Russell" at the Stanley theatre. Participants testified that it upheld the grand reputation of Diamond Jim as *the* feeder of the day. His reputation reached its height at his dinner for America's "No. 1 Glamour Girl" of 1905 theatricals. She was the original "Ooomph Girl" of the Movies.

Behind the guest-of-honor place at the 1940 Bookbinders' dinner sat the 1940 press agents' idea of a "reincarnated" Lillian Russell, in the person of Miss Martha Schoeninger, of Philadelphia and thereabouts. Behind the beauteous Miss Schoeninger, on the wall, rested the huge picture of La Russell that used to hang in the green room of the local Keith's theatre, where the actress was playing, when Diamond Jim drove from Broadway for his Bookbinders' "Lillian Russell" dinner.

Nellie, her friends called her out in her native Iowa, where she was born as Helen Leonard. On Broadway, Nellie (Helen) Leonard, now stage-named Lillian Russell, glittered with diamonds and rubies, from her $3,900 pink corsets, to her $1,900 gold-plated and emerald-studded bicycles for her Central Park pedaling, to chinchilla coats that cost upwards of $30,000, $200 negligees and $700 lacy fringes—all figures were supplied by Stanley-Warner-Fox Philadelphia exploitation managers, and were not certified, at least by us.

Twentieth Century-Fox's Lillian Russell, of course, is Alice Faye, and the publicity says they shrunk Alice from a normal 26-inch waist to 20 inches, by means of whalebones, to match the hour-glass Lillian's midriff, adding that the studio supplied Alice with two "rats" to build up a pompadour strong enough to support the voluminous hats worn by the original Lillian.

"Miss Russell," they added, "married four times in her wanderings. That was two too many times for puritanical Hollywood. Miss Faye must get by with Don Ameche and Henry Russell," the publicity adding the World War I note that, "During the World War she enlisted 10,000 U. S. Marines."

Danton Walker reports an item which belongs to the Department of Unintentional Humor, being a New York World's Fair announcement that "a model cathedral made from 50,000 burnt matches" will be exhibited on "Bright Idea Day for Children," June 29th.

▽

On the day, last Monday, when Marshal Petain, gravely and sorrowfully called for capitulation to Hitler, the Paramount foreign department in New York had just received word from Australia telling of the opening in Sydney of their motion picture, "French Without Tears."

▽

Hollywood's Robert Montgomery is coming back from the war, for his art, after 22 days of ambulance driving and having his picture taken. Says he had a lot of narrow escapes.

▽

What's this we hear about Charlie Chaplin's "million-dollar" "Dictator" motion picture burlesque of Hitler being reshaped to include a prelude explaining, "It's all in fun"?

▽

Bill Chambliss had to take Monday off from his regular duties as Fox home office press agent, in order to fly a big Navy bomber up to Canada for delivery to the Allies. The ship was one of 50 U. S. Navy bombers turned over.

▽

NBC's home radio studios in New York have an "Official Separator of Stiff-Bosomed Dress Shirts and Shiny Bald Heads." Sound waves bounce all over the place when they hit stiff-bosomed dress shirts, causing quite a reverberation for the sensitive microphone. Bald-headed men are shockingly poor at absorbing sound, while hirsute individuals will tangle up the most athletic sound wave.

When a radio studio audience arrives to sit in at a broadcast, the "Official Separator of Stiff-Bosomed Dress Shirts and Shiny Bald Heads," unknown, of course to the arriving audience, directs some of each to the left, some to the right, scattering them about the studio to get a balance.

There's not much future in the job, though.

▽

A LETTER:

RKO PALACE THEATRE,
BROADWAY and 47th STREET,
NEW YORK CITY.

Dear Sir:—

Undoubtedly you have heard of marriages being perform on stages of local movie theater's. I am a young man of twenty two years of age, and would like to get married. Due to financial difficulties and other difficulties it has been very hard to get together a few dollars to get married.

The girl that I am engaged to has to go through the same task like myself. Also, she is Irish. I am sure you would like to see two people get a fresh start in life by having a wedding performed on your stage.

My girl and I are swell dancers—maybe—after we are married, we could go in show business. If I don't hear from you within a week, I am going to write to Loew's State up the street.

Respectfully yours,
(Signed) Irving .....

"The Silent Call" is not a motion picture, but it is for motion pictures.

E. S. Brawble, out in Highland Park-Detroit, Michigan, has a gadget that sends a message flickering to the seat of a doctor in the audience who is wanted, or sends a message for the same purpose to the seat of a dentist, a nurse, fireman, policeman or city official, to a teacher or other professional person. The patron carries the theatre's "courtesy card," and he simply notifies the ticket seller or manager on arriving at the theatre of his presence in the showhouse.

▽

And then there's the story from *Gringoire*, Paris, sent over here from what was "Film Row," about the obituary inserted in a German paper by the son of an octogenarian. "Pray for the soul of Ernest Muller whom God has called to a better world," read the memorial notice.

Next day the son was arrested for criticizing the government.

▽

Apropos of the devastated French countryside these days comes a suggestion from the title of Warner Brothers' production, "All This and Hitler, Too."

▽

In view of Hollywood's production of long films of several hours running time, like MGM's "Gone With the Wind" and Warner's new "All This and Heaven Too," John J. Dougherty, health educational guidance director of the American Schools Association, gives some rules for viewing these extra-long pictures with a maximum of comfort:

Do not eat a heavy meal.
If you can shake off your shoes, do so.
Don't wriggle—sit straight.
Do not lean on your neighbor's arm rest.
Do not wear a tight collar.
Take a brisk walk in the air before entering the theatre.
Clasp *your* hands occasionally.
Don't hesitate to cross your legs.
If you can close your eyes for a few seconds without missing any action on the screen, do so.

▽

Theatre box office employees of Halifax, Nova Scotia, are handling four kinds of currencies these days and nights. French and English money are circulation liberally from the officers and sailors of the French and British navies and merchant marine, visiting ashore from waiting convoys. Halifax is the naval base for the two navies and for all convoys bound for the British Isles and France. U. S. money is reappearing with the summer tourist season. Premiums are against the French and British money and in favor of the U. S. currency, involving exchange problems for the girls in the theatre box office booths. War activities, on land, sea and air, are stimulating business for all the Halifax theatres and also for Dartmouth, on the other side of the harbor, with the three fighting uniforms plentiful among the patrons.

▽

Barney Oldfield, tres beau brummell Nebraskan, will press-agent 47,000 *soldiers who will be encamped at Camp Ripley, Minnesota, during August. Barney is an Army reserve captain. Pay-checkwise, he's film critic for the Lincoln, Neb., Journal-Star, also film gabber for radio station KFOR.*

86 WARNER SHORTS FOR 1940-41; COLUMBIA HOLDS FINAL REGIONAL

Four Meetings Conclude Sales Convention Season; Sears Emphasizes American Themes in New Warner Product

The list of product to be made by the ten large American companies was completed this week when Warner Brothers gave the line-up of 86 short subject releases for 1940-41 at its second and final convention held Monday to Wednesday in Chicago.

The sales meeting season ended with the Columbia regional over last weekend in Atlantic City; the Empire Universal convention in Toronto and the fourth and final Republic regional, held in New York City.

A summary of the features and westerns to be produced by the ten companies in the coming season starts on page 38 of this issue of MOTION PICTURE HERALD.

86 Short Subjects From Warner Brothers

Norman H. Moray, Warner short subjects sales manager, announced Monday at the convention in Chicago held at the Blackstone Hotel that 18 two-reel and 68 one-reel productions would be made for the 1940-41 program at the Burbank studio. More than half the shorts will be in color. Jack L. Warner, vice-president in charge of production, will supervise short subject production.

Warner Brothers announced that the new season's short subjects would receive feature picture production treatment, with the increased use of star names, leading directors, writers and technicians.

The short subject list:

Two reels in color.

Three American Cavalcades: "Songs of America," "The Fall of the Alamo" and "The Unknown Soldier"; three Musical Comedy Featurettes: "Under Western Stars," "The Mississippi Showboat" and "Here Come the Girls."

Two reels in black and white:

Three Elsa Maxwell Blue Ribbon Comedies: "The Lady and the Lug," with "Slapsie" Maxie Rosenbloom, "Riding Into Society" and "Throwing a Party"; nine Broadway (diversified) Brevities: "Ed Sullivan's Hollywood Review," "Kiddie Revue," "Ice Follies," "Sockeroo," with Maxie Rosenbloom; "Those Minstrel Days," "The Dog in the Orchard," "Service with the Colors," a Damon Runyon comedy with a name cast and "In Old Mexico," with top musical stars.

One Reel Subjects

The list of one reel shorts is as follows:

Six Hollywood Novelties: "Shark Hunting," with Howard Hill, famous archer; "History Repeats Itself," Radio Rogues; "Mexican Jumping Beans"; "Trouble in Store," Arthur Bryan; "The Boar Hunt," with Howard Hill and "Miracle Makers," the first screen appearance of the Cyclotron, invented by the Nobel Prize winner, Dr. Lawrence of the University of California; ten Melody Master Bands: to feature name orchestras and Hollywood personalities, the latter to include Dick Foran and his Buckaroos; Jane Wyman and her Swing Debs and Dennis Morgan and his Collegians. The bands include Phil Harris, Skinny Ennis and Matty Malneck, and four others; ten Sports Parades in color: One reel subjects "based on thrilling action in the world of sports."

Cartoons to be produced by Leon Schlesinger: 26 Merrie Melodies in color and 16 Looney Tunes, one reel black and white animated cartoons featuring Porky Pig.

American Theme Stressed

Gradwell L. Sears, general sales manager, in his address to the convention stressed the effect of the foreign situation on the subject matter of the new season's product and praised the cooperation received from American exhibitors.

"Realizing the almost complete loss of the foreign market, the Warner feature product for the coming season is based almost entirely on the themes of Americana," Mr. Sears said. "More than 90 per cent of next season's features from this company will be based on varied but typical American background material. Six top budget films with American themes include "Santa Fe Trail" and "The Sea Hawk," both starring Errol Flynn; "High Sierra," Paul Muni; "They Died with Their Boots On," "Montana," "Calamity Jane," Bette Davis, and "Sam Colt, Trigger Man." All of these and others on the program are in line with Warner's policy of action pictures."

Mr. Sears also said that exhibitors have already helped the industry absorb foreign losses in the domestic market by granting extended playtime for worthwhile productions. The cooperation on "All This, and Heaven Too" was cited as an example.

"Despite the fact that we had already closed over 11,000 contracts for the showing of this feature, more than 200 exhibitors have already agreed to play this film on the special and roadshow engagements at advanced prices which we have set up for it," he said.

Charles Einfeld, director of advertising and publicity, said, "the keynote for next season in the motion picture industry should be stronger cooperation among all its divisions. The only way to conquer the many new problems facing not only this industry but this country as a whole, is through the abandoning of selfish interest so far as is possible."

Sears Drive Winners

Carl Leserman, assistant sales manager who presided at the convention Monday while Mr. Sears was detained in New York, announced that southern and west coast districts, headed by Ben Kalmenson, won first and second places in the Sears Drive.

Checks were presented by Mr. Leserman to Mr. Kalmenson, Fred Jack, southern district manager; Henry Herbel, West Coast district manager, and the following branch managers in the two territories, in the order of their finish: From the south, Ralph McCoy, Atlanta; Doak Roberts, Dallas; J. O. Rohde, Oklahoma City; John A. Bachman, Charlotte; and L. Conner, New Orleans. From the west coast: Wm. F. Gordon, Salt Lake; W. E. Callaway, Los Angeles; Wm. Shartin, Seattle; Vete Stewart, Portland; Al Shmitken, San Francisco; and Earl Bell, Denver.

Third place in the Drive was won by the eastern district sales force, who received their checks at the company's Pittsburgh convention.

It has been reported that Warner films will be sold in the coming season on the following minimum base: four at 40 per cent; eight at 35 and eight at 30, with the rest of the program on a flat rental basis. Policy has not been announced on "The Man Who Came to Dinner" and "The Life of John Doe," both of which will be sold separately.

WESTERNS HELD "ALWAYS POPULAR"

. . Bert Gilroy, producer of "Prairie Law," RKO film starring George O'Brien which opened Wednesday at the Central theatre on Broadway, said that he believes that westerns will be popular as long as the motion picture is an entertainment medium.

"While musicals, sophisticated comedy, gangster stories and homespun yarns have led the popularity parade at various times and then faded out," Mr. Gilroy said, "the westerns have retained their box-office draw since the first day they were flashed on the screen in the early days of the silent era."

Columbia Concludes Atlantic City Meet

On Friday, June 14th, the Columbia regional held in Atlantic City ended after winners in the various branches of the eastern, mideast and southern divisions during the Montague Fifteenth Anniversary had been announced by Rube Jackter, assistant general sales manager.

Awards to district managers went to Sam Moscow, southern division, and Nat Cohn, New York. Winning branch managers were T. F. O'Toole, New Haven: S. A. Galanty, Washington, and W. W. Anderson, Atlanta.

Other prize winners were:

Atlanta, W. W. Anderson, E. B. Foster, U. T. Koch, B. A. Wallace, J. S. Laird, W. C. Sampler; New York, M. Fraum, S. Schussel, J. Sokoloff, S. Trauner, J. Wenisch, I. Wormser, E. Helouis, S. Feinblum, W. Katz, I. Michaels, G. Fillet, J. Safer; New Orleans, H. Duvall, J. J. Fabacher, J. Winberry, R. Kelly, C. Randolf; Philadelphia, H. E. Weiner, W. Bethell, M. L. Goldstein, D. Korson, G. Schaeffer, L. Wurtele, J. H. Flynn, W. Donahue, B. Rosentahl; Charlotte, R. J. Ingram, G. Roscoe, R. D. Williamson, G. Patterson; New Haven, T. F. O'Toole, B. J. Lourie, S. Swirsky; New Orleans, Robert Kelly, Cecile Randolph; Atlanta, Sidney Laird, Clyde Sampler; New Haven, Sidney Swirsky; New York, Harry Goldberg; New Haven, Al Parizer; Charlotte, Don Hassler; New Orleans, Alton Dureau; Atlanta, Thornton La Hatte: Washington, Joe Goldsmith; Cleveland, Kenneth Johnson.

"Reaffirmation of Faith"

Jack Cohn, vice-president, told the delegates, "A reaffirmation of faith in America and its institutions is needed today more than ever before." He asked that producer, distributor, exhibitor and public work together "so that our American institutions may survive."

Joseph McConville, foreign sales manager, said, "We must not consider the foreign market a lost cause at this point despite the fact that blitzkrieg seems to be the order of the day. The foreign offices will carry on in spite of the seeming insurmountable difficulties of today."

A. Montague, general sales manager, in explaining the new season's product, said, "'Idea pictures' based on headline events and produced to reach a majority of small town theatres, will supplement Columbia's important program of major productions set for the coming season."

Columbia also plans "Streamlined Westerns," which will emphasize comedy, as well as romantic interest and fast action. Columbia will offer Charles Starrett cowboy productions and "Wild Bill Hickok" westerns.

At the Atlantic City convention the following

(*Continued on following page, column* 1)

Empire-Universal Meets in Toronto

(*Continued from preceding page*)

new members of Columbia's sales personnel were introduced from the floor: Carl Mishrow, Boston; Nat Marcus, Buffalo; M. Wilks, Dallas; Sid Goldberg, Pittsburgh, and Joe Engel, Philadelphia.

Empire-Universal Meets in Toronto

Last Friday and Saturday Empire Universal Films, Ltd., at the annual convention at the Royal York Hotel in Toronto considered the Universal product for 1940-41. On Monday and Tuesday Republic and other product. On Friday night a dinner was given in Toronto in honor of W. A. Scully, Universal general sales manager, and F. J. A. McCarthy, Eastern sales manager. Guests included Col. J. A. Cooper, president of the Motion Picture Distributors of Canada; J. J. Fitzgibbons, vice-president of the Famous Players circuit. A. W. Perry, Empire-Universal general manager, was toastmaster

Over last week-end James R. Grainger, president of Republic, went to Toronto to attend the Republic section of the Empire-Universal sales meeting.

Republic Holds Fourth Regional

Last week Republic concluded its fourth and final regional sales meeting at the Park Central Hotel in New York City. Following the general meetings franchise holders and branch managers had individual conferences with James R. Grainger, president. Local problems in the various districts were discussed.

French Cinema Center To Release 12 Films

Twelve films will be released in the United States by the French Cinema Center, Inc., in the 1940-41 season. Andre R. Heymann, president, has returned from Europe with the following pictures which the company will distribute in September:

Five Marcel Pagnol Productions, "Jofroi," from a story by Jean Giono and starring Vincent Scotto; "La Fille De Puisatier," Raimu and Fernandel; "Marius," Raimu and Orane Demazis; "Cesar," Raimu and Fresnay and "Topaze," Louis Jouvet.

Other films include "Le Grand Jeu," Francoise Rosay and Charles Vanel, and "La Femme Ideale," Alarme, both Films de France Productions; "L'Homme Du Niger," Harry Bauer and Victor Francen, a J. de Baroncelli production; "Francois I," Fernandel and "Le Chaland Qui Passe," Michel Simon and Dita Parlo, produced by Jean Vigo.

The French Cinema Center will also distribute "Schpountz," Fernandel and "Heritage," Juanita Montenegro, and two shorts: "L'Orient Qui Vient" and "La Grande Inconnue."

Gillespie Joins UA

James F. Gillespie, recently with RKO in the Washington-Baltimore territory has joined the publicity and exploitation department of United Artists, making his headquarters at Atlanta, Ga. His territory will embrace the region from Charlotte, N. C., to New Orleans.

Form Ariane Productions

Nat Wachsberger, Harry Brandt and Andre Devan have formed Ariane Productions, Inc., in Hollywood. The new company will make "Ariane Pretends" with Charles Boyer.

Exhibitor Gives

Martin Quigley,
Motion Picture Herald:

I suppose you get hundreds of letters from exhibitors all over the country complaining about business conditions, union situations, tough film business policies, and a million and one other headaches connected with our business. In the past I as well as the rest of my fellow exhibitors had or thought I had plenty to complain about, until I read the daily newspaper headlines not only for those men who are valiantly fighting for their homes but thousands of non-combatants, Women, Old Men and Children, helplessly floundering in search of refuge, food, medical attention, clothes and many small comforts that will help to make their "Innocent Lives" bearable.

I suddenly realized that I didn't have a care in the world, in comparison I was a very lucky man, and then I was thrilled with the thought that I could help those unfortunates through the American Red Cross.

As a result of this personal analysis and in appreciation for all the privileges granted me and mine in this Blessed Country of ours, I am turning over my gross receipts of Tuesday and Wednesday, June 25th and 26th, to the American Red Cross. I will further endeavor to assemble as many name attractions as possible to appear on our stage. It is my earnest wish that the house record will be shattered, and a new high gross will be reached for this worthy cause.

They are welcome to every dollar, and may these dollars help to alleviate some of the hardships and ease some of the pain the innocents are experiencing.

In closing, I wish to go on record to the effect that the American Red Cross may call on me at any time during the present conflict for the use of my theatre and all its facilities, and they will find me more than willing to do anything in my power to further this splendid cause.

AARON BINKOW,
Opera House Theatre,
Ave. C and 26th St.,
Bayonne, New Jersey.

Zeidman Sets Deal

A deal has been closed between Zeidman International, Inc., headed by B. F. Zeidman, and Select Attractions, Inc., for the release in the United States of Mr. Zeidman's "Leopard Men of Africa."

RCA, Circuit Sign

The Augusta Amusement Company, five-theatre circuit in Augusta, Georgia, has signed a sound service contract with RCA.

6,338 Aided By Relief Fund

The Motion Picture Relief Fund extended aid to 6,338 cases, including 15,845 individuals, with expenditures of $345,430 during 1939, Jean Hersholt, president of the Fund, said in New York this week. The expenditures were almost $80,000 higher than the $268,266 spent during 1938. Income, exclusive of funds received from radio broadcasts which are kept in a special fund, fell short of expenditures by several thousand dollars, Mr. Hersholt said.

Expect 75 Per Cent Increase

The first four months of 1940 indicate that expenditures this year may run about 75 per cent ahead of 1939, he said.

The Will Rogers Memorial Fund has agreed to aid the Relief Fund by donating $100,000, which will be turned over to the Cedars of Lebanon Hospital in Los Angeles for a permanent endowment of 10 beds.

The Fund is supported mainly by an assessment of one-half of one per cent on those earning $100 weekly or more. However, only the Screen Actors Guild and the Film Editors enforce this resolution. With the rest of the guilds and unions, the matter is left to the members. In nine studios where a survey was taken, of those who were under contract at salaries over $100, those contributing totaled 2,098 while 640 did not. The Republic and Walter Wanger studios contributed 100 per cent and almost the entire roster of the Universal studio contributed.

Mr. Hersholt said that he is advocating an increase of the assessment to one per cent, but he does not think it likely that the increase will be adopted. He has been renominated for the presidency for the fourth year and will be unopposed at the annual meeting June 25th.

The Fund has received $570,000 from the Gulf Oil-Screen Guild radio program, but this money is kept separately to provide a home for aged persons formerly connected with the industry. Mr. Hersholt believes that if the contract is renewed and an additional $390,000 assured it will be possible to start building the home. The option must be exercised before July 1st.

Mr. Hersholt's contract with his own radio sponsor has been renewed until January 1, 1942. Among the provisions in the contract is permission to appear on the Screen Guild radio show at any time and the requirement that the show originate from New York at least six weeks each year.

Heads Relief Division

George Schaefer, president of RKO, has accepted the chairmanship of the Motion Picture Division of the Greater New York Men's Committee in the nationwide campaign for $3,000,000 for relief of refugees of The Netherlands, now being carried on by The Queen Wilhelmina Fund, Inc.

Hendrik Willem van Loon is national Fund chairman, and Leon Fraser is chairman of the Fund's national executive committee. Of the $3,000,000 some $800,000 is being sought in metropolitan New York, including $500,000 which will be solicited by the Men's Committee.

Ohio Censors Report

Twenty-nine eliminations were ordered in the 615 reels reviewed during May, by Ohio censors. In April, the state censors ordered 16 eliminations and rejected seven reels, out of 589 reviewed. In May of last year, they ordered 33 eliminations and rejected seven reels, out of 641.





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NELSON EDDY

"NEW MOON"

with Mary BOLAND • George ZUCCO
H. B. WARNER • Grant MITCHELL

Based on the Musical Operetta "NEW MOON"

Book and Lyrics by
OSCAR HAMMERSTEIN 2nd,
FRANK MANDEL and
LAURENCE SCHWAB

Music by SIGMUND ROMBERG

Screen Play by
Jacques DEVAL and Robert ARTHUR

Produced and Directed by
ROBERT Z. LEONARD

An M-G-M Picture

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ONE KISS
(Marianne and Girls)

Words by OSCAR HAMMERSTEIN IInd
SIGMUND ROMBERG

Allegretto grazioso

MUSICIANS TO TRY 'COOPERATION' NOT 'FORCE' TO GAIN REEMPLOYMENT

American Federation Closes 45th Convention after Electing Petrillo President; No Action on Philadelphia Strike

With no industry-shaking moves, the American Federation of Musicians, on Friday, June 14th, concluded its 45th annual convention which had begun on Monday in Indianapolis. Next year's convention will be in Seattle.

The Federation refused to aid the Philadelphia Local 77's strike against the Warner circuit; advised its executive board to cooperate "if feasible" with other entertainment industry unions to bring reemployment of musicians in theatres; and elected James Petrillo, head of the Chicago local, and members of the executive board, as president.

Other Officers Reelected

Mr. Petrillo succeeded Joseph N. Weber, president for 40 years, who resigned at the convention's opening because of illness. Federation officers reelected were C. L. Bagley, Los Angeles, vice-president; Fred W. Birnbach, Newark, secretary; and H. E. Brenton, Boston, financial secretary.

The officers were named to the executive board; and, with them, Chauncey A. Weaver, Des Moines; Oscar Hild, Cincinnati; A. C. Hayden, Washington; John C. Parks, Dallas; and Walter M. Murdoch, Toronto.

The refusal of the convention to call Warner Brothers "unfair" was in response to a resolution advocated by the Philadelphia Local 77, which has been on strike for six months against the circuit's Philadelphia theatres. The resolutions committee reported it unfavorably. The Philadelphia delegates charged "intimidation" and were answered by Mr. Weber's notation that a general strike would affect thousands of musicians; whereupon the convention backed the committee.

Almost the last act of the convention was to adopt a resolution to "consider the feasibility of engaging in meetings with allied crafts of the theatre industry, for the purpose of increasing employment" of musicians in theatres. This was regarded as meaning conferences with the International Alliance of Theatrical Stage Employees, an agreement with which is in effect.

Modification of that agreement, in a resolution which stated in part that it "does not in any way conform to conditions as they exist today," was referred to the executive board which was to decide whether presidents of the two internationals should confer on modification.

Other resolutions passed favored a third term for President Roosevelt; pledged a purge of fifth column elements; asked that symphony orchestra players become beneficiaries of the Social Security Act; opposed revision of the Wagner Labor Act; urged Congress to suppress all subversive activity; favored the Neely anti-block booking bill; called for standard contracts beween agents and musicians, and urged a guarantee of a certain amount of employment per year to the musicians by the agents.

The federation rejected a resolution assailing the American Society of Composers, Authors, and Publishers, and another which would have empowered locals to insist on stand-by orchestras in theatres presenting stage shows occasionally.

It also attacked the Department of Justice anti-trust prosecution of labor unions, and heard a report on the present state of television.

Central Casting Corporation Strike Swings Sword Over Hollywood

Production in Hollywood faced paralysis and its clearing house for 7,000 extras, the Central Casting Corporation, was virtually halted in operation Monday night when 47 of 50 office employees walked from their jobs, answering a strike call by the recently organized American Federation of Labor Office Employee's Local 20978.

The strike followed refusal, two weeks ago, of the corporation's manager, Howard Philbrick, to negotiate with the union. Upon advice of the producers and their attorneys, he had told the union that it must obtain certification by the National Labor Relations Board as the collective bargaining agency for the corporation's office workers before he would deal with it.

The strike occurred at the peak of Monday night activities. It forced studios to call extras directly. This in turn brought a threat by the union that it would picket studios which made such calls, call out their office workers, and prevent other AFL workers from entering. On Tuesday, the Paramount lot was picketed.

Backing of the other AFL unions in the industry and of the Screen Actors Guild for the office local was secured Monday night at a meeting of the AFL Labor Council delegates. However, on Tuesday the Actors Guild told extras to take jobs at all studios, including Paramount, which was charged by the office workers' union with directly calling extras.

Producers' representatives and union leaders met on Tuesday and Wednesday, to settle the affair. J. W. Buzzell, vice-chairman of the Conference of American Federation of Labor Studio Unions, and Joseph Touhy, business agent for the studio drivers' union, conferred with E. J. Mannix, of MGM, representing the studios.

The office workers' union is reported asking the casting corporation for a closed shop, a $75 minimum weekly wage for casting directors, and a $25 weekly wage for clerks and stenographers.

Projectionists Local In New Campaign

Conferences on a drive to completely unionize New York theatres, were reported this week in that city between officers of the International Alliance of Theatrical Stage Employees and its projectionist affiliate, the strongest in the country, New York Local 306 (known as the "Sam Kaplan union").

At the Alliance's recent Louisville, Kentucky, convention, the Local asked for aid in such a drive. Its rival in the New York metropolitan area is the Empire State Motion Picture Operators Union, with which it has quarreled for years, and mergers with which have been reported likely and then disavowed. The Empire union has closed shop agreements with approximately 35 houses, mostly in Brooklyn, and belonging to independent theatre operators and circuits. The two unions cross-picketed each other at several neighborhood houses in recent weeks but this feud ended two weeks ago.

Last week, the two unions completed an agreement, involving interchange of union cards and new assignments for union operators, and clearing the way for acquisition by the RKO circuit of 11 Bronx and upper Manhattan theatres, from the Cocalis circuit. The former has a 306 contract; the latter had an Empire contract.

Besides voting on acceptance into membership of the projectionists working in the Cocalis houses, the membership of Local 306 this week approved new wage agreements with the Skouras and Randforce circuits.

Actors' "One Union" Plan Is Considered

The "one big union" plan, submitted to the Associated Actors and Artistes of America, parent actors' union, some weeks ago by a New York accountant, Bernard Reis, is now being considered by the executive bodies of those unions.

First to recommend adoption or rejection will probably be Actors' Equity, whose economy and efficiency committee this week was mulling the plan, preparatory to reporting its findings to the Equity Council next Tuesday.

Executive bodies of the Four A's unions must consider the plan first, before the international board of the parent organization acts.

The plan, in rough exposition, would enforce administrative economies such as the elimination of offices and officers of various unions; and would provide one membership card for all actors, eliminating duplicate and triplicate payments now made by some actors.

Officials of the Four A's and of Equity were reluctant this week to disclose specific recommendations of the plan, which has long been sought by the actors.

Extras Protest Court Defeat

Class B extras of the Screen Actors Guild this week were protesting the defeat last week in Los Angeles Superior Court, of an attempt to gain them voting power in the Guild equal to that possessed by the Class A members. Superior Judge Charles D. Ballard ruled against them, remarking, "I cannot see that the Class B members were deprived of any constitutional right."

WAR MAY BRING BRITISH PRODUCERS TO CANADA

Korda Writer Indicates Move from Britain Is Possible; Sutro Feature In Work

by COLIN R. HAWORTH
in Montreal

The possibility, even probability that the film industry of Great Britain, due to the growing stress of war, may move, lock, stock and barrel, to Canada cropped up in Montreal during the week, coincident with the arrival in this city of several men prominent in the British film world. Support, too, is lent to the possibility by the fact that one British company has some of its working staff here already and is prepared to start shooting on a picture July 1st.

Sherriff Acting for Korda

The move started with the arrival in Montreal of R. C. Sherriff, author of "Journey's End" and co-worker with Alexander Korda, in Hollywood. Mr. Sherriff admitted he was in Canada on behalf of Mr. Korda, to ascertain what steps might be taken toward establishing a production center in the Dominion.

"It is now almost impossible to make pictures in England," Mr. Sherriff said. "Not only is there the wartime disruption of things generally, but other uses are being found for most of the studios around London.

"Yet it is realized that the entertainment industry is important in wartime. I do know that Mr. Korda plans to make some pictures in Canada, and I think he will try something that will show the basis of Canadian development."

Discussions on the making of British films in Canada were not entirely new, Mr. Sherriff said. Mr. Korda had spoken to the late Lord Tweedsmuir, Governor General of Canada, about the matter and had Lord Tweedmuir not met his death, he might have been prevailed upon to take up the pen that made him famous as author John Buchan to do the writing for such pictures, according to Mr. Sherriff.

Meantime Mr. Sherriff is contacting film people here to get details of production facilities.

Banks Arrives

The day after Mr. Sherriff made this announcement, last week, Monty Banks arrived in Montreal en tour with his actress wife Gracie Fields. He asserted that he was contemplating making one or two pictures in Canada, directed by himself and starring Miss Fields. Discussing the possibility of a wholesale emigration of British picture-producers to Canada, Mr. Banks said Canada had certain definite potentialities that might act as a lure to the British industry.

"Canada is a big country and it already has a reasonably sized home market—enough anyway to gross production costs," he said. "In addition, you have here the great American market right next door and Europe and Australia are only a few hours by plane in either direction. The only problem remaining is the organization of such a move."

Mr. Banks thought the financing of a film industry in Canada would present little trouble but asserted some arrangements would have to be made with the government first to establish customs regulations.

The start of a film industry in Canada by himself or any other British studio would, Mr. Banks thought, require only about $2,000,000 to build a studio and start production. 'Big name' British stars—and possibly American ones, too—would be used to get things under way and as time progressed home talent could be developed within the country. He felt a new industry in Canada would be able to draw on both the British and American studios for technical men.

Sutro To Make Feature

Meanwhile, with people in England and Canada discussing the subject of removal to the Dominion, one British company was preparing to shoot. Ortus Films Limited, of London, headed by John Sutro, have one man in Canada at present, John Seaborne, preparing to use Canadian cameramen to start shooting a western on July 1st. It will be the first feature picture made in Canada in three or four years. The picture, according to Mr. Seaborne, has no working title as yet but will be "a modern life story." He said contracts were being discussed with some top-flight British stars but names could not be announced as yet. Directing the picture for Mr. Sutro will be Michael Powell, who did "U-Boat 29" and a number of other pictures lately. Mr. Seaborne will act as film editor and Emerick Pressburger has written the story. William Gillett is production manager.

Work in Canada on the film, which is to be about 80 per cent exteriors, will be done by two units, one covering Canada from Winnipeg to the Maritime provinces, under Mr. Powell and a second working from Winnipeg to the west coast under Mr. Seaborne. Mr. Powell, who was in Canada a few months ago looking over the situation will be leaving England shortly with his crew and equipment. Meanwhile Mr. Seaborne is rushing west with a small crew borrowed from Associated Screen News in Montreal to shoot the opening ceremonies of the Trans-Canada Highway at Jasper, Alberta, on July 1st. It will be a sequence of the picture.

Another person in Canada seems interested in the possibility of a movie industry here but has had little time to engage in the matter as yet. He is director John Farrow, presently Chief of the Naval Information Service of the Canadian Government at Ottawa.

Monogram Pictures of Canada, Ltd., Toronto, has taken out a Dominion company charter with an authorized capital of 50,000 no-par-value shares. For some years Monogram product has been distributed in Canada by Regal Films Limited.

Edward A. Golden, in charge of Monogram distribution, in New York, said this week that the company is considering its own distribution organization in Canada. A decision is expected to be reached in the near future, he indicated. In the event it is decided to proceed, the Regal Films deal will be discontinued.

CANADA WAR OFFICE IN CIRCUIT QUARTERS

Famous Players Canadian Corporation has leased 5,000 square feet of floor space in the Capitol Theatre, Ottawa, to the Canadian Government for an annual rent of $4,500 for use by the Canadian War Department for the duration of hostilities. The Government has been compelled to rent numerous premises for official purposes.

New Nickel Movie Company in Field

Another company this week entered the field of production of 16 mm. films for automatic, coin operated projectors. The company is Telefilm, Inc., organized in Hollywood with a capital of $75,000 and with Joseph A. Thomas, president; Peter Gioga, vice-president; Peter Commandini, secretary-treasurer, and Harold Spina, in charge of production and music departments. The company will start production of a series of three minute subjects featuring name bands shortly.

Movietrola's Plan

Movietrola, coin-in-slot film device, plans to use complete three-minute sequences from current features and identify the pictures from which the sequences are taken, Emile Hollander, president of Movietrola, said this week, in answer to charges made by independent exhibitors that the new machines would compete with theatres. He said that the showing of sequences would operate as a sort of institutional trailer.

Slot Machine Taxes

A member of the Philadelphia city council said this week that a special ordinance will be introduced in the council to provide a license fee for the movie machines. He said that it would probably be considerably higher than the $10 yearly license fee exacted from pin ball games and similar automatic machine devices.

A new city ordinance in Columbus, Ohio, regulating exhibition gives the municipality jurisdiction over any place where motion pictures or televised pictures are shown. The ordinance applies to coin operated machines and increases the yearly fee from $1 to $25.

A new Detroit ordinance authorizes the mayor to issue an annual license for movie machines at a fee of $10 each.

Durland Promoted

L. F. Durland has been appointed a salesman for the southern Missouri territory by the Universal exchange in Kansas City where he had been a booker. I. Daynosky, former manager of the Regal Theatre, St. Joseph, same state, replaces him in the exchange.

Reduce Theatre Levy

Assessments by New York City on the Broadway Theatre were reduced by $1,620,000 recently, covering the period from 1933 to 1940. Supreme Court Justice McLaughlin ordered the cuts.

ARGENTINA BANS PARTISAN FILMS AS NAZIS SEEK PROPAGANDA OUTLET

Efforts to Gain Foothold on Screen Bring Legislation Designed to Maintain Strict Neutrality Policy

"Many Argentine Nationalists and Fascist and Nazi leaders are expected to be involved in the investigation of the explosion of two bombs aboard the British steamer Gascony at Buenos Aires, Argentina, last week. The police have found explosives in the house of a Nationalist and have arrested five young reserve officers of the Argentine Army because of their alleged connection with fifth column activities. . . ."

From a dispatch to the New York Times *from John W. White in Montevideo, June 17th.*

by NATALIO BRUSKI
in Buenos Aires

Legislation enacted by the Argentine Congress on June 8th and designed to maintain strict neutrality in the European conflict has caused repercussions in the cinema industry here because of the restrictions imposed. It is interpreted as meaning that no film which places either the Allies or Germany in an unfavorable light may be shown.

Restriction Protested

In general the measures which have been taken by the Government have not been well received by the Argentine press or by public opinion because of their dictatorial trend although strict action to put down the fifth column activities which lately have taken on alarming proportions in all parts of the country was generally conceded to be necessary.

The effect of the new regulations on the cinema industry is not quite clear yet and there are a number of contradictory factors which have not been interpreted by Government authorities.

The legislation, while not directly mentioning the motion picture, contains the clause: "It is forbidden to publish, circulate or diffuse, by any means whatsoever of any manifestations which affect the neutrality of the Argentine nation in her relations with any of the warring nations; and anything that may be qualified as being contemptuous to their Governments, political regimes, chiefs of State, or officials or that in any way perturb internal order, compromise the integrity of the country or its institutions, social peace or the friendly relations of the Nation with other countries."

Banning of New Films Seen

From the commencement of the war, newsreels have inserted a notice requesting the audience to refrain from jeering or cheering when war scenes were depicted and although occasional brawls have been reported, the showings, up to the present, have been without noteworthy incident. Recently there was talk of banning the showing of any war scenes in newsreels.

Films such as "The Mortal Storm" (MGM) and "I Married a Nazi" (Twentieth Century-Fox) would be banned automatically under the new legislation because they are direct attacks on the Nazi regime.

The greater number of motion picture patrons are sympathetic to the Allied cause and do not want German propaganda films. A serious riot in one of the larger theatres in the cinema district in the center of Buenos Aires was caused recently by the showing of "The Siegfried Line," a feature that dealt with the Nazi regime and is essentially German propaganda.

The night the film opened German partisans began cheering, clapping and shouting "Heil Hitler" with the first scene. Soon the house was divided into two opposite groups which applauded or jeered, according to their sympathies. The demonstration grew, the house lights were put on and then the affair started in earnest with some of the audience rushing out to the exits in a panic while others took advantage of the cleared space in order to better engage their opponents. The riot squad was called and a number of the rioters were rushed to the police station.

The Police Inspector of Theatres suggested that the film be withdrawn and the exhibitor complied.

Passed by Censor Committee

The Censorship Committee which is supposed to deal with affairs of this sort, and to whom exhibitors must apply for permission for the release of any picture, was duly aware of the nature of the film and knew that it was liable to cause disturbances, especially in view of the fact that only a few days before an Argentine cargo steamer had been torpedoed and sunk by a German submarine.

It was this same committee which before the war banned the showing of the Warner Brothers' film "Confessions of a Nazi Spy," a short time before it was scheduled to be shown. The picture was never released locally although it was shown in neighboring republics, including Uruguay, where thousands of Argentine holiday-makers saw it in the summer months.

For a long time the efforts of the Nazis in Buenos Aires to gain a foothold for propaganda in the cinema industry were in vain as the German Embassy could not find anyone who would consent to distribute the films which were sent here from Germany. At last, Nicolas Di Fiore, a local exhibitor of Italian extraction, undertook the showing of films which the German Embassy provided.

Plans were soon underway and about two months ago, a theatre called "Cineac" was opened in the center of the city. It shows only short subjects and newsreels, mainly of German origin. The Ufa newsreel is the principal feature and the lobby display of advertising is blatant propaganda with huge placards filling the entrance. It has been announced that shortly another theatre for the showing of German films is to be opened in the downtown district.

Attacked by Newspaper

The anti-Nazi German newspaper *Argentinisches Tageblatt,* published daily in Buenos Aires and which is carrying out a vigorous campaign against the present Nazi regime has charged that Di Fiore gets the films free from the German Embassy and that the Embassy also purchases 200 tickets daily for the "Cineac." It was Di Fiore who booked the "Siegfried Line" at the Renacimiento theatre where the riot occurred.

The danger of further extension of Nazi influence in film distribution has thoroughly alarmed local exhibitors, distributors and the public in general.

Daily the post office authorities seek out and destroy secret radio transmitting sets used by the Germans. The thousand sailors from the scuttled "Admiral Graf Spee" have been divided into groups and sent into the interior of the country where they have obtained jobs secured for them by their fellow countrymen in Argentina.

A few weeks after the outbreak of hostilities in Europe, a finely turned out evening newspaper, *El Pampero,* made its appearance in the streets of Buenos Aires and it has had an enormous sale. Financed by the Nazi party it is said to be run at a loss of 100,000 Argentina pesos a month, as it carries very little advertising and is sold to the newsboys at two cents, who in turn sell it at 10 cents. Other newspapers are sold to the newsboys at four or five cents.

Warners, MGM Records Made

The outstanding picture in May in Buenos Aires was Warners' "Lives of Elizabeth and Essex" with Errol Flynn and Bette Davis. It proved again the drawing power of Miss Davis here and bettered the record set up by "The Old Maid," another Warner production. Another successful hit was Metro-Goldwyn-Mayer's "Broadway Melody of 1940."

108 *BRITISH FILMS FOR 1939-40 QUOTA*

The percentage of quota films released in England during the quota year ended March 31, 1940, totalled 25.78 per cent, according to figures released by the Board of Trade in London.

During the year there were registered 108 British features with a total footage of 715,984. Of these 20 productions counted for double quota and six for triple. A total of 399 foreign features were registered with an aggregate footage of 2,615,803.

Film Course Postponed

The four-year motion picture course planned by New York University will not be started this Fall, according to Dean Maxwell McConn, who said the course, which would cover all phases of motion picture activity and lead to a decree, may be started in 1941. At present NYU gives several courses in films but the proposed addition to the curriculum would mean a complete picture department.

Censors Must Pay Own Way

The Maryland Censor Board may not use excess fees to pay for more expensive quarters, the state Law Department has ruled, after the Baltimore Association of Fire Underwriters ruled that the headquarters of the board, in that city, be moved because of fire hazards created by storage and showing of films.

Lapidus To Be Honored

Jules Lapidus, promoted by Universal from branch managership in Pittsburgh to the Eastern district managership, will be feted on Monday in the William Penn Hotel by the Pittsburgh Variety Club. Harry Kalmine and John Harris head the banquet committee.

Screen Theatre's 35th Birthday is Celebrated

Harris and Davis Opened Pittsburgh House in 1905

THE 35th anniversary of what is claimed to be the first theatre in the United States devoted exclusively to the motion picture was observed this week in all the houses of Harris Amusement Companies of Pittsburgh. The theatre at 433-435 Smithfield Street, Pittsburgh, opened on June 19, 1905, under the sponsorship of the late State Senator John P. Harris and his brother-in-law, Harry Davis.

Eight years before that date Mr. Harris and Mr. Davis showed "Lumiere's Cinematograph" at the Avenue theatre in connection with vaudeville. In 1897 and until 1905 films were used only as an extra added attraction, a novelty.

Eugene LeMoyne Connelly in a brochure written for the Harris Company on the occasion of the anniversary, explained how the name was made up for the all-motion picture theatre.

"To me fell the task of coining a new name," he said. "My suggestion was that the price of admission and the ancient Greek word for theatre—odeon—be combined to form a name, using the slang term nickel for five cents. The combination Nickelodeon was so euphonious that in some quarters it has stuck to every kind of moving picture show even to this day."

Used Remodeled Store

The original theatre of 35 years ago is described by Mr. Connelly in his article "The First Motion Picture Theatre":

"The Nickelodeon was a remodeled storeroom, the remodeling consisting largely of the installation of a white linen sheet, some opera chairs, a crude phonograph, a lot of stucco, burlap and paint, and a myriad of incandescent lights. This re-converted storeroom under its slangy appelation—Nickelodeon—was a tremendous success from the very beginning. Its total capacity was 96 seats. Nevertheless it entertained the amazing average daily number of 7,000 patrons. Eight o'clock in the morning was the opening hour and it never ceased to grind out its films until midnight. In this run of sixteen hours there were seats for 6,144 people. The entire program consisted of one or two reels of film running for a period of 12 to 20 minutes, and the audience, therefore changed practically every quarter hour. There were no reserved seats and a nickel was the uniform price. In a day's run 1,000 people would stand."

The success of the Nickelodeon was so great that others immediately were opened. In Pittsburgh some 15 were opened within a short time.

Mr. Connelly explained that the original owners realized the value of the new theatre, and immediately started other theatres in other cities. One of these was opened at Eighth and Market Streets, Philadelphia; another at Main and Water Streets, Rochester, New York; one at 1223 Chestnut Street, Philadelphia; another at Main and Division Streets, Buffalo; still another at 1205 Market Street, Philadelphia, another at Ninth and Market in the same city and one on Euclid Avenue in Cleveland.

Even though the whole show ran only 15 minutes there seems to have been a double bill on the first opening day. One sheet cards outside announced "Poor but Honest," which was probably a serio-comic, and "The Baffled Burglar," a comedy. In front of the box office were the words "showing continuously." Next door to the theatre was a penny arcade which advertised automatic vaudeville and admission free.

The projection machine did not arrive in time for the opening of the first Nickelodeon on June 19, 1905, and a machine was borrowed for a week from George W. Dawson who had shown films in various parts of the country.

There were no rewinds. The film was run into a bag hung in front of the machine. There were no fire shutters or protection of any kind on the machine.

The Harris Amusement Company, headed by Frank J. Harris, now operates 20 theatres, 17 in Pennsylvania; two in Ohio and one in Michigan.

[*The assumption that the Pittsburgh Nickelodeon was the first screen theatre is practically correct, in that this house and its spectacular success set in motion the "nickelodeon wave" which gave the motion picture an independent access to the market, and the opportunity to become an institution instead of a vaudeville "turn." This was put into the records and tradition in the writings of the editor years ago. Meanwhile the fact also remains that Thomas L. Tally, opened the Electric Theatre, devoted entirely to the motion picture, at 262 South Main street, Los Angeles, April 16, 1902, and advertised that opening in the Los Angeles Times. There were, on the Pacific coast notably, also in Australia, other very early screen theatres, none of them directly connected with the main stream of development which arose from the Pittsburgh show.* —TERRY RAMSAYE]

A. J. Balaban Builds Theatre; Has Stage Presentation Plan

A. J. Balaban, brother of Barney and John Balaban, who has been retired for some time is active again in the industry. He was in Chicago this week in connection with the building of a new theatre.

Mr. Balaban has discussed with W. G. Van Schmus, managing director of the Music Hall and Center theatres, an idea for a new type of theatre stage presentations. The plan is one of several being considered for the Center theatre. It was reported that Mr. Balaban's type of stage show would use live talent but all other details have been withheld.

Hefferan with RCA

Joseph V. Heffernan, formerly with the law company of Wright, Gordon, Zachry & Parlin, has joined the law department of RCA as assistant general counsel.

FILM HISTORY QUIZ HELD BY HARRIS

The Harris circuit on Monday night held a quiz program in its theatres as part of the 35th anniversary week activities. Patrons in the company's houses were asked questions concerning the history of the motion picture. Winners received cash awards. Other special programs were also held in the celebration of the establishment of the first regular motion picture theatre. Each theatre of the circuit used a special campaign to tell its patrons about the anniversary.

Reade Building Four Theatres

Walter Reade, head of Walter Reade Theatres, is constructing four theatres in New York and New Jersey at an approximate total cost of $1,000,000.

Three of the four houses will be patterned after colonial type structures of the Reade operated Community theatres in Toms River and Morristown, N. J., and Hudson and Saratoga Springs, N.Y.

The three units of early American design scheduled to get under way following approval of plans and specifications are: a two floor 1,800 seat house which will be located on Franklin Avenue, Hempstead, L. I.; a playhouse consisting of auditorium and balcony with a seating capacity of 1,200 on Franklin Street, Garden City, L. I., and a 1,000 seat single floor house on Brunswick Avenue, Trenton, N. J., for the RKO Theatres Corporation. Each of the houses will be known as Community Theatres.

The fourth in the group of new houses will be a one floor theatre of modern design with 1,000 seats and will occupy the present site and replace the Trent theatre on Warren Street in Trenton. It will be built in association with the RKO Theatres Corporation.

Warner Cleveland Shifts

Following are shifts in personnel in the Warner Cleveland zone: Don Reilly, formerly assistant manager at the Hippodrome in that city has been made manager of the State Theatre, Lima, Ohio; Clarence Sletz, formerly manager of the State, is now manager of the Ohio Theatre, Sidney; Bunny Somers, former manager of the Ohio, resigned. Also, Guy Ellis is the new assistant manager at the Hippodrome, Cleveland; and Tony Laurie has become assistant manager at the Variety, same city.

Acquire 14 Houses

Carl Floyd and L. A. Stein, who recently formed a partnership, Floyd Theatres, Inc., have taken over the operation of 14 theatres in southern Georgia and Florida. The new company unites the houses of the Stein and Mullin circuits.

Tracy Receives Degree

Spencer Tracy has received a Doctor of Dramatic Arts degree from Ripon College in Wisconsin, his alma mater.

Reorganization of Majestic Near

The Majestic Radio and Television Corporation's new reorganization plan as presented to Federal Court Judge John P. Barnes, in Chicago, seems assured of approval, according to Leo T. Norville, attorney for the Majestic. The plan was presented to Judge Barnes on June 10th by Mr. Norville, who said the necessary majority of creditors and stockholders had approved and accepted the new plan. Judge Barnes set a hearing for Saturday, June 22nd.

New Company To Be Formed

Under the plan a new company would be formed bearing the same name. It would have 80,000 shares of authorized preferred stock and 1,500,000 shares of new one cent (correct) par value common stock. It would also have a funded debt of $165,000 consisting of new five per cent ten year debentures, which for the first four years would pay interest only if the earnings covered such interest.

The three companies would underwrite the debentures are Allied International Investing Corp., Allen B. Dumont Laboratories, Inc., and the Automatic Products Corp., all of New York. The combines fees would be 82,500 shared common stock. In addition Allied International and Automatic Products claims against Majestic would be given special consideration by receiving an additional 150,000 shared of common for their claims.

At previous hearings Judge Barnes was informed that the underwriters would take up any of $165,000 debentures not disposed of in the regular manner.

All creditors with the exception of the two receiving special treatment would then obtain one share of preferred stock for each $10.00 of claims. Old company stockholders would be entitled to subscribe at 30 cents a unit to 30 cents worth of debentures and one share of the new common stock.

At the April 27th hearing before Judge Barnes the SEC objected to the proposed plan on the grounds that it was not feasible and failed to meet the standards of fairness required by the law.

The Davega Stores, holders of approximately 30 per cent of stock has not agreed to the plan.

Minority creditors and stockholders at previous hearings admitted that liquidation probably would not yield more than five or ten cents on the dollar.

Zenith Enters FM Field

Commander Eugene F. McDonald, Jr., president of Zenith Radio Corporation, in Chicago, this week reported to stockholders, in the annual report, that production of frequency modulation receivers will soon start by the company.

Application has also been made for a commercial frequency modulation broadcasting license. Experimental broadcasts have been conducted from the frequency modulation station which the company operates atop the Chicago Towers club in that city.

In his report Commander McDonald also pointed out that for the seventh consecutive fiscal year the company has operated at a profit.

Rochester Summer Theatre

The Rochester City Council has endorsed stage plays in that city's parks, adding summer opposition to the local theatres. There will be a private stock company, the city to receive from it five per cent of the proceeds. The company's season begins July 8th.

Davidson, as Educational Trustee, Approved by Court

James A. Davidson's appointment, as trustee for Educational Pictures, Inc., was confirmed recently, in New York, by Federal Judge Edward A. Conger.

The Judge overruled objections to Mr. Davidson, by some creditors. He called Mr. Davidson "impartial."

The creditors' application to oust Mr. Davidson was based on his former employment tby Grand National Pictures, a subsidiary of Educational.

Expanding Agency Staff

Lou Irwin is expanding his talent agency staff to concentrate on development of new talent. Recent additions to his staff include Mrs. Else Von Koczian, former story editor and literary scout for Universal in Europe, who assumes charge of the story department; Ted Wilk, formerly of *Film Daily*, who joins the talent department, and Phil Gersdorf, who left the Twentieth Century-Fox publicity department, to take charge of publicity and advertising for the agency.

Music for Kansas City

The city council of Kansas City, Mo., has appropriated $18,350 to furnish free music during the summer by a 33-piece Municipal band, a 73-piece symphony concert orchestra and a smaller band of 30 pieces. The two larger groups will each play once a week until July and August when they will play four times a week; the smaller band will play once a week throughout the summer.



OBITUARIES

Maurice Moscovitch, of Yiddish Theatre, Dead

The Yiddish stage star, Maurice Moscovitch, who at 47 years of age learned English and then used that language on the stage and on the screen, died in a Hollywood hospital on Tuesday after an operation. He was 68 years old.

Mr. Moscovitch had appeared in character roles in the films, "Winterset," "Lancer Spy," "Suez," "Love Affair" and "Susannah of the Mounties." His latest role, an elderly music teacher in RKO's "Dance, Girl, Dance," was left uncompleted by his death.

Before his first film appearances, in 1936, Mr. Moscovitch had been a star of the Yiddish theatre. His last stage appearances were in New York, in 1930, in which appearances he spoke English.

He was born in Odessa, Russia, in 1871. His real name was Masskoff.

Antonio Romano, of Associated Theatres

Antonio Romano, district manager of Associated Theatres, Providence, R. I., died there June 14th following a long illness. Mr. Romano, prominent in Republican circles and a member of the Rhode Island bar, entered show business 12 years ago and in recent years has managed the affairs of Associated's five houses in Rhode Island.

Funeral services were held June 17th at the Romano home. Among exhibitors attending were Mr. Romano's associates in the circuit: Abe Spitz, Judge James E. Dooley, Ralph Snider, George Cronin, James Tartaglione, Everett Slater, Lawrence Herman, Charles Nelson, Matthew Reilly and Charles Colagiovanni.

Catherine Blatt, Circuit Founder

Mrs. Catherine Blatt, 76, founder of the Blatt Theatre Circuit, East Brady, Pa., died June 12th from a heart ailment at St. Francis Hospital, Lincoln, Neb., while returning to East Brady from an automobile trip to Wyoming with her daughter, Peggy Blatt.

Besides her daughter, Peggy, Mrs. Blatt is survived by a married daughter living in New York, and three sons, Charles, J. A., and William, all of whom are associated in the operation of the 18 theatres in the Blatt Circuit.

J. G. Fair

J. G. Fair, owner of the Elite theatre, Laurens, Ia., died June 11th at Mercy Hospital, Fort Dodge, following an operation.

George Moyen

George Moyen, Essaness circuit manager, died June 12th in Chicago.

Calvin Price Anderson

Calvin Price Anderson, 65-year-old salesman for the Oklahoma Theatre Supply Company, Oklahoma City, died there June 6th.

William Irvine

William I. Irvine, sales manager for Wilding Picture productions, industrial film producers, died in Detroit June 11th.

Louis Brecka

Louis Brecka, operator of four theatres in Chicago, died Tuesday in that city. He had been an exhibitor for 30 years.

George Fitzmaurice Dies in Hollywood



GEORGE FITZMAURICE

George Fitzmaurice, noted screen director, died June 13th at the Good Samaritan Hospital in Hollywood after an illness of several months. He was 55.

Mr. Fitzmaurice entered the motion picture in 1914 with Pathe, where he became a scenario writer, editor, cutter and production manager at $35 a week.

Wrote "Perils of Pauline"

That year he gave Pearl White a job with Pathe and began writing and supervising the production of "The Perils of Pauline."

Born February 13, 1885 in Paris of Irish parents Mr. Fitzmaurice studied art and literature there before coming to New York and Pathe. Soon be became a director.

He directed such players as Barbara La Marr, Nita Naldi, Sybil Carmen, Elsie Ferguson, Rudolph Valentino, Richard Bennett, Montague Love, Jed Prouty, Lionel Barrymore, Bert Lytell, Dorothy Mackaill and Milton Sills.

One of his best known pictures was "Mata Hari," with Greta Garbo. He also directed "On with the Dance," "The Dark Angel," "Peter Ibbetson," "The Barker," "Lilac Time," "Love Mart," "Tiger Rose," "Sailor Beware," "The Locked Door," "Raffles," "Lady Virtue," "The Unholy Garden," "Strangers May Kiss," "As You Desire Me," and "Suzy," in 1936, his 75th production, with the late Jean Harlow, Franchot Tone and Cary Grant.

Mr. Fitzmaurice long collaborated with his first wife, the Ouida Bergere, actress and scenario writer, in many productions. She wrote the scenarios and he directed. Together they were responsible for some of Elsie Ferguson's best known pictures and for films in which Fannie Ward, Florence Reed and other stars appeared.

They were divorced in 1924. Miss Bergere was married to Basil Rathbone, actor, in 1926. Mr. Fitzmaurice married the former Diana Kane, sister of Lois Wilson, actress of the silent screen, in 1927. His widow and two children, Sheila and Patsy Fitzmaurice, survive.

Funeral services were held last Saturday in the Little Church of the Flowers at Forest Lawn, Hollywood, with interment at Forest Lawn. Active pallbearers were Watterson Rothacker, George Archainbaud, Robert Z. Leonard, Louis D. Lighton, Edwin Knopf, Robert Schable, C. Gardiner Sullivan and John W. Considine.

IN COURTS

RCA Monopoly Charged In Broadcasting Case

RCA Manufacturing Company and other recording companies were charged with seeking to obtain a monopoly on the broadcasting of records by Joseph Hartfield, attorney for station WNEW, New York, during the argument Monday of an appeal before the circuit court of appeals from a federal court decision which restrained WNEW from broadcasting RCA records without a license.

Mr. Hartfield claimed that many small broadcasting stations would be forced to close down if they were compelled to pay licensing charges. The lower court had ruled that Paul Whiteman, RCA artist, could restrict the use of his recordings and the RCA had a similar right if its contract with Whiteman so stipulated.

Joseph MacKay, attorney for RCA, asked the court to rule that a recording company may specifically limit the use of records on sale to non-commercial purposes regardless of the position taken by the recording artists.

Dismiss Voice Suit

The $200,000 damage suit brought by Adriana Caselotti against Walt Disney, Walt Disney Productions, Ltd., and RCA Manufacturing Company, Inc., was dismissed this week by Peter Schmuck, New York supreme court justice. He ruled that the plaintiff had no cause of action. The suit charged the defendants with the sale of records of the plaintiff's voice, used as "Snow White" in "Snow White and the Seven Dwarfs," without her permission.

Sues for NRA Tax

Paramount Pictures, Inc., this week filed suit in federal court in New York against the United States. Paramount sued for the refund of $36,500 in capital stock taxes paid under the National Industrial Recovery Act. The suit attacks the constitutionality of the Act and claims that the taxes paid for the year ending June 30, 1933, were illegally assessed. Paramount asks for the return of $16,000 paid by itself, $18,000 paid by Paramount Pictures Distributing Corporation and $2,500 by Parager Corporation.

Rules Against Loew

The U. S. Board of Tax Appeals has ruled that the Commissioner of Internal Revenue was correct in finding a deficiency of $7,200 for 1936 income of David L. Loew. Mr. Loew contended the Internal Revenue Bureau was in error in not allowing six exclusions of $5,000 each in addition to the three exclusions of $5,000 each which were allowed. The dispute arose over Mr. Loew's transfer of property in 1936 to nine separate trusts which were ruled to be subject to gift taxes.

Letter Suit Rehearing Denied

A petition of Adler Sign Letter Company for a rehearing of a decision of the United States court of appeals in Chicago adjudging the Adler notch-flange changeable letter in infringement of this type of letter manufactured by the Wagner Sign Service, Inc., was denied June 15th by the appeals court. The higher court upheld the U. S. district court's decision regarding this type of letter a few weeks ago. At the same time the higher court upheld the notched-flange decision it upheld the Adler rights to the lug-type changeable letter.

The denial of a rehearing, unless the U. S. supreme court accepts the case for review, closes litigation over changeable advertising equipment begun early in 1938.

IN NEWSREELS

MOVIETONE NEWS—No. 80, Vol. 22.—Parade at U. S. Military Academy....Dan Beard celebrates 90th birthday. Henry and Edsel Ford study Army plane....Army bombers fly in formation over Yosemite....Lew Lehr....Racing at Belmont Park....Girls go in for trout fishing....Girls doll up in cowgirl style at dude ranch....Co-eds don bathing suits to play in mountain snow.

MOVIETONE NEWS—No. 81, Vol. 22.—France Sues for Peace....Britain to fight on....President visits 4-H camp....Red Cross ship off to France....Surplus U. S. planes returned to factories to be refitted for Allies....Navy planes flown to Maine and towed over to Canada....New U. S. warship launched....Airplane factory speeds production....Hunts meet on Long Island....Boxing....Baseball....Lew Lehr.

NEWS OF THE DAY—No. 278, Vol. 11.—Air raid on Paris....Scenes of Dunkirk during evacuation....King and Queen of Britain attend Westminster Abbey services....West Point and Annapolis have commencements....Flying fortresses soar over Yosemite....Willkie urges united action....Dimelich wins colorful Belmont stakes....Bronco busters ride in west.

NEWS OF THE DAY—No. 279, Vol. 11.—France asks peace....Britain fights on....Launch U. S. battleship....Synthetic rubber....Women rally to Red Cross....Dempsey and Godoy spar....Hunts Meet.

PARAMOUNT NEWS—No. 83.—444 cadets graduate from West Point....Dizzy Dean starts anew....Henry and Edsel Ford inspect Army pursuit plane ....Army bombers in flight over Yosemite Valley ....General Pershing urges aid for Allies....Besieged Paris under bombardment....With the B.E.F. in France.

PARAMOUNT NEWS—No. 84.—U. S. battleship launched....Army redoubles size of training school for air students....College men in training for Air Corps commissions....President visits 4-H camp....England to fight on....King visits arms factory....Britain turns out tanks in mass production drive....U. S. planes delivered to Canada....Small gauge films exposed in actual combat to help train British pilots....Durante joins thousands at beach.

RKO PATHE NEWS—No. 95, Vol. 11.—Paris bombed by Nazis....West Point graduation held....Fords study Army plane with view towards mass production....Willkie urges unity for national defense ....Typical families at New York World's Fair....College course includes mill work....Horse racing.

RKO PATHE NEWS—No. 96, Vol. 11.—U. S. battleship launched....4-H clubmen take citizenship oath ....U. S. aviation plant built in 57 days....Synthetic rubber new U. S. product....“No immediate danger” says Pittman....British soldiers relax after battle....Mexico election battle on....U. S. ship sails for France with Red Cross supplies.

UNIVERSAL NEWSREEL—No. 884, Vol. 12.—Bombing of Paris....Fords view Army plane....Willkie urges united defense....Graduation ceremonies at West Point....Bombers in mass flight....New liner set for trials....Pennsylvania church pays rent in roses....Fashions....Rose festival in Portland....Rodeo in California....Belmont races.

UNIVERSAL NEWSREEL—No. 885, Vol. 12.—France asks for peace....New U. S. battleship launched....Open big airplane engine plant in New Jersey....Synthetic rubber demonstrated....Rush U. S. planes for Allies....Scenes of actual aerial warfare in France....Red Cross ship sails for France....Nation observes Flag Day....Dempsey spars with Godoy ....Steeplechase held on Long Island.

National Decency Legion Classifies Nine Pictures

Of nine pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, three were listed as unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: “Ghost Breakers,” “Lucky Cisco Kid,” “Passport to Alcatraz,” “Return of Wild Bill.” Class A-2, Unobjectionable for Adults: “Island of Doomed Men,” “Love, Honor and Oh, Baby,” “The Mortal Storm.” Class B, Objectionable in Part: “Fugitive,” “Turnabout.”

Three Yiddish Films

Cinema Service Corporation will release three Yiddish-language pictures in the Fall, work having begun at the corporation's Palisades, New Jersey, studio, on the first, “Eli, Eli.” The others are “Who Am I?” and “A Day Before the Wedding.”

SEARS ROEBUCK COUPON PLAN TO BE EXTENDED

Philadelphia Test Reported To Have Aroused Interest; Eastern Pennsylvania Next

by M. H. ORODENKER
in Philadelphia

The Sears Roebuck merchandise coupon film theatre giveaways, coupons of one, two and five-cent denominations accepted as cash for anything sold by the mail order and chain stores, will be extended to theatres in eastern Pennsylvania within the next month. The profit-sharing coupon plan is being tested in Philadelphia, where the experiment started June 3rd at six independent neighborhood houses. Robert F. Bogatin, Philadelphia attorney and former exhibitor, who heads the plan's sales corporation, claimed that while the giveaway is not creating any furore among moviegoers, there is a definite enthusiasm which is building increases in patronage at the participating theatres and a corresponding increase in local sales.

Interest Seen Gaining

“The experiment is proceeding,” said Mr. Bogatin. “It didn't 'burn up' on its introduction to patrons, but the houses are showing a steady improvement. All parties concerned are satisfied with the first results and we are convinced that this is a practice that will build. As patrons accumulate coupons, their interest in the plan heightens.”

Theatres in Philadelphia offering the coupons include the President, Hollywood and Alden, with Mondays the coupon day; the Southern, with Monday and Tuesdays the coupon days; the Lawndale, giving coupons with each admission on Wednesday and Thursdays; and every Monday and Friday at the Castle.

Mr. Bogatin said that since the plan started here, he had been in receipt of inquiries from exhibitors in other cities, and while his organization is not ready as yet to institute the plan on a nationwide scale, it is expected that within a month, the profit-sharing coupons will be introduced in at least ten houses in eastern Pennsylvania, including houses in Reading, Bethlehem and Scranton. The first out-of-town house to use the plan is the Park in Highland Park, Pa.

Skepticism at First

The biggest problem in getting the plan across to patrons is in making them realize that there is no “catch” attached to it, he said. Patrons at the participating houses at first were skeptical, but once they realized they could get what they wanted with the coupons, and nothing was to be forced on them, they began to show interest in the giveaway.

At the Sears offices here, officials said it was too early to gauge the success of the plan in terms of increased sales and mail orders. All the coupons are keyed and identify the theatre. However, the store officials are optimistic. In several instances, budget accounts have been started at Sears stores with the coupons, but for the most part it is believed that patrons are accumulating their coupons in much the same manner as done with cigarette and soap profit-sharing coupons.

The coupons, redeemable at any Sears outlet throughout the country, can be used as payment or part-payment on a charge account or for a COD order upon the delivery of merchandise, in making store purchases or in ordering by mail. The regular advertised Sears prices are charged on all merchandise bought with the profit-sharing coupons.

The participating exhibitor buys the coupons at face value, distributing them as he sees fit, while Sears provides for all the advertising and promotional accessories, which include trailers, heralds, valances, 30 x 40 and 40 x 60 sheets, the regular Sears catalogs, and regular newspaper advertising.



WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BEWARE, SPOOKS: Joe E. Brown, Mary Carlisle—This is not as good as Brown's usual pictures. However, the audience seemed to get some fun out of it, especially near the end. It drew well, doubled with "Dr. Cyclops." Running time, 68 minutes. Played June 4.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Amusing and very fast. Low gross. Played June 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MR. SMITH GOES TO WASHINGTON: James Stewart, Jean Arthur, Claude Rains, Edward Arnold, Eugene Pallette, Thomas Mitchell, Guy Kibbee—A very fine picture but did no business. Didn't do business we anticipated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOO MANY HUSBANDS: Melvyn Douglas, Jean Arthur, Fred MacMurray—Here is a clever comedy. Farfetched but lots of fun and pleased to good business. Running time, 83 minutes. Played June 2.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—A good comedy that should have been cut about 10 minutes in the latter scenes, as it would then have been A1. Fair business.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

ANGEL FROM TEXAS, AN: Wayne Morris, Rosemary Lane, Eddie Albert, Jane Wyman, Ronald Reagan—Any picture that Wayne Morris is in is just a waste of running time for us. The cast works hard but have nothing to work with. Just blah blah. Supposed to be a comedy but it failed to materialize. Skip it. Running time, 69 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger, Donald Crisp—Fine picture but not the type that sells tickets in our town. Running time, 106 minutes. Played May 28-29.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

ESPIONAGE AGENT: Joel McCrea, Brenda Marshall, Jeffrey Lynn—"Ye Gods and little fishes!" That's about all you can say after running this thing. It's a sad case, indeed, when a studio takes a big star like Joel McCrea and teams him with an unknown girl in a story so weak it can't move. Jeffrey Lynn is absolutely wasted. Miss Marshall is not even pretty and if I'm any judge she'll never be box office. Warner Brothers have done very poorly for Brenda in her first picture. A nice hair-do would have helped a lot. I'm hoping to see a changed girl in "The Sea Hawk." This film had a good title but even that didn't draw them in. If possible, pass it up. Running time, 83 minutes. Played January 11.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

FIGHTING 69TH, THE: James Cagney, Pat O'Brien, George Brent, Jeffrey Lynn, Dennis Morgan, Alan Hale—The best war picture I've seen. Very timely in presentation another advantage. Cagney and O'Brien have a good following here. The acting is excellent and the scenes very realistic. Played May 12-13.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

FOUR WIVES: Lane Sisters, Gale Page, Eddie Albert, Claude Rains, Jeffrey Lynn, Dick Foran, Frank McHugh, May Robson—I played this with "They Came By Night" and there is no doubt about the fact that this is the one that drew a very good crowd. Audience reaction to the humor was excellent and most comments were very good. These homey films go over well here right now. I would like to see this series continued. Personally, I think this one is just as good as "Four Daughters" and is very definitely funnier in general. I am waiting now for "Four Mothers," "Four Divorcees," "Four Grandmothers," "Four Angels," etc. Running time, 99 minutes. Played May 24-25.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

OLD MAID, THE: Bette Davis, Miriam Hopkins, George Brent, Jane Bryan—This was definitely "box office" here. Bette Davis is splendid, especially as she grows older. More than one could be heard sniffling after the show was over. Any picture that can do this to an audience must be a good one. I haven't seen "Gone with the Wind" yet, but Vivien must be pretty good to get the Academy Award after Bette Davis' "Dark Victory," "The Old Maid," "The Private Lives of Elizabeth and Essex" and "Juarez." By all means play "The Old Maid," if you haven't already. Running time, 95 minutes. Played January 4.—Dean Deaver, Elkton and Drain Thetares, Elkton and Drain, Ore. Small town and rural patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell, Alan Hale—Our patrons enjoyed every minute of this picture. The laughs came so fast that many of the jokes were lost. The audience never stopped laughing from the start to finish and went out laughing. Running time, 101 minutes. Played May 18-19.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

'TIL WE MEET AGAIN: Merle Oberon, George Brent, Pat O'Brien, Geraldine Fitzgerald—Boy, what a swell picture. Heavy, yes, but a delight to any audience. This company's product has not been so good with us this season, but we can heartily recommend this offering. The musical score is exceptionally well done. Running time, 98 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TORRID ZONE: James Cagney, Pat O'Brien, Ann Sheridan, Andy Devine, Helen Vinson—A good action comedy that pleased. No records broken but played to a satisfied audience. Running time, 92 minutes. Played June 2.—B. C. Brown, Temple and Vernon Theatre, Viroqua, Wis. General patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy, Virginia Grey, C. Aubrey Smith, Ruth Hussey, Tom Neal, Patric Knowles, Sheldon Leonard—It's surely good to have our old Bill Powell back again. He and Myrna are perfect together. The story is so exciting that the audience never once loses interest. I'm sure no one in our audience guessed the murderer. Virginia Grey stands out. Full house. Running time, 102 minutes. Played March 21.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

BABES IN ARMS: Mickey Rooney, Judy Garland, Charles Winninger, Guy Kibbee, June Preisser—Personally I heartily disliked this one. However, a very large audience enjoyed it immensely and that's what counts in this business. Mickey and Judy are "box office" together. Running time, 97 minutes. Played January 20.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—Played on Bank Night. A good program picture, not as good as "Maisie." No extra draw on account of the picture. Played May 15.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

DR. KILDARE'S STRANGE CASE: Lew Ayres, Lionel Barrymore, Laraine Day—Good. Alas, however, the story offers little new by way of development. Unless they get a real good story man on the job, this series is bound to lose its B. O. strength. The gags are all alike. Played June 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DR. KILDARE'S STRANGE CASE: Lew Ayres, Lionel Barrymore, Laraine Day—One of the best Kildare pictures we have run. I would say give this your best dates as it will do extra business. Running time, 77 minutes. Played June 5-6.—Lester Booth, Bailey Enterprises, Stark Theatre, Toulon, Ill. General patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—In a class by itself. Spencer is always a good bet at the box office and that means his pictures have what it takes to please both patrons and the exhibitor. Running time, 107 minutes. Played May 26.—B. C. Brown, Temple and Vernon Theatre, Viroqua, Wis. General patronage.

FAST AND FURIOUS: Ann Sothern, Franchot Tone, Lee Bowman, Ruth Hussey—Very amusing and exciting. Average draw. I would suggest that Metro establish two stars as "Joel" and "Garda" and leave them in those parts if they wish to continue this series. Franchot Tone is through here. On the other hand Ann Sothern is gaining more and more in popularity and will soon be a big star. Running time, 73 minutes. Played March 17.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Bonita Granville, Rita Johnson, Judith Anderson—Swell picture but no draw. Very poor trailer on it. Running time, 90 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake and tourist patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Bonita Granville, Rita Johnson, Judith Anderson—Ouch, was this a washout? It was. Cantor miscast and the surprising thing is that Metro released it. Just a rambling no good picture and no box office at all.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GHOST COMES HOME, THE: Frank Morgan, Billie Burke, Ann Rutherford—There isn't enough plot to this feature to make a fair one-reel comedy and one sure way of cheating your patrons is to show it. Running time, 79 minutes. Played May 17.—S. E. Bowery, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

GHOST COMES HOME, THE: Frank Morgan, Billie Burke, Ann Rutherford—Slightly above average comedy. Coupled with "Man from Dakota," this gave a good account of itself. Morgan's roles become just a little tiresome after a while but for Morgan fans this picture is plenty OK. Running time, 79 minutes. Played May 31-June 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel—The distributor got 70 per cent and we are still trying to raise the money to pay off the advertising costs on this picture. Played May 20-21.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Olivia de Havilland, Leslie Howard, Hattie McDaniel—Well, it blew in and blew out again and with it went a pledge "never again." No comments needed on the picture itself, but plenty could be said concerning the lopsided percentage arrangement. Business very good but with the extra expenditures in connection with the showing we were left holding the well known sack. Even so, the fact that we played it has some advertising value for house policy. Running time, 228 minutes. Played May 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GREAT WALTZ, THE: Luise Rainer, Fernand Gravet, Miliza Korjus—They didn't go for this one. Classics and costume pictures are out for this situation. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Just a swell show that was panned so much by the critics that our public was afraid of it. Result, no business. This is a good picture that pleased all who saw it but they were few and far between. Running time, 97 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Very unusual role for Tracy, but our patrons like him no matter what the picture. This proved to be better than we had hoped for after reading reports and criticisms. On the whole, our patrons liked it, and business above normal for mid-week. Running time, 97 minutes. Played May 22-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—I'll take Tracy in anything and Lamarr has several fans for her beauty. This was a swell picture and business was OK, considering the "Wind" playing only ten miles away. Running time, 97 minutes.

Played May 19-20.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Good business and good picture. Mickey is my favorite because he is always a hit at the box office. The Southern lass in the picture smeared the drawl of the South. Give it your best date. Played May 5-6.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—Not the best of Beery's pictures but even so, where he is favorite, this one will click at the turnstile. Business swell and as our patrons like this star, this picture proved very satisfactory. Running time, 79 minutes. Played May 31-June 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire, Bela Lugosi—Boy, oh, boy, let's have more of Garbo the comedienne. That girl has but to roll her eyes and look sour or talk in her deep, sober voice and the laughter is so loud that the dialogue can't be heard. We had a large crowd. All this talk about the title keeping people away was junk as far as this spot was concerned. Please, Metro, before you put Greta back in the old rut with "Madame Curie" give us another "Ninotchka." The first half of the picture was best. Running time, 110 minutes. Played February 15.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan, Ruth Hussey, Isabel Jewell—We had full houses for both shows. Why? Oh, a fine title, big stars, color. Yes, but what did they think after they came out. I doubt if it could be printed. Personally, I had read the book and wasn't expecting much. There is about 60 minutes too much of tramping through swamps. Spencer Tracy is as good as he could be under the circumstances. Robert Young's role could have been omitted for the better. The only bright spot was Isabel Jewell, and she was swell. Here's hoping the second half of the book remains unfilmed. I don't know how much longer large audiences are going to come to a picture and get a letdown like this. Running time, 126 minutes. Played April 13.—Dean Dever, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—Superb photography, excellent acting, exciting story and plenty of thrills make this film seem very real. The first night we had fairly good business. The second night the crowd was quite slim. I think it was one of those cases where the film drew so well that everyone traveled miles to see it before we had it. All comments were greatly in favor of this picture. Running time, 126 minutes. Played June 6-7.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SHOP AROUND THE CORNER: James Stewart, Margaret Sullavan, Frank Morgan—An interesting little picture that will not interest farmers. It is more or less a class picture, so my college trade liked it quite well. The humor is quite subtle but it is there in good doses. I did not have a good crowd because of bad competition but I do not think it was the picture's fault. Running time, 100 minutes. Played June 8.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Ruth Hussey, Bruce Cabot, John Carroll—Splendidly done. The ladies seemed to enjoy it but the men were divided. A picture for class patronage. Running time, 117 minutes. Played June 9.—B. C. Brown, Temple and Vernon Theatres, Viroqua, Wis. General patronage.

TODAY WE LIVE (reissue): Joan Crawford, Gary Cooper, Robert Young, Franchot Tone—Picked this one up, a reissue, and did not make film rental. I guess too old and the print very poor. No value for entertainment at this late date. Running time, 100 minutes. Played June 1.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—A thrilling picture, starting with an earlier British war episode as a starter and winding up with an innocent girl who went wrong in order to live but too innocent and pure to carry a successful marriage into a family who only knew honor and virtue as the essense of an honorable life. Miss Leigh is simply a sweet girl but buffeted by war's cruelties and distress of direst poverty. Her acting is superb throughout and she is a star of the first magnitude and will continue to shine as such. Robert Taylor is excellent and is assured as a leading man of ability and talent. The supporting cast was all good and played their several parts well. Running time, 103 minutes. Played June 6-12.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Paramount

BISCUIT EATER: Billy Lee, Cordell Hickman—Very good picture if you can get them to come in and look at it. Dog lovers will like it fine. The kid actors are very good. Running time, 80 minutes. Played June 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Andy Devine, Ellen Drew—Good picture; good business. "Rochester" was very good and my customers said they had never laughed so hard before in years. Running time, 85 minutes. Played June 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Ellen Drew, Eddie "Rochester" Anderson, Andy Devine—Picture plenty good but the draw very disappointing. Running time, 87 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake and tourist patronage.

DISPUTED PASSAGE: Dorothy Lamour, Akim Tamiroff, John Howard—We got many favorable comments on this picture. Dorothy proves that she doesn't need a sarong to be alluring. Also that girl can act. She is very popular here. Akim Tamiroff is perfect as the old doctor. John Howard will be one of our big stars in the future. The crowd could have been larger. Parts of this picture did drag, however. Running time, 99 minutes. Played February 8.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—I doubled this with "Beware, Spooks" and it drew quite well. The audience seemed to like the unusualness of this, although the acting could have been better. It certainly is a trick color triumph from the technical standpoint and it held interest all the way through here. Fantasies like this go over very well in this college town. Running time, 77 minutes. Played June 4.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—So absurdly impossible, it defeated its own purpose. For the most part, our patrons did not care for this one. Even color did not help this much. Business fair. Running time, 77 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—Kept juggling this around and finally played on Bank Nights to the biggest gross we ever had on those nights. Running time, 77 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake and tourist patronage.

FARMER'S DAUGHTER, THE: Martha Raye, Charles Ruggles—A very good feature that was enjoyed by our patrons. Played on the same program with Fox's "Viva Cisco Kid." Running time, 62 minutes. Played May 24-25.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

GERONIMO: Andy Devine, Preston Foster, Ellen Drew—Good picture, good and gruesome. Liked by older children and the men but the women found it too much and the kiddies were frightened. Just why producers think sickening situations come under the head of entertainment, I don't know. Business just fair. Running time, 90 minutes. Played May 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LIGHT THAT FAILED, THE: Ronald Colman, Watler Huston, Ida Lupino, Muriel Angelus—Didn't draw but those who came seemed interested. Running time, 99 minutes. Played May 24.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

MAN ABOUT TOWN: Jack Benny, Dorothy Lamour, Eddie "Rochester" Anderson, Edward Arnold, Binnie Barnes—"What a man, Rochester" was on the lips of every man after seeing this hilarious comedy which concluded our 1939-40 season. To say that "Carmichael's" friend, "Rochester," stole the show from Mr. Benny and his fellow workers is putting it mildly. He just ran away with it judging from the reactions of our group. However, it is one of Benny's best and if his future vehicles equal this, there will not be any room for complaining as far as we are concerned. Of course, the boys here were also pleased with the glamour girl episodes which were so capably directed by Leroy Prinz. Running time, 85 minutes. Played April 27.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

OPENED BY MISTAKE: Charles Ruggles, Robert Paige, Janice Logan—While this picture didn't draw, still it proved good entertainment and those who did attend were well satisfied. Running time, 68 minutes. Played May 31.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

REISSUES: HORSEFEATHERS: Marx Brothers; **THE JUNGLE PRINCESS:** Dorothy Lamour, Ray Milland, Akim Tamiroff, Lynne Overman; **NO MAN OF HER OWN:** Clark Gable, Carole Lombard; **THE PLAINSMAN:** Gary Cooper, Jean Arthur, James Ellison; **WAIKIKI WEDDING:** Bing Crosby, Bob Burns, Martha Raye, Shirley Ross—We went to town on these play-backs and reissues from Paramount.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake and tourist patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—What patrons want these days is a darnded good laugh and they get plenty of 'em in this swell comedy with music. Nice business, too. Running time, 83 minutes. Played May 19-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHOWDOWN, THE: William Boyd, Russell Hayden—The best in the Hopalong series we have played. But our patrons never have warmed up to these pictures and this was no exception. Business below normal. Running time, 63 minutes. Played May 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WOMEN WITHOUT NAMES: Ellen Drew, Robert Paige—Disappointing at the box office but really good entertainment. Played June 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

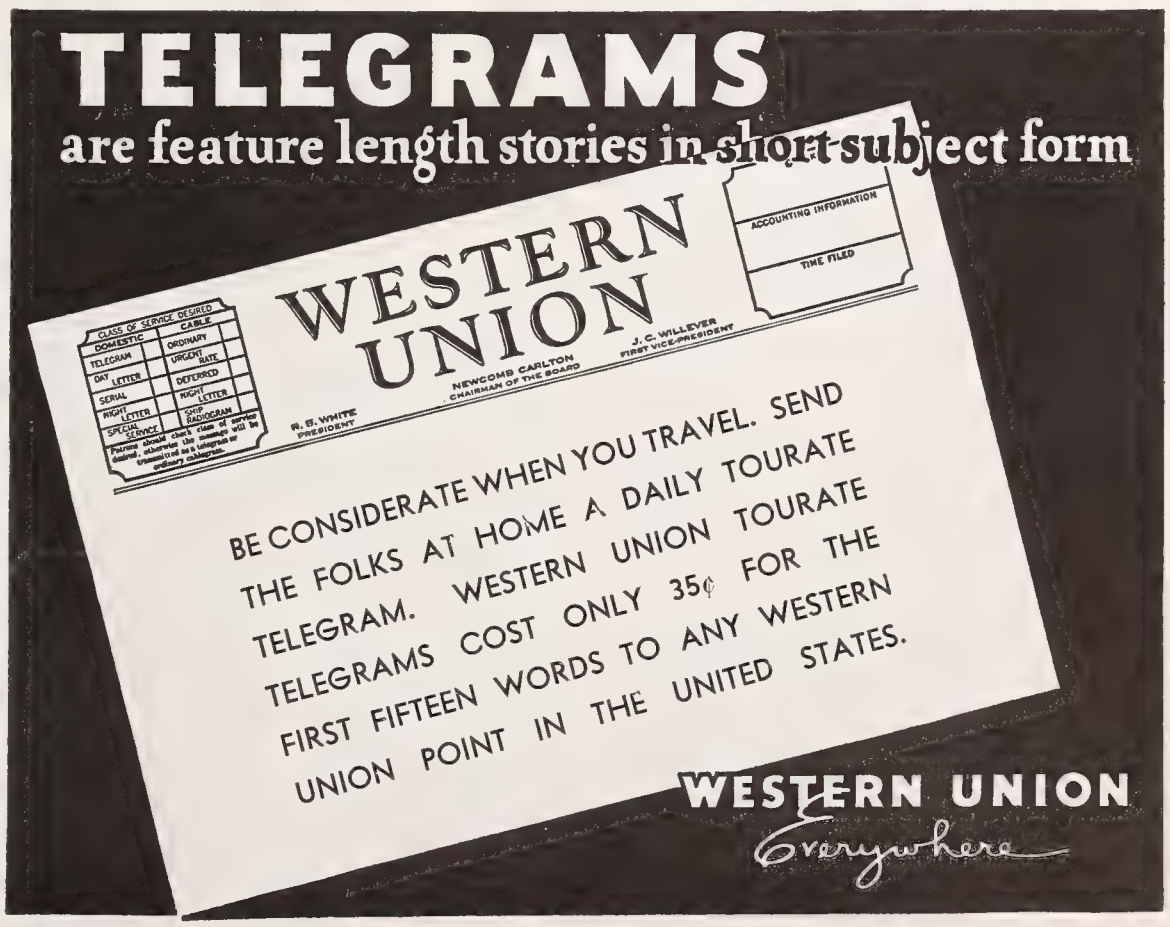
Republic

DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon, Roy Rogers—As good as any. Better than many. This is fast, robust entertainment with enough love motivation to keep the women happy. Business just fair, however. Our folks liked Roy Rogers. Played June 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAYS OF JESSE JAMES: Roy Rogers, George "Gabby" Hayes—The only thing wrong with this picture they should have had Gene Autry and Smiley Burnette.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN OLD MONTEREY: Gene Autry, Smiley Bur-

(Continued on following page)



(Continued from preceding page)

nette, George Hayes—Lots of action and the children liked it but the grown-ups were just mildly entertained. Played to a poor crowd, although it was double billed. Our patrons don't seem to like double bills and that might in some part account for the poor turnout. Running time, 72 minutes. Played May 21-22.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Very good of its type. Roy Rogers is fine. Played June 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MONEY TO BURN: James, Lucile and Russell Gleason—A series that is O.K. Plenty of good, homey situations. Always a laugh and that's what it takes to bring them back these troubled times.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—I wish I had played on Sunday-Monday. Autry is the best box office doctor yet as long as "Frog" is with him. I hope they never part. Best business since "Jessie James." I increased prices but it didn't keep anybody away I don't think. Running time, 70 minutes. Played May 31-June 1.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Gene Lockhart, Mary Howard—One of the truly outstanding productions of the year but it proved a box office dud for this situation. There is no reasonable explanation for this, excepting the fact that patrons want lighter film fare. We still insist this is a grand picture. Running time, 110 minutes. Played May 12-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard—A picture everyone young and old should see. Truly a masterpiece in every detail. Needs promotion. Should be used during school term and tied in with school activities. Played May 29-30.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

BACHELOR MOTHER: Ginger Rogers, David Niven, Charles Coburn—I played this late owing to same being taken out last fall on account of an epidemic in my Village but my patrons seemed to enjoy it very much and we need good comedies to get them to forget these terrible world conditions. Running time, 90 minutes. Played May 23.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

BULLET CODE: George O'Brien, Virginia Vale—A good western. Moderate gross. Played May 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara, Edmond O'Brien, Alan Marshal, Sir Cedric Hardwicke, Walter Hampden, Thomas Mitchell, Basil Rathbone—What a letdown! This is one of the poorest and dreariest movies I have ever seen. Everything, even the buildings and clothes, look artificial. Maureen O'Hara is lovely. Laughton grunts and wabbles through this. Sir Cedric Harwicke is good. Why do they have to turn out poor works like this. This should be the last time that the "Hunchback" is made. A large crowd was very disappointed. Running time, 119 minutes. Played March 19.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

IRENE: Anna Neagle, Ray Milland, Billie Burke, Roland Young, May Robson—One of the most satisfying, refreshing pictures we have ever run. Good photography, good sound. Audience reaction splendid. Gasoline circuits, "the gypsies," nicked us on this one. A 5c show this time, sit on the lawn, chiggers, etc., but the mill folks go for it. The majors better get busy. Played June 2-3.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

PINOCCHIO: Disney Feature Cartoon—Treated this exactly the same as "Snow White." My share of the gross lacked $5.00 of paying my cash outlay for advertising. The biggest bust since Charlie Chaplin's "Gold Rush." Picture well done. Very beautiful. Parents came, sent the children in and they sat outside. The kids couldn't take the villains. Many walkouts. Played May 10-13.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—This production has entertainment value. Enjoyed by everyone; fair business. The title is misleading but the Rogers and McCrea appeal is there. Running time, 93 minutes. Played May 24-25.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

SWISS FAMILY ROBINSON: Freddie Bartholomew, Thomas Mitchell, Edna Best, Terry Kilburn, Tim Holt—An excellent picture and good box office. The storm and shipwreck scenes are all especially well done. Whole cast great. Played May 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWISS FAMILY ROBINSON: Freddie Bartholomew, Thomas Mitchell, Edna Best, Terry Kilburn, Tim Holt—A very good production of a very widely read book that just didn't seem to bring them in. Good fishing, fine weather and too many "gypsies." Should be run during school term. Played May 19-20. —Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas. Rural patronage.

NEW AND PRODIGAL CONTRIBUTORS

One new contributor and three who have not sent in reports for some months appear in this week's What the Picture Did for Me department. The new contributor is:

DEAN DEAVER, Elkton and Drain Theatres, Elkton and Drain, Ore.

The three prodigal contributors who have resumed their deporting are:

LESTER BOOTH, Stark Theatre, Bailey Enterprises, Toulon, Ill.

B. C. BROWN, Temple and Vernon Theatres, Viroqua, Wis.

LESLIE F. SMITH, Mayer Theatre, Westmoreland, Kan.

Read the reports of these and other contributors in this week's department.

Twentieth Century-Fox

BLUE BIRD, THE: Shirley Temple, Spring Byington, Eddie Collins—Box office appeal was lacking. This film has good color scenes, although I can't say as much for the story. This picture must have been produced for its color photography. Running time, 83 minutes. Played May 28-29.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

BLUE BIRD, THE: Shirley Temple, Spring Byington—Very beautiful picture, thoroughly enjoyed on its two day run by nice houses of empty seats. The kids came but try to make film rental on small town kid patronage. Not for this town but maybe you'll have better luck. Running time, 81 minutes. Played May 7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—The best of the Henie pictures. The skating is less than usual but it is lovelier than ever. Milland and Cummings are both popular here. The crowd wasn't very large. Running time, 77 minutes. Played March 14.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

FREE, BLONDE AND TWENTY-ONE: Lynn Bari, Joan Davis, Henry Wilcoxon—An average program picture; brought fair returns. The story is interesting and will please any audience. Running time, 67 minutes. Played May 30.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Charley Grapewin, Dorris Bowdon, John Carradine, O. Z. Whitehead, Eddie Quillan, Zeffie Tilbury—This is undoubtedly a magnificent production. If things go on like those depicted in "The Grapes of Wrath," it is high time the public in general knew about it. This should be shown to all the bigwigs in Washington. As far as entertainment goes, this isn't anything to boast about. No one could enjoy a movie that is all misery. In these troubled times people want to forget their worries and see something funny. I heard one man say "There's enough trouble without seeing things like that." All in all this is a worthwhile production. It was a huge draw here. Running time, 128 minutes. Played June 1.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—This one slipped at the box office. It was built up pretty heavy at the key runs and those who wanted to see it so badly were in the mood to see it at the first runs. Running time, 128 minutes. Played May 21-22.—J. P. Semyan, Liberty Theatre, Lilly, Penna. Small town patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—No business for us on this. Though beautifully done, it is nevertheless not entertainment. Rather the patron returns home unduly depressed and of a mind to stay there next time. Played May 19-20. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, John Carradine, Dorris Bowdon, Charley Grapewin—Grand show, grand reception, grand business. Everyone wanted to see this one and the house staff kept busy all three nights. We were particularly pleased by the comments of patrons. Picture is not entertainment in the accepted sense but the presentation of the problem is made in such a manner as to prove decidedly interesting. Running time, 128 minutes. Played May 9-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—A fine picture, Regretably low gross, however. Played June 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN WHO WOULDN'T TALK, THE: Lloyd Nolan, Jean Rogers—Okay picture, lacking much of the suspense of the Muni version but still a good production withal. Small draw. Played May 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ON THEIR OWN: Spring Byington, Ken Howell—Fair picture; fair business. Running time, 63 minutes. Played June 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHOOTING HIGH: Jane Withers, Gene Autry, Marjorie Weaver—Weak story but stars held it up and it got by. Okay box office. Played May 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR DUST: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood—Very good. Linda Darnell and John Payne are outstanding and a good team. Played May 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR DUST: Linda Darnell, John Payne, Charlotte Greenwood, Roland Young—Offered as "Exhibit A" in what our patrons consider entertainment. Business away above normal for mid-week and the folks got their money's worth. And to Fox, let's have more of Charlotte Greenwood. She's still got what it takes to entertain. People commented a great deal on her swell performance and expressed the hope she would be in future releases. Why not have her in "Linger Longer Letty?" Running time, 85 minutes. Played May 29-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

VIVA CISCO KID: Cesar Romero, Jean Rogers—This is the second "Cisco Kid" picture we have played and they are very good. Drew extra business. Played with "The Farmer's Daughter." Running time, 65 minutes. Played May 24-25.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

United Artists

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, John Hubbard, Adolphe Menjou, William Gargan—Very, very good. With several changes this could have been a perfect picture. Parts of it were uproariously funny. Others weren't. Hubbard won't go far, I'm afraid. The publicity department should take a bow for their work with this one. A good crowd attended. Running time, 80 minutes. Played February 1.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—Nothing extra. Joan Bennett is beautiful but I made extra exploitation that helped. Played May 26-27.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—A nice little picture played on Bank Night with no kick. Good race and good acting. Played May 22.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—A good picture to small business and the exchange knows a partial reason, at least. With the bad break we got on this one we certainly can't feel very happy over the engagement. Played May 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart, Mischa Auer, Charles Winninger, Brian Donlevy, Una Merkel, Irene Hervey, Billy Gilbert, Jack Carson—Here's one that was made for small towns. Marlene sure made a comeback. She's the same as she used to be, when she was box office. A few more rough and rowdy pictures like this and Dietrich will be back on top. For a week after the picture the whole town was humming the tunes from it. One criticism I have is that there is quite a noticeable difference in the ages of Stewart and Dietrich. And what's this I hear about Robert Stack being Dietrich's next leading man? Surely Universal won't make such a mistake as that. He was Deanna Durbin's leading man in "First Love" and looks about 18. The next thing we'll be hearing is that some studio is co-starring Mickey Rooney and May Robson in a torrid love drama. A few of the schoolboard didn't appreciate this one. But we had two full houses and have no kicks coming. James Stewart as "Tom Destry" is fine, too. Running time, 97 minutes. Played May 2.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

FIRST LOVE: Deanna Durbin, Robert Stack, Helen Parrish, Lewis Howard, Leatrice Joy, Eugene Pallette, June Storey—A fair picture but a bit wishy-washy.

A little action would'nt have hurt this. Not very pleasing. Crowd small. I believe "It's a Date" will be better. Running time, 84 minutes. Played February 24.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

HAWAIIAN NIGHTS: Johnny Downs, Constance Moore, Mary Carlisle—A nice musical picture. The picture was good. Played on Bank Night to good business. Played May 29.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—Very good but it failed to equal our regular double feature business for the week-end. We ran it single bill. It cost as much but did barely two-thirds as well as usual double bill gross. Deanna splendid. Played May 31-June 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE ACCIDENT: Baby Sandy, Hugh Herbert, Richard Carlson, Florence Rice—When will producers get wise to the fact that the public does'nt want baby stars. No draw. Running time, 65 minutes. Played March 24.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields, Joseph Calleia, Margaret Hamilton, Dick Foran—This one is really hot! Again Universal takes two players given up by Paramount and stars them in an unusually successful picture. Who said Dietrich and West were box office poison? Just play "Destry" and "Chickadee" and find out for yourself whether they're poison. They may have been under Paramount but not under Universal. Margaret Hamilton was very funny and so was the girl in the saloon who told Fields her troubles. It went over big to a large house. Running time, 84 minutes. Played May 26.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

Warner Brothers

BRITISH INTELLIGENCE: Boris Karloff, Margaret Lindsay—Had a poor crowd and they didn't seem interested in the picture. Running time, 62 minutes. Played May 21-22.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

INVISIBLE STRIPES: George Raft, William Holden, Jane Bryan, Humphrey Bogart—A good picture but we seem to get too many gangster pictures from this company. Running time, 82 minutes. Played May 22-23.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

PRIVATE LIVES OF ELIZABETH AND ESSEX, THE: Bette Davis, Errol Flynn, Olivia de Havilland—The color was beautiful but seemed overdone. Bette Davis is perfect as usual. Errol Flynn doesn't seem to be very popular here. Olivia de Havilland wasted. Anyone could have done what she did. I don't blame her for blowing up with the studio over roles like these. If they would let her, Olivia would be a star in her own right. An unusually small audience didn't enjoy this much and I overheard several very unfavorable comments. Small towns won't get anything with this. Running time, 106 minutes. Played January 27.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—A very fine picture. Studded with stars, authentic, interesting. Everything that makes a good picture. The sound was extremely poor with this one. That took quite a bit out of the picture since Miss Lane sings several old favorites. A small audience seemed to enjoy it. Played January 13. Running time, 106 minutes.—Dean Deaver, Elkton and Drain Theatres, Elkton and Drain, Ore. Small town and rural patronage.

TEAR GAS SQUAD: John Payne, Dennis Morgan, Gloria Dickson—Good action picture which pleased average business. The singing cops in the glee club pleased. Running time, 58 minutes. Played June 2-3. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—Here was a fine picture that not only the top stars but the whole cast did a fine job. This type of picture is what the small towns go for. The comment of the general public was that this was a better picture than "Dodge City." Running time, 115 minutes. Played June 9-10.—Lester Booth, Bailey Enterprises, Stark Theatre, Toulon, Ill. General patronage.

Short Features

Columbia

HECKLER, THE: Charley Chase—The best comedy that Chase has ever made. Just a good short that will help build up any program. Running time, 19 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

INSIDE THE FEDERAL BUREAU OF INVESTIGATION: Washington Parade, No. 3—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OILY TO BED, OILY TO RISE: Three Stooges—This one is a dandy and will certainly be enjoyed by any theatre audience. The Stooges really are funny in this one. Running time, 18½ minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SCREEN SNAPSHOTS, No. 7: Wardrobe Designers—Strictly a woman's fashion page, so be careful where you set it. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TEACHER'S PEST: Charley Chase—A very good two-reel comedy. Running time, 18 minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

MGM

ALFALFA'S DOUBLE: Our Gang—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BIG PREMIERE, THE: Our Gang—Average Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOOR WILL OPEN, A: MGM Miniatures—This is a Carey Wilson "What Do You Think?" It is concerned with a pianist and how an open door helped him twice in difficult situation. It is definitely different and has some fine classical piano music in it. It is for the class trade. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—Splendid piece of screen variety. MGM short subjects are always good.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

HOME ON THE RANGE: MGM Cartoons—A very clever little cartoon that will help any program. Excellent. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOME ON THE RANGE: MGM Cartoons—A very, very cute color cartoon that won immediate audience applause. I think the calf and rabbit in this one could be used again. Scenic effects are excellent. Running time, eight minutes.—W. Varick Nevine, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MENDELSSOHN'S WEDDING MARCH: MGM Miniatures—Very good for your class nights or any time when you want to please the music lovers. Nice color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PEACE ON EARTH: MGM Cartoons—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SERVANT OF MANKIND: MGM Miniatures—Very good. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialties—Good stuff. Holds interest.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

XXX MEDICO: Passing Parade, No. 12—An outstanding short in any program. Tops in production. Do not waste it. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

AQUA-RHYTHM: Grantland Rice Sportlights—Fine.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLUE BARRON AND HIS ORCHESTRA: Headliners—Good musical act. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUMAN FISH: Grantland Rice Sportlights—More underwater doin's at Silver Springs that furnish better than usual entertainment. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

KICK IN TIME, A: Color Classics—Amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOT SO DUMB: Paragraphics—Good animal short. Watch the man fight the lion. It's thrilling. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WAY BACK WHEN A NAG WAS ONLY A HORSE: Stone Age Cartoons—Average black and white cartoon from the Stone Age series. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

AQUAPOISE: RKO Pathe Sportscopes—Fast and peppy sports reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOG LAUNDRY: Walt Disney Cartoons—Pluto and Donald Duck in typical rib tickling antics that bring out the laughs in a big way. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HUNTING HOUNDS: RKO Pathe Sportcopes—Okay. Bears close similarity to a Paramount reel, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

INFORMATION, PLEASE: No. 2—We find these shorts to be very interesting, but the boys seem to feel that the recording is poor. All were glad to see Mr. "Shakespeare" Tunney. Running time, 10 minutes. —J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

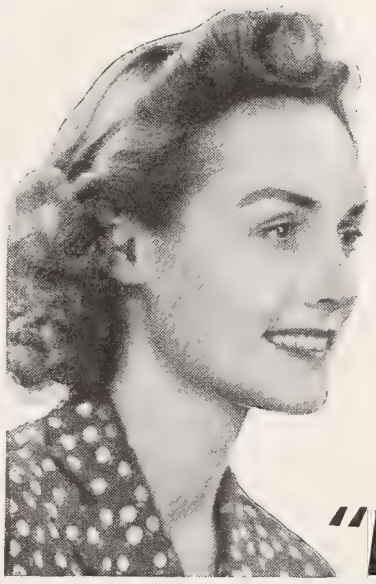
MARCH OF TIME, No. 11: U. S. Navy-1940: We certainly played this one new. I didn't even know what it was about until it hit the screen. It is concerned with U. S. defense and is very timely. Some of the scenes in it we only had had in our newsreel a few days before. There is so much talk about defense lately that you would do well to advertise this issue in good style. As always, it is very well put together. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MOLLY CURES A COWBOY: Ray Whitley Comedies—This is really a good entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MR. DUCK STEPS OUT: Walt Disney Cartoons—This Disney cartoon is not quite up to snuff. From any one else, it would be good, but from Disney it is below par. The jitterbugging is expertly done, but humor is too absent. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MUTINY IN THE COUNTY: Edgar Kennedy Comedies—Good for some laughs with slow burn Kennedy caught in a fix that seemed to tickle our patrons. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

(Reports continued on following page)



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(*Continued from preceding page*)

RIVETER, THE: Walt Disney Cartoons—Another laugh provoking cartoon from the master maker. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

RIVETER, THE: Walt Disney Cartoons—A happy visit with the inimitable Donald Duck.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SIEGE: Reelisms—Well done. Heartrending pictures of the siege of Warsaw.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VACATION DIARY: Reelisms—A different sort of travel reel presentation and good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

20th Century-Fox

EDGAR RUNS AGAIN: Terry-Toons—Just a cartoon. Running time, seven minutes.—A. C. Stock, Iroquois Theatre, Petrolia, Ontario, Canada. Small town patronage.

WOT'S ALL THE SHOOTIN' FER?: Terry-Toons—An excellent black and white cartoon. The McCoy hill-billy feud is the theme of this one. Running time, seven minutes.—J. P. Semyan, Liberty Theatre, Lilly, Pa. Small town patronage.

United Artists

RUINS OF PALMYRA: World Windows—Splendid in every detail. Running time, 10 minutes.—M. R. Harrington,, Avalon Theatre, Clatskanie, Ore.

Universal

ANDY PANDA GOES FISHING: Lentz Colored Cartunes—A very good colored cartoon. About the best Andy Panda cartoon I played so far. Running time, eight minutes.—J. P. Semyan, Liberty Theatre, Lilly, Pa. Small town patronage.

BULLETS AND BALLADS: Armida—An average comedy. This one is a cowboy musical with singing and dancing specialties. Running time, 18 minutes.—J. P. Semyan, Liberty Theatre, Lilly, Pa. Small town patronage.

GOING PLACES: No. 68—Okay. The birds are interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KITTENS MITTENS: Lentz Cartunes—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF FREEDOM: Special—A good patriotic subject. Quite appropriate at present.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RHUMBA LAND: Two-Reel Musicals—Extra good Latin musical.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWING HOTEL: Two-Reel Musicale—Excellent vaudeville acts. We like the absence of gags to hold the act together. It runs more smoothly this way and isn't straining for laughs all the time.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

ARTIE SHAW AND HIS ORCHESTRA: Melody Masters—People enjoy Artie Shaw's music and liked this reel. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

BEAR'S TALE: Merrie Melodies—My candidate for the best cartoon of the year.—E. C. Arehart, Strand Theatre, Milford, Iowa. Lake and tourist patronage.

BUSY BAKERS: Merrie Melodies—The children enjoyed it and a few of the grown-ups laughed. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

ELMER'S CANDID CAMERA: Merrie Melodies—The audience laughed a few times. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

FRANCIS CARROLL AND THE COQUETTES: Melody Masters—If Miss Carroll would stand still and lend a little dignity to her leadership, she would make a much better showing, according to our critics. One thing is certain: no person can do two things at any one time and do both well, so perhaps that is the line of reasoning used by the boys here. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MECHANIX ILLUSTRATED, NO. 3: Color Parade—Good. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

PILGRIM PORKY: Looney Tunes—A good black and white cartoon. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TEDDY, THE ROUGH RIDER: Sydeny Blackmer—This is a good color historical about Theodore Roosevelt and is better than many features. However, the audience here would like to see the patriotic attitude in them toned down a little. This one is very appropriate to today's defense problem, so be sure and play it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

VOTE TROUBLE: Vitaphone Varieties—These Grouch Club reels bore folks. Running time, one reel.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

Eddie McEvoy Heads Sales at Select

E. L. (Eddie) McEvoy on Tuesday became general sales manager and vice president of Select Attractions, Inc., independent producer-distributor, with headquarters in the Paramount Building, New York.

Mr. McEvoy has been in the industry for 33 years, first in exhibition, then in distribution, with Robertson-Colé, Pathe and RKO, where he was eastern sales manager, until a few months ago when he took on sales direction in the mid-west.

Mr. McEvoy will be associated in Select with Joseph Plunkett, who is in charge of production; Charles Kranz, also in sales; George S. Jeffrey, as sales representative and assistant to Mr. McEvoy, and Al O. Bondy, special representative in the west.

Select is about to release "Leopard Men of Africa," made by Dr. Paul L. Hoefler, and for 1940-41 promises two musicals with Michael Bartlett and June Knight; four features with Harry Lauder and Patric Knowles; two to be made by Zeidman International, and "Cavalcade of Youth."

AMPA Considers Union Approval

Whether to "recognize and encourage" the Screen Publicists and Advertisers Guild was a main topic at the last meeting of the season of the Associated Motion Picture Advertisers, at Jack Dempsey's Restaurant, New York, on Thursday. Members had been asked to ballot on a resolution by the directors, favoring the organization, "welcoming it to the industry," and declaring that "good relations between the two organizations would be of much mutual advantage."

The Guild was organized several months ago to unionize advertising and publicity workers in the New York home offices of the motion picture companies. Several weeks ago it voted to affiliate with the Screen Publicists Guild of Hollywood, the constitution of which is being changed to make it a national organization. It is also preparing a closed shop contract, which it will present to the film companies.

Greenthal Adds UA Exploiteers

Eleven men were added last week to United Artists' field exploitation staff, which is headed by Monroe Greenthal.

The men, and their territories, are: Lou Guimond, Canada; George Scher, Boston, and New Haven; Charles Perry, Philadelphia, and Washington; Ed Fisher, Cleveland, Cincinnati, and Indianapolis; Irwin Zeltner, Buffalo, and Pittsburgh; James Gillespie, Atlanta, Charlotte, and New Orleans; Frank Bruner, Dallas; Art Catlin, Chicago, and Milwaukee; Bernard Evans, St. Louis, Kansas City, and Omaha; Lew Maren, Los Angeles, and San Francisco; and Sam Siegel, Seattle.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

What with the members getting all haired up about it on a following page, seems there is enough of a cross-section of opinion to indicate that emphasis on war news is chasing more customers away from the ticket-window than bringing 'em in. There may be something to what Vic Gauntlett adds, in offering that perhaps folks might not mind the news so much if the Allies scored a few runs themselves.

* * *

At that, admen are trying to offset the war jitters with "soothe" copy. For instance, in one of his ads on "Our Town", for use by Loew's Theatres, Oscar Doob invites the public to "take a two-hour vacation from this frenzied world", the copy also pointing out the absence of "bombs or bombast" in the picture. For "Doctor Takes A Wife" at the New York Roxy, "come in and laugh" copy was also prominent.

Wouldn't be at all surprised to see the present trend lead to a general lightening of all theatre copy. That should please the customers. Certainly couldn't hurt the boxoffice.

* * *

It's all right to pat the opposition on the back publicly, providing the "big hand" reacts favorably for the lad who does the patting. That would be illustrated by Howard Waugh's four-column advertisement in Memphis, congratulating the visiting Ernie Emerling and the local Loew-men, Bob Kilgore and Cecil Vogel, for their campaign on the reopening of Loew's Palace. The ad, incidentally, was also directed to "Brother Orchid", currently playing at Warners. Theatremen who like to learn more about how these things should be done are requested to take a look at the reproduction in this week's layout.

The local *Press-Scimitar* thought enough of the gesture to feature it editorially. Prominently mentioned were Waugh, his theatre, his attraction.

* * *

The continuing job he has been doing in Hot Springs as general publicity chairman of the Chamber of Commerce membership drive is indicated by the impressive newspaper mention given W. Clyde Smith, Malco city manager in the resort center. Smith's devotion to community causes has been told here before as an instance of how the theatreman can cooperate civically for the benefit of his own situation.

The Round Tabler's current efforts are set forth here as further proof.

The numerous comments from members on our recent "pass" editorial were hardly as gratifying as the manner in which readers accepted the gentle reproof. On most every hand, there was evidence of an immediate tightening up, especially where theatremen confessed to a laxity in this direction.

No further argument is necessary to impress the fact that motion picture entertainment is the best buy in today's market. "Where else can the public get so much for so little?" is the question that every manager should ask himself when reaching for the pass pad.

Another Malco-man to earn a salute is Hiram Meeks, for the snappy four-page weekly tabloid news he has been getting out to publicize his attractions. Much of the cost is underwritten by outside advertising. Distribution is handled by Boy Scouts throughout the trade territory.

"The folks eat it up around here," the manager writes.

* * *

Round Tablers who speak easily before audiences might give some consideration to the increasing list of theatremen now serving local radio stations as motion picture commentators. Currently, Stanley Lambert, at the Rialto in Racine, Wis., is doing so well at it that the station has the Warnerman tied up for the same when the program is sponsored commercially.

It's a 15-minute daily broadcast, the Round Tabler writing his own copy and continuity. Plugs for all the local Warner houses are included.

* * *

Man-Bites-Dog Department: A Chicago newspaper endorsement campaign for a popular 5-cent cigar pictures Marlowe Conner at work on one of the cheroots and saying nice things about it. "The first time I was so prominently on the receiving end for something we usually try to promote for theatre tieins," writes Conner.

A-Mike Vogel

Round Table In Pictures



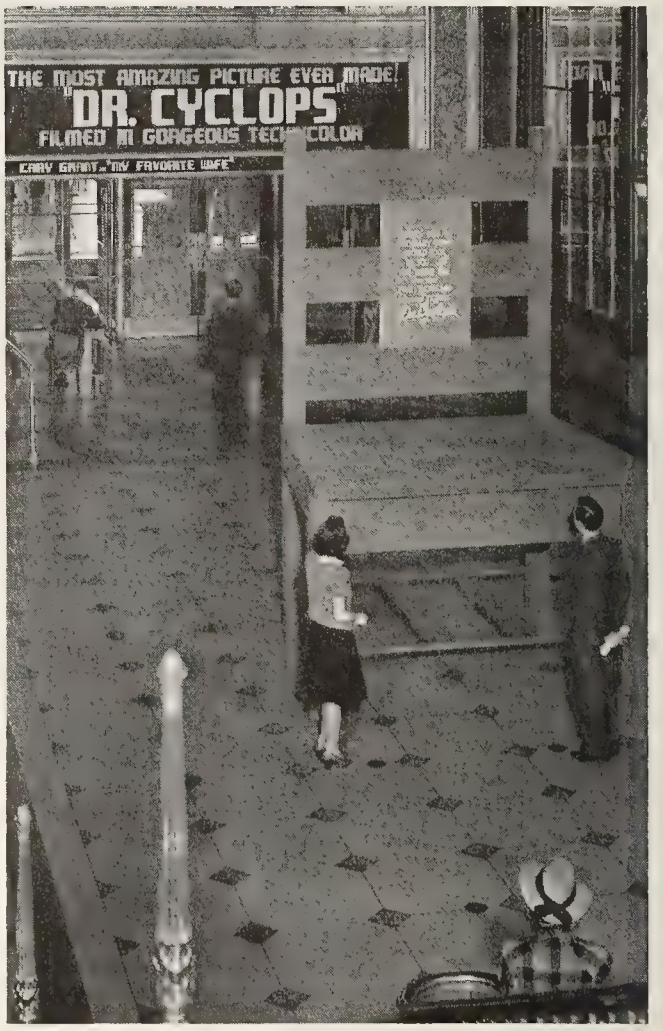
To stress the "gossip" angle in "Our Town", Manager Ev Steinbuch and Publicist Joe Longo arranged the unique lobby display shown above for that date at Loew's State in Cleveland Ohio. Miniature homes and offices were featured, from which conversation balloons protruded, each tied directly to action in the picture.



Gigantic lobby setpiece, designed by Round Tabler Francis Deering for his date on "Waterloo Bridge" at Loew's Theatre, in Houston, Tex. featured risers on steps leading up to balcony on which were caricature cutouts of Vivien Leigh and Robert Taylor. Risers carried excerpts of picture comments from leading New York papers.



Street bally arranged for "Lillian Russell" by Bob Ungerfeld at RKO Proctor's, in Newark, N. J., consisted of full-size figure of the actress with cutout face, mounted on a platform in front of theatre. Through tieup with cooperating photographer, women were invited to pose behind figure with their own faces showing through cutout. Similar figure of Diamond Jim was available for the men. Patrons were given receipts and asked to come back a week later for finished photo.



As a means of building up interest in advance of opening of "Dr. Cyclops" at the Warner Theatre, in Erie, Pa., Manager Ken Grimes planted a chair approximately 15 feet high in his lobby before and during run. Appropriate tiein copy read: "Here's how an ordinary chair would look to you if you were one of the thousand astonished victims of 'Dr. Cyclops'."

THEATREMEN EXPRESS OBJECTIONS TO FEATURING OF SPOT WAR NEWS

Majority of Replies to Round Table Inquiry Reveals Less Demand in Larger Cities; Patrons Favor Newsreels

by A-MIKE VOGEL

The paying public goes to theatre to get away from war. Patrons resent any intrusion in the program of featured "hot" news via radio tieins or aggressive theatre exploitation. They prefer, if at all, the pictorial shots of the newsreels to illustrate war happenings already reported in the newspapers and on the air.

This is the majority opinion of theatremen queried by this department on their handling of war news.

Equally articulate, and no less emphatic, is the lesser group that finds war news as important as any other unit of the program, and to be featured as such, the "hotter," the better. These theatremen claim that any playing down of war events would result in boxoffice losses.

Situations of theatres had somewhat to do with the replies, with less interest in the war news noted by theatremen in the larger cities where patrons had opportunity to keep better informed through frequency of newspaper editions and radio broadcasts.

Should War Be Soft Pedaled?

The Round Table's inquiry asked whether or not members held that "spot" war news was of sufficient boxoffice importance to be built up with radio promotions, lobby war bulletins, etc. The theatremen were asked if they regarded war news as competition to be met in attracting patrons who otherwise might remain at home to listen to the radio, to read the latest newspapers. The inquiry also set forth that in view of the wide newspaper and radio war coverage, was it or was it not the theatre's part to "soft-pedal" on behalf of patrons who sought relief in motion picture entertainment.

Bell Finds Public Disinterested

The largest number of answers subscribed to a "soft-pedal" view. Ray Bell, for instance, championed the theatre as a distinct escape from the echoes of war. The Washington Loew's Theatres ad head finds the public now seeking relief, has made a complete turnabout from previous demands for "war news and more of it and the bloodier the better."

"The radio," says Bell, "has more than doubled its airing of war news. What the human mind cannot conceive from these ether bombardments, it can visualize from the mass of coverage in the press. By the time the public sees it on the screen, it's 'old stuff.' There's too much grief in the air and it is natural for all to want to escape it. The nearest and most inexpensive form of escape is the movies, of course, as they always have been.

"We have removed from our lobbies and our ads all emphasis on war news. We are stressing the fact that in our houses, Washingtonians can find real entertainment."

As emphatic as Bell, in agreement, Marlowe Conner recommends that theatres be of real service today in stressing the importance of entertainment rather than war news, which the manager of Warner's Avalon, Chicago, claims is of little interest to patrons who look for their late information from the radio and newspapers.

"This war is a war of anticipation. Public interest is more on what is going to happen next than upon what has already happened. By the time we get the news on the screen, something else has happened to capture the public interest."

Other Comments Similar

Playing down happenings of war with reservations in favor of "spot" news, is supported in Washington, Indiana, where Kal Kalberer finds little interest in the run-of-the mill war shots, notably among women patrons. He does see an interest in major events, such as the surrender of the Belgians or the entrance of Italy into the fray, which were announced from the stage. Kalberer throws in with Bell and Conner on "escapism" in saying:

"Personally we feel that people who patronize the Indiana want to get away and rightfully from this horror. It has done enough to keep people away from the theatres, so why feed them more of it when they pay their money to be entertained instead of worried."

While advocating "soft-pedaling," Ed Fitzpatrick at Loew's Poli, Waterbury, Conn., is of the opinion that while people come to theatre to get away from the war, there is sufficient interest in the European conflict to make it worth while for him to point up his entire program in conjunction with the hot "spot" news. This the Loew's Poli manager in Waterbury does by following the radio broadcasts immediately with an announcement of the theatre's newsreel highlights plus a plug for the rest of the show. Fitz concedes that some extra business comes from those who relish the "horror" shots but hardly enough to change his advertising approach directed to the pleasanter aspects of his program.

In casting a fairly decided vote for "soft-pedaling," from Sharon, Pa., Warnerman Pat Notaro recognizes the not inconsiderable segment of his public which goes for war shots.

"There are patrons who come especially to see these pictures and I hear them remark that it is much more impressive to actually see these happenings taking place than to just read or hear about them. I don't believe we should give the war shots the same treatment as March of Time or other outstanding short subjects, but the public should be told we are showing them. I like to think of my theatre as a place where people can relax and be entertained and still keep abreast of the war news."

Says War News Non-Competitive

Lou Hart takes a similar "middle of the road" view in venturing that patrons look to the newsreel for a pictorial view of the "spot" news brought to them by the radio and newspapers. Thus, the Gloversville Schiner feels war news is not to be regarded as competition, especially in his situation where the radio broadcasts war happenings outside of theatre hours. In not overselling the war news, Hart "offers the patrons who are tired of it, a chance to forget, thus covering it as fully as we should without alienating either side of our patronage."

Familiarity of community likes and dislikes only can inform a manager of what to publicize in war news, is the opinion of Gus Lampe, RKO-Schine Syracuse city manager, in finding that intelligent promotion of the big "spot" news makes for boxoffice, while conventional advertising of the usual does not.

From Utica, Warnerman Arnold Stoltz inclines to the same view in noting that "a theatre's duty is to give each town what it wants when it wants it." And in Houston, Texas, Loewman Francis Deering also bases his stand on local demands, "handling and advertising the news as we always have, as an important part of our program with no particular emphasis on war."

Pincus Abandons Stage Broadcast

The success of Gil Brown's war news broadcasts from the stage of the Irvin, Bloomington, Ill., detailed in last week's issue, is paralleled by the adverse reaction accorded the same promotion by Charlie Pincus at the Centre, Salt Lake City. Pincus tied in with KYDL for a nightly five-minute program, staged elaborately with a special setpiece and lighting. Publicity over the station was vast, but, according to Charlie, patrons did not acclaim the service, coming to the theatre to get away from the war news on the radio and in the newspapers, they told the Round Tabler. The tie-in lasted two weeks.

As concerns the newsreel shots, the theatreman found that exclusive shots or events of high interest previously publicised had a ready audience and were distinctly worth

(Continued on page 76)

SPONSORS QUESTION WAR BROADCASTS

Advertisers who rushed to sponsor radio war news broadcasts are beginning to question the advisability of their move, according to the New York Times. *Sandwiching of "commercials" between reports unfavorable to Allies' prospects are not working out too well, the story credits an advertising manager as saying.*

On the other hand, the advertising executive is said to believe that the value of straight entertainment programs has been enhanced, as people are anxious to forget the war at certain times.

Soriero Ties Evening Classes to Crafts Exhibit in Lobby

To reach the students of the Los Angeles Adult Evening Schools during his date on "Lillian Russell", plus an advance buildup on the coming "Edison, the Man", at the United Artists, Tom Soriero reports a first-time tiein with the school organization for a week's lobby exhibit of arts and crafts turned out by the various classes of the project. Arrangements were made to announce the display in all of the evening classes, with mention of the feature attraction, which, according to Soriero, brought in appreciable extra business on "Russell". Midweek of the display, "Edison" was plugged with signs placed around the exhibit stressing that many of the articles shown were made possible only by the Edison inventions.

Some seven schools took part in the proceedings, contributing examples of weaving, colored photography, water colors, fashion drawings, metal craft, leather, bookbinding, pottery, molding, and ceramic sculpture. Many of these items were purchased by patrons to be delivered after the exhibition, which was limited only by the amount of space available in the theatre.

Conner Ties Schools To "Virginia City"

The proclamation stunt usually tied into City Hall, was directed toward a school hookup by Marlowe Conner on "Virginia City" at the Avalon, in Chicago. Mimeographed proclamations were made up and distributed to classrooms in all neighborhood schools.

Teachers cooperated in choosing one boy from each class to be marshal of Virginia City in recognition of good work or class deportment. In addition to the honors, the students were guests of the theatre on opening day of the picture, teachers building up the hookup by making personal announcements at the time of presentation. Proclamations were good at the theatre for admissions.

For general attention, Conner used a "gold brick" hunt, wherein 100 "bricks" made up two by four, cut to size and painted gold were first displayed a week in advance in the theatre lobby with copy asking patrons to be on the watch for them all over town on opening day of picture. Bricks were then scattered everywhere on the night previous, window displays were arranged with his local papers in publicizing the tiein.

"LET'S HEAR FROM YOU"

Murphy Concentrates on Love For "Million B.C." Date

Stressing the love angle in "One Million B.C.," Frank Murphy at Loew's State, in Syracuse, built special ads around this theme, using such lines as "What was love like one million years ago?," "How did your ancestors make love?," "Was there oompth?," etc., etc. Rotagravure break was landed in advance with Carole Landis in bathing suit pose, dramatic sketch on WFBL with full picture and theatre plug and special display was used in the library of the University of Syracuse.

On "Forty Little Mothers," novelty imprinted paper diapers were distributed to newspaper and radio personnel, in addition to department stores and office buildings for bulletin boards and streamers were pasted to soda fountains throughout the city in advantageous spots. Special lobby display consisted of a 40 by 60 with real diaper and large pin on figure of baby with comment by Cantor: "As long as this baby is around, no actor is safe, see," etc.

Baseball Trophies Awarded By O'Donnell to School Team

Cashing in on the publicity given to the local Colby College baseball team, Manager Jim O'Donnell at the Haines Theatre in Waterville, Maine, arranged for a "Baseball Night" at his house at which special gold baseballs were awarded to the players. Trophies were on display in leading store week ahead with appropriate tiein copy, stunt was plugged in school paper and newspapers and Jim also circulated special flyers at the college campus and around town. School band and cheer leaders were on hand to lend color to the affair and the presentation of the baseballs was made by Mayor Dundas, also good for art and stories.

"LET'S HEAR FROM YOU"

Lands Much Publicity On Whiteman's Personal

For the personal appearance of Paul Whiteman and his band at the Columbia, in Sharon, Pa., Round Tabler Pat Notaro promoted station WPIC for plugs daily a week ahead on their "Name the Melody" program, also devoting a full half hour of Whiteman recordings on their "5.30 Club" program. Also arranged by Notaro was a backstage interview over the air carrying plug in radio column for the bandmaster.

Through tieup with local five and ten chain, Whiteman was on hand to autograph records in return for which they ran large ad and gave a full record counter display to the date. Contest angle was brought in by cooperating jeweler whose ad carried cut of the King of Jazz and a list of scrambled song titles, on which guest tickets were awarded.

"LET'S HEAR FROM YOU"

Friary Records Voices

In conjunction with his theatre's 16th anniversary, W. Harold Friary at the M&P Fields Corner, in Dorchester, Mass., promoted a Recordio from a local hardware company and planted it in his lobby, where patrons were invited to hear how their voices sound to their friends. Hal reports the stunt as being very popular with the customers.

Warnerites Stage "Russell" Dinner

The Philadelphia Warnerites turned back the calendar some 35 years for "Lillian Russell" at the Stanley, on a promotion that duplicated a special dinner served locally in 1905 to Diamond Jim Brady and the fair Lillian, herself. The same restaurant that had prepared the fabulous feast for the famed guests at the turn of the century, was enlisted to make up the same menu, to partake of which some 250 locals were bidden on the tiein arranged by Ev Callow and Manager Al Reh for the night before opening. What made the hookup more newsworthy was the presence of the chef who had created the original dinner, in addition to the press, local celebrities acquainted with Miss Russell, civic heads and 50 others invited on a contest over WCAU. These were winners on a tieup that sought letters from locals relating to incidents in their lives pertaining to and knowing of the legendary star. Contest was run nightly on a wine program.

Principals Dress In Character

As accompanying street ballyhoo, the program's commentator, dressed in character, with a young woman, costumed as Miss Russell, were picked up at a downtown hotel in an old-fashioned Alexandra coach drawn by two white horses and driven by liveried coachman. After the dinner, the principals were transported back to WCAU for a broadcast before returning to the hotel. The program had to do with "Russell" incidents concerning the star and some of the guests. Throughout, and at the finale, next day's opening of the picture was adequately plugged.

The event was made much of in the papers by the restaurant which put on the party at no expense to the theatre. As to be expected, the unique gathering was vigorously publicized in all of the dailies with feature stories and comment by the leading columnists.

(ED.: Readers interested in the fabled menu duplicated at the above dinner, will find it listed, on another page, in Jim Cunningham's Asides & Interludes column, printed in the original French and as mouthwatering as it sounds.)

"LET'S HEAR FROM YOU"

McKibbon Distributes Photos For "If I Had My Way" Date

Discovering that he had about 100 photos of Gloria Jean left from a previous engagement, Russ McKibbon used these advantageously for "If I Had My Way" at the Royal, Guelph, Ontario, by tying in with a leading restaurant for their distribution. Restaurant invited patrons to order a special Gloria Jean sundae, star photo given with each order. To plug the tiein, Russ arranged for a banner display running across the entire restaurant, lead copy reading "If I had my way I'd have a" etc., etc.

"Rebecca" date brought the distribution of imprinted napkins and grocery bags, transportation company permitted sniping on all busses and through tieup effected with circulating libraries, tinted bookmarks with art work were made available.

ENDING OF THE SECOND QUARTER

With the results set down here, listings of the current Fortnight also mark the ending of the Second Quarter of the 1940 Awards, the half-way point of the year.

Continuing the spirited competition noted all through the six previous periods of the Quarter, results in this last Preliminary show 47 Fortnighters to 48 entrants.

STAN ANDREWS
Capitol, Guelph, Ont., Canada

DAVE BACHNER
Warners', Cleveland, Ohio

JOHNNY BARCROFT
RKO Palace, Columbus, Ohio

RAY BELL
Loew's, Washington, D. C.

ED BENJII
Capitol, Madison, Wis.

LEE A. BOUSQUET
Carole, Utica, N. Y.

A. E. BROWN
Palace, Hamilton, Ont., Canada

GIL BROWN
Irvin, Bloomington, Ill.

W. J. BURKE
Brant, Brantford, Ont., Canada

EV CALLOW
Warners', Philadelphia, Pa.

MARLOWE CONNER
Avalon, Chicago, Ill.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

KENT CRAIG
Capitol, St. Catharines, Canada

H. CRAWFORD
Cathay, Shanghai, China

GENE CURTIS
GUS LAMPE
Paramount, Syracuse, N. Y.

FRANCIS DEERING
Loew's, Houston, Texas

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOHN DUFFINS
Buckingham, Arlington, Va.

CLARENCE GOLDER
Rena, Kellogg, Idaho

ED GOTH
St. George, Staten Island, N. Y.

ROBERT GRIFFITH
Capitol, Whiting, Ind.

E. R. HARDWICK
State, Clovis, N. Mex.

LOU HART
Hipp, Gloversville, N. Y.

LLOYD L. HAUSE
Strand, Sunbury, Pa.

FRANK HOROWITZ
Vanity, Brooklyn, N. Y.

GEORGE IRWIN
Lyceum, Duluth, Minn.

DON JOHNSON
Gayety, Chicago, Ill.

JOHN LA DUE
Strand, Akron, Ohio

HAROLD LEAND
Revere, Revere, Mass.

MILTON LEVY
Commercial, Chicago, Ill.

RUSS McKIBBON
Royal, Guelph, Ont., Canada

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

JO MARQUIS
Egyptian, Brighton, Mass.

SEYMOUR MORRIS
Palace, Lockport, N. Y.

FRANK MURPHY
State, Syracuse, N. Y.

GLENN NELSON
Harris, Findlay, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

LES POLLOCK
Loew's, Rochester, N. Y.

JIMMY REDMOND
Bonham, Fairbury, Neb.

ELMORE H. RHINES
Mayfair, Bridgton, Maine

MATT SAUNDERS
Poli, Bridgeport, Conn.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

TOM SORIERO
United Artists, Los Angeles, Calif.

ARNOLD STOLTZ
Avon, Utica, N. Y.

ROBERT UNGERFELD
Proctor's, Newark, N. J.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

J. R. WHEELER
Roxy, LaPorte, Ind.

Results of the judging for the Second Quarter-Master Plaques, Medals and Citations, now taking place, will be announced in next week's issue.

The Third Quarter, now current, will comprise seven Fortnight two-week periods. As usual, entrants best represented in these periods will be given first consideration in the finals.

Teaser Campaign Aids Swett on "Husbands"

Teaser heralds were distributed in advance of "Too Many Husbands" at the Comique, in Camden, Maine, with Manager Al Swett carrying gag "reward" copy on back page. One hundred dollars was offered to every woman with two legal husbands at the same time and a lesser reward of ten dollars to anyone who could sit through the picture without laughing; another teaser consisted of snipes which were spotted around town, copy reading: "Have you heard about the girl with Too Many Husbands?"

Also to be noted is the weekly movie column conducted and by-lined by Swett. Called "Hollywood Happenings," theatreman manages to incorporate plugs for current and forthcoming attractions.

"LET'S HEAR FROM YOU"

Sloan's Biscuit Giveaway On "Biscuit Eater"

Tying in with chain baker in Columbus, Ohio, Round Tabler Joe Sloan for his date on "The Biscuit Eater" at Loew's Broad distributed cookies wrapped in cellophane attached to which was appropriate tiein copy. If the localities enjoyed the refreshment as much as Round Table headquarters did, Joe having kindly forwarded samples, the stunt must have proved highly successful.

Joad Newspaper Contest Set by Corker on "Grapes"

Reporting on a tieup with his local daily, L. & J., city manager Moon Corker details a "Do You Know the Joads" contest which broke several days ahead of his opening on "Grapes of Wrath" at the Palace, in Athens, Ga. Each day a photo of some member of the characters in the picture, accompanied by a story giving details, playdates, etc., was run, contestants being required to clip the photos from the paper each day, attach them all on a slip of paper and then write 150 words on "The Joads Trek Across the Country." Cash and theatre tickets were given as prizes to winners.

Since the picture opened on the morning the newspaper was to announce the book had been awarded the Pulitzer prize, Corker contacted the editor, who ran a page-one story, inserting a one-column by three-inch announcement, that the picture opened that day. Taking advantage of all possible publicity given to the Pulitzer prize announcement, Moon also contacted station WGAU for theatre and playdate mention. Tieups were made with all book stores and libraries which gave window space and counter cards. All theatre ads in bold type announced: "Yesterday it was a book, voted the Pulitzer prize, etc., and today a great motion picture."

Still another feature to attract pedestrians was a junk truck loaded with junk household wares which was appropriately bannered and driven by the city streets.

Patriotic Shorts Booked On "Americanization Day"

Tying in with the recent observance of "Americanism Day" in Decatur, Ill., the Lincoln Theatre booked a special show consisting of Warner patriotic short subjects, according them a feature film buildup. AP wires and newsreel cameras covered the day's events, which included an outdoor ceremony of the Oath of Allegiance to the Flag, followed by the playing of the "Star Spangled Banner." Former heads of the American Legion, Boy Scouts and the two remaining members of the Grand Army of the Republic, which found its start there, participated in the ceremonies.

Following the open-air activities, the program at the theatre started, consisting of "Declaration of Independence," "The Monroe Doctrine," "Porky and Old Glory," etc.

"LET'S HEAR FROM YOU"

Benefit Show Held by Irwin For "Edison the Man"

On "Edison, the Man" at the Lyceum Theatre, in Duluth, Minn., Round Tabler George D. Irwin put over a benefit ticket sale arrangement with local church club. Large quantities of tickets were sold through word-of-mouth advertising and extra newspaper publicity obtained by the club was garnered in spots otherwise not available to the theatreman.

Exploitation Briefs Here & There

Heralds in the form of voting ballots were distributed by Arnold Stoltz at the Avon, in Utica, N. Y., for "Typhoon." Headed "Democrat or Republican," copy followed with "You'll want to vote on this issue: Whom do you select as your companion on a desert isle?" Boxes at left were available to vote for wives, best girls, mothers-in-law, or Dorothy Lamour, and followed by title, cast, playdates, etc.

▽

Ahead of "His Girl Friday," E. R. Erickson at the Rhodes, in Chicago, had two lads dress as internes carry a stretcher about town on which was planted a dummy. Banner on either side read: "He laughed himself sick," etc., etc.

▽

Full-page of co-op ads was promoted by Johnnie Broumas at the Orpheum Theatre, in Connelsville, Pa., for "A Child Is Born," each merchant's ad containing appropriate tiein copy. In addition, as a teaser, small cards were distributed with copy, "Take a tip, see," etc., etc.

▽

Local drug store was promoted by Chuck Shannon for an entire window of baby products in connection with his date on "A Child Is Born," at the Warner Boulevard, in Pittsburgh. Muslin cut to diaper size was imprinted with title letters and strung conspicuously about the store, and for atmosphere attractive baby pictures were featured in addition to scene stills with tiein copy.

▽

Ahead of "Grapes of Wrath" at Schine's Kentucky, in Lexington, Round Tabler Wally Allen had a lad on streets carrying a copy of the book in one hand and card in the other reading: "Now see it at" etc., etc. Another ballyhoo used by the theatre was for "Virginia City" when men dressed as Indians and Rangers paraded busy streets with back banners carrying appropriate tie-in copy.

▽

Bill Freise, Rivoli Theatre, La Crosse, Wis., arranged with the local Ediphone offices to have a display of old and new Ediphones sent from Milwaukee for a lobby display as part of his campaign on M-G-M's "Edison, the Man." Freise also ran a quiz contest over a local radio station offering prizes for correct answers to questions concerning the picture.

▽

As part of his campaign on "Waterloo Bridge," Jack Simons, Loew's, Hartford, Conn., had a man patrolling one of the city's busiest bridges with a banner reading. "This is not Waterloo Bridge," and giving playdate and picture credit.

▽

Effective and easily filed away for reference purposes are the monthly calendars of his various shows, which are distributed by J. B. Clements, at the Egyptian Theatre, in Sioux Falls, S. D. Tinted a different color each month, measuring approximately three by eight inches and printed on heavy coated stock, Clements lists his attractions.

Further Opinions Favor War News

(*Continued from page 73*)

advertising widely including the use of radio spot announcements.

"We are convinced that people want to see war scenes on the screen as they did in the last war and we are cashing in on it at the boxoffice. Managers who are of the opinion they are rendering a service to their patrons by offering red hot war news should be advised that patrons do not want it."

Pincus' findings are seconded by J. R. MacEachron, of Malco's Paramount, in Jackson, Tenn., who, at the beginning, also tied in his radio station for announcements that the theatre news contained scenes of the latest war happenings. Upon investigating, MacEachron discovered that women patrons "were horror-stricken," informing the manager they "did not care for any more war pictures." Since then, the theatreman lists "war news" in small letters along with his other shorts.

Radio Tiein Found Lacking

Arriving at a similar conclusion after early experiment, Vic Gauntlett voices the experiences of various Evergreen circuit managers. Assuming that people were remaining at home listening to radio reports, Gauntlett tells of an attempt to buck this "competition" by direct tieins in various northwest situations, including the screen, for announcements of important war events.

"The result was that it did not increase patronage at all," the circuit ad head notes, "and in many instances patrons got up and left the theatre."

The circuit is not now advertising war shots on the assumption that those who follow the war in "all its grim and horrible details" prefer the radio for the latest happenings.

"Duty to Keep Patrons Educated"

Round Tablers who take the other side, are equally emphatic with Moon Corker, L & J, Athens, Ga., city manager, disagreeing with Hart by calling radio "our chief competitor and we should not give them the satisfaction of giving out this news exclusively."

"It is our duty to keep patrons educated to the happenings in Europe. Students here at the University are keenly interested in every move that is made abroad and I sincerely believe that a good bit of our business comes from people who want to see the news."

War shots should be "played up to the skies," stresses George Laby, of the Victory, Holyoke, Mass., in pointing out that since the newsreel ranks with the best of short subjects, the former is to be given the same advertising attention.

"We get numerous phone calls daily asking if we are showing certain war scenes. The fact that we get calls is sure sign that these timely shots should be advertised so that this information will be available."

Morris Rosenthal is another advocate of vigorous advertising treatment for the more sensational war shots which the Bridgeport Loewman sells strongly in newspapers and lobby display. Through a check of passersby, Rosey found that announcements out front of some special war event brought more comment than ordinarily.

NEWSPAPE

The Loewdown On The Movies

By FRANK FAN

TUOBANRUT!

Pardon me! I'm still on my ear—after seeing "Turnabout" at good old, happy Loew's!

* * *

What a joy to hear people laugh! What a blessing to be able to find something to laugh at!

* * *

I notice that the loudest haw! haws! are coming from the married couples.

* * *

"Turnabout" is a stork-comedy that pokes fun at quarreling husbands and wives;—even as you and I!

* * *

Thorne Smith, who wrote "Topper," whipped up this new batch of rib-tickling.

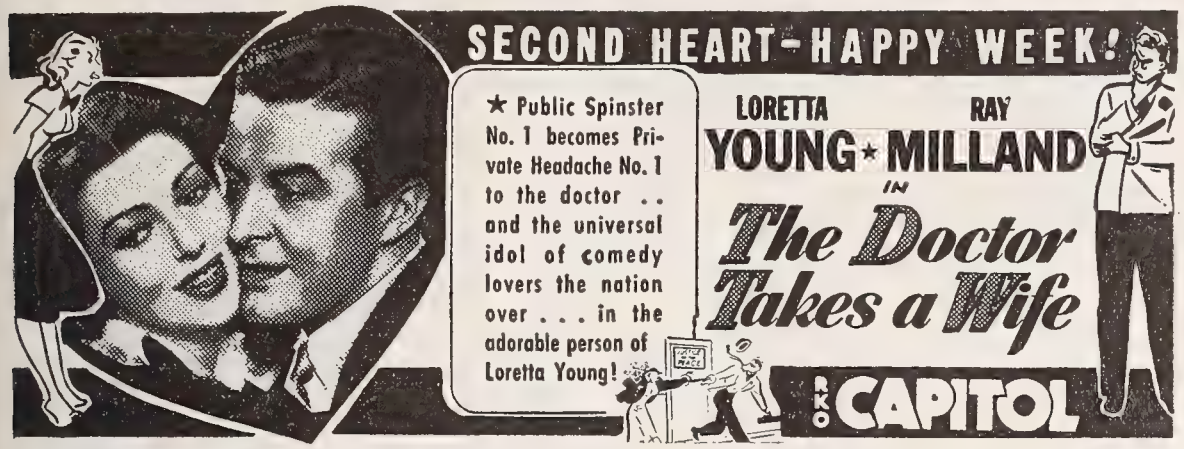
* * *

Don't let the war get you down—see "Turnabout" for that let-down feeling.

LOEW'S

(Above) Blown up to fit columnar requirements, the 86 lines on 1 col., here reproduced, shows a new type of after-opening ad employed for Loew's Theatres. Copy, aimed to be informal and friendly, is supposedly written by "Frank Fan," a pen name for Oscar Doob, circuit ad head. Run day after opening or on the Monday following, the ads in different situations have obtained favorable public reaction, with newspapers co-operating by giving layouts top column position.

ADVERTISING ON LATE DATINGS



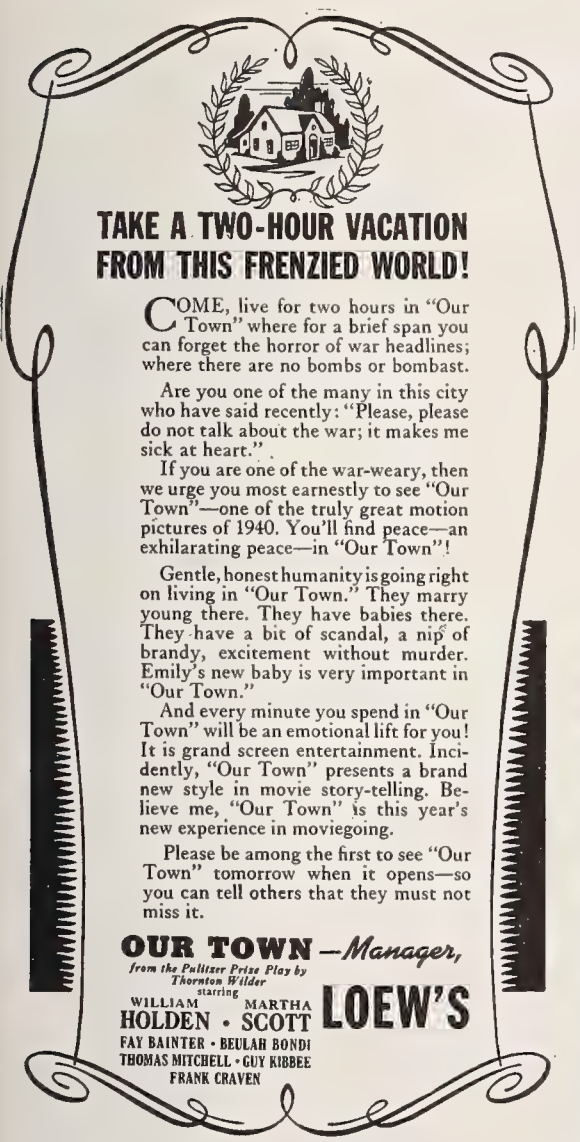
(Above) Poster layout for small size copy was selected in this 30 lines on 3 col., for the combination "flat" holdover for "Doctor Takes A Wife", at the RKO Capitol, Cincinnati. Treated in panel form, the layout was divided by type box in center to tie star heads to credits on other side.



(Above) Type face of greater formality than usual was chosen by Dinny Dinerman as a further buildup for Vivien Leigh in "Waterloo Bridge" as her first after "Gone With the Wind". Copy was sparse, with space given over to the leads. Size: 90 lines on 3 col.



(Above) To call attention to "Brother Orchid" at Warners, Memphis, dated coincidentally with the reopening of Loew's Palace, Howard Waugh took 210 lines on 4 col. to congratulate the opposition, while he announced his own attraction.



(Above) Aimed expressly to cajole the public away from war news was this type, 110 lines on 2 col., for "Our Town", created by Oscar Doob for engagements at Loew's Theatres. "Forget the Headlines" the copy urges, the personal endorsement angle sold by the manager's signature below.



(Right) The star cuts spotted by Bob Paskow for quicker attention to the double bill at Warners' Stanley, Jersey City, were set in gentle curves for greater fluency in visualizing both features. The "Love-and-Laugh" line of type served to point up the comedy and romance.

personalities

MORTON HENDERSON
has been shifted from manager of the Harris William Penn, in Pittsburgh, to the Perry; HARRY SEGAL of the Family replaces him. HENRY MILLER of the Beechview goes to the Family, and JOHN P. HARRIS from the Palace to the Beechview.

▽

DON LOGAN
assistant manager of the Tiffany Theatre, in Oakland, Cal., has resigned to join the writing staff of Station KROW.

▽

SHELDON SHUMOW
formerly at Des Moines as booker for MGM has been transferred to Kansas City in the same post. W. W. SHERRILL, K. C. booker, goes to Des Moines as head booker.

▽

M. E. SYUFY
has purchased the T&D theatre, Oakland, Cal.

▽

LOUIS DEPILLO
has reopened the Park Theatre, Geneva, N. Y.

▽

W. H. YOUNGCLAUS
of Grand Island, Neb., has purchased the Empress, in Lincoln, Neb.

▽

JERRY CUSHMAN
has replaced ISADORE DANOWSKI as manager of the Rivoli, in St. Joseph, Mo.

▽

PAUL AMICK
has been named manager of the Ritz at McPherson, Kansas.

▽

HAROLD BERNSTEIN
manager of the Plaza, Cincinnati, is on a month's vacation in California.

▽

FRANK DUDLEY
formerly manager of the Strand theatre in Birmingham, Ala., has been appointed manager of the Strand, in Miami, Fla.

▽

EDGAR B. PEARCE
manager of the Plaza Theatre, Miami Beach, Fla., has been elected president of the local Lions Club.

▽

JACK JEFFRIES
formerly assistant manager for the Griffith Theatres at Auburn, Neb., has been transferred to the Osage, at Osage City, Kan., as manager. TURNER MORRISSETT has gone to the Dickinson at Paola, Kansas, replacing W. J. GABEL, resigned.

▽

JOHN A. SCHWALM
manager of the Rialto, in Hamilton, Ohio, has been elected chairman of the Democratic Executive Committee; he is also City Councilman.

▽

JACK MINSKY
who has been managing the Frankford for Warners in Philadelphia, returns to the Astor as manager. HAROLD BRASON, assistant at the Earle, goes to the Lindley as manager, while ROBERT DE FINO, chief of service at the Boyd takes over Brason's former duties.



JAMES BERNARD, born Saturday, May 4, to Mr. and Mrs. Leo Trainor. Proud daddy manages the Rialto Theatre, in Allentown, Penna.

▽

RAUL BARRERA
assistant manager of the Metro Theatre, in Santurce, Puerto Rico, has been promoted to manager, succeeding HAL WINSTON, resigned, who has returned to the States.

▽

BILL TOOMBS
formerly of Gurdon, Ark., has been named manager of the theatre at Wilburton, Okla., owned by the K. Lee Williams Theatre Corp.

Birthday Greetings

Harry E. Alberth
N. J. Banks
Carl Beals
O. Beer
Mark E. Berkheimer
Elwood E. Blanc
Murray Bracker
Harry T. Briggs
Morris Brown
Samuel F. Cunningham
R. V. DeGruy
James F. Delaney
Dick H. Detwiler
Joseph C. Dougherty
George E. Dowbiggin
Marshall A. Edwards
Ira Eschay
Jack A. Farr
George H. Fennelly
Paul L. Field
E. V. Gassaway
Roy Giese
Will J. Glaser
Ben Griefer
Bob Harris
Ray S. Helson
Joe Hewitt
A. R. Hiland
Marvin F. Huban
Borge Iversen
Seymour L. Katz
Les Kaufman
Joe Klein
Paul A. Kleinerman
Rupert N. Kobelgard, Jr.
Irving Lambert
Samuel Leffler
Charles T. Lehning
W. Dean Lewis
Mitchell K. Liner
William McCarrell
John C. Makemson
Gene Michael
George E. Mooney
Thomas E. Muchmore
Jack Nelson
Don F. Nichols
Floyd G. Nutting
James O'Kelly
Don T. Palmer
Christopher Parillo
Harold B. Pearl
Oscar Phillips
Albert Pollak
Dick Pritchard
Elmore H. Rhines
A. Nino Ricciardi
Harry Rinzler
O. H. Roberson
William Sherman
Setron Silvert
W. L. Snapp
Edward W. Sokolowsky
C. T. Spencer
George Stoves
Albert T. Stretch, Jr.
Harold L. Teel
Elbert S. Thompson
B. J. Vanderby
John P. Vogt
Martin Weinstein
Carl L. Whaley
Guy R. Williams, Jr.
O. Wise

MORTON KRESNER
manager of the RKO Parkhill Theatre, in Yonkers, has taken over the managership of the Plaza in Stamford. JACK BERGER of the RKO Parkway, Mt. Vernon, shifts to Parkhill.

▽

JAMES BURGE
manager of the Criterion, in Oklahoma City, has been shifted to the Plaza. Other Standard Theatres changes include FORREST SWIGER, manager of the Midwest, to the Criterion; JACK TUNSTIL, assistant at the Criterion, has resigned and ROBERT BUSCH has replaced Swiger.

▽

DANIEL J. GILHULA
manager of Schine's Ohio and State, at Cambridge, Ohio, has been named city manager at Ashtabula, Ohio.

▽

HYMAN BLOOM
is now at the Madison Theatre, in Detroit, Mich.

▽

ROBERT E. PASHO
son of Eugene Pasho, of the Gem, Naugatuck, Conn., has been appointed to West Point.

▽

TONY LAURIE
has been taken out of Warner's exchange contact office and is now assistant manager of the Variety, Cleveland. DON REILLY, assistant at the Hipp, has been transferred to Lima, Ohio, to manage the State, while GUY ELLIS, from the Variety, goes to his former post.

▽

JOHN ELLIOTT
for years managing various houses in Youngstown, Ohio, has been appointed superintendent of the city's new municipal airport now under construction.

▽

TED GAMBLE
manager of the Parker Theatres in Portland, Oregon, has been elected president of the Rose Festival Association.

▽

MEL CONHEIM
manager of the Regent, Elmira, succeeds BOB ROSENTHAL at Warners' Ritz, Albany. The latter has resigned to take a position with the International Latex Corp.

▽

MORTY HENDERSON
former manager of the William Penn, Pittsburgh, has been appointed manager of the new Perry, replacing J. A. HOOLEY, who will relieve the various Harris theatres managers during the vacation period. HARRY SEGAL of the Family, replaces Henderson at the William Penn.; HENRY MILLER of the Beachview replaces Segal; JOHN P. HARRIS has been transferred from the Palace Newsreel to the Beachview and ROBERT KELLER, formerly of the Alvin has been made manager of the Palace.

▽

ROY TAYLOR
has been appointed manager of the Mac, McPherson, Kansas, while RAY ROBERSON, who formerly managed the Rex at Newton, has been shifted to the Ritz, Winfield, Kan., succeeding Taylor.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Alias the Deacon, 4015, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All at Sea, Com.....Foreign
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com...MGM
Angel from Texas, An, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Arizona, Mel. .....Col
Arizona Cyclone, 4064, West.....Univ

B

Babes in Arms, 9, Mus.-Com.....MGM
Babies for Sale, Mel.....Col
Bad Little Angel, 10, Com.....MGM
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Beware Spooks! Com.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel. 20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, West.....Rep
Carson City Kid, 955, West.....Rep
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Trouble, 3917, Mel.....Mono
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round The Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....UA
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Courageous Dr. Christian, 030, Mel...RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, 413, Com.-Mel. .....WB
Destry Rides Again, 4002, Com.-Mel....Univ
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel...MGM
Dr. O'Dowd, Mel. .....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Double Deal, 4034, Mel.....St. Rts
Down Went McGinty, Mel.....Para
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dulcy, Com. .....MGM
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Com.-Mel.....UA
Everybody's Happy, Com.....Rep
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers at Home, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, Mel.....FN
Florian, 29, Mel.....MGM
Flowing Gold, Mel.....WB
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, Mel.....FN

G

Gambling on the High Seas, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel. .....MGM
Ghost Breakers, The, Com.-Mel.....Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The West.....Mono
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great Plane Robbery, Mel.....Col
Great Profile, The, Com.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Green Hell, 4011, Mel.....Univ
Gulliver's Travels, 3915, Cartoon (C)....Para

H

Half a Sinner, 4040, Mel.....Univ
Hawaiian Nights, 4024, Mus.....Univ
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Aldrich in Life with Henry, Com..Para
Henry Goes Arizona, 2, Com.....MGM
Hero for a Day, 4035, Mel.....Univ.
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
His Girl Friday, Com.-Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Mel.....Producers
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.Mel. 20th-Fox
Hoots, Mon! Com.....Foreign
Hot Steel, 4056, Mel.....UA
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I Married a Nazi, Mel.....20th-Fox
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It Happened in Paris, Mel.....Col
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep
Kid from Santa Fe, The, West.....Mono
Kid Nightingale, 411, Mel.....WB
Kid Reporters, Mel.....Mono
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Knights of the Range, 3923, West.....Para

L

La Conga Nights, Com.....Univ
Laddie, Com.-Mel .....RKO
Ladies Must Live, The, Com.....WB
Lambeth Walk, Com.....MGM
Land of the Six Guns, West.....Mono
Last Alarm, The, Mel.....Mono

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Love, Honor and Oh, Baby, Mel.....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 420, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man Who Talked Too Much, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
March of Crime, Mel.....Col
Margie, Com. .....Univ.
Marines Fly High, 018, Mel.....RKO
Married and In Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com. MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midas Touch, The, Mel.....Foreign
Middle Watch, The, Com.....Foreign
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Miracle on Main Street, Mel.....Col
Missing Evidence, 4028, Mel.....Univ
Mr. Smith Goes to Washington, Com...Col
Mr. Washington Goes to Town, Mel...St Rts
Modern Monte Cristo, Mel.....Univ
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder In the Air, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
Mutiny In the Big House, 3803, Mel...Mono
Mutiny on the Blackhawk, 4051, Mel...Univ
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Love Came Back, Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, Mel.....Mono
Mystery In Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
North West Mounted Police, Mel. (C)...Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
On Your Toes, 463, Mus.-Com.....FN
One Came Home, 44, Mel.....MGM
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, Mel.....Mono
Opened By Mistake, Com.....Para
Other Man, The, Mel.....RKO
Our Neighbors—the Carters, 3911, Com..Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com..20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Primrose Path, The, 023, Com.-Mel....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402 Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, Mel.....Para
Queen of the Yukon, Mel.....Mono

R

Raffles, Mel.....UA
Rancho Grande, 942, West.....Rep
Ranger and the Lady, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel.....UA
Refugee, The, 903, Mel.....Rep
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel. (C)....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
Ridin' The Trail, West.....Mono
Rio, 4014, Mel.....Univ
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers. 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, Mel. .....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West. Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede. 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, Com.-Mel.....WB
Scandal Sheet, Mel.....Col
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. .....Col.
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Son of the Navy, 3902, Mel.....Mono
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Son of Monte Cristo, Mel.....UA
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
So You Won't Talk, Com.....Col
Spies of the Air, Mel.....Foreign
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust. 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night.....FN
Thief of Bagdad, Mel. (C).....UA
Those High Grey Walls, Mel.....Col
Those Were the Days, Com.-Mel.....Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Husbands, Com.....Col
Torrid Zone, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, Mel. (C).....Para

U

U-Boat 29, Mel.....Col
Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C) .....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, 907, Mel.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, Mel.....MGM
What a Life, 3995, Com.....Para
When the Daltons Rode, Mel.....Univ
Wild Horse Range, West.....Mono
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G)	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Beware Spooks (G)	Joe E. Brown-Mary Carlisle	Oct. 24,'39†	68.	Oct. 28,'39
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64.	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58.	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	68.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65.	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Girls of the Road	A. Dvorak-H. Mack-L. Lane	June 20,'40†		
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68.)				
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67.	June 15,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71.	June 22,'40
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73.	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2.'40†	59.	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Miracle on Main Street	Margo-W. Abel-L. Talbot	Oct. 29,'39†	78.	
Mr. Smith Goes to Washington (G)	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette	Oct. 19,'39†	130.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 65; Jan. 20,'40, p. 69; Feb. 3,'40, p. 74; May 11,'40, p. 68.)				
Music In My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60.	June 22,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58.	
Scandal Sheet	O. Kruger - O. Munson - N. Harrigan	Oct. 16,'39†	67.	
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54.	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55.	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	Mar. 20,'40	59.	Mar. 30,'40
Those High Gray Walls (G)	Walter Connolly-Iris Meredith	Sept. 21,'39†	82.	Oct. 28,'39
Too Many Husbands (A)	Jean Arthur - Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78.)				
21 Days Together (A)	Vivian Leigh-Laurence Olivier	May 16,'40†	72.	June 1,40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62.	
U-Boat 29 (G)	C. Veidt-S. Shaw-V. Hobson	Oct. 7,'39†	79.	Apr. 15,'39
(Reviewed under the title, "Spy in Black.")				

Coming Attractions

Arizona	Jean Arthur-Wm. Holden		
Blondie Has Servant Trouble	P. Singleton-A. Lake-L. Simms	July 25,'40†	
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers		
Fight for Life (A)	Myron McCormick		69. Mar. 16,'40
Five Little Peppers at School	Edith Fellows-Dorothy Ann Seese		
Fugitive From a Prison Camp	Jack Holt-Marian Marsh		
Great Plane Robbery, The	Jack Holt-Vicki Lester		
(See "In the Cutting Room," May 25,'40.)			
He Stayed for Breakfast	Loretta Young-Melvyn Douglas		
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke		
It Happened in Paris	Brian Aherne-Rita Heyworth		
March of Crime, The	Bruce Bennett-Florence Rice		
Military Academy	Tommy Kelly-Bobby Jordan		
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	
Pinto Kid, The	Chas. Starrett-Louise Currie		
Return of Wild Bill	Bill Elliott-Iris Meredith	June 27,'40†	
(See "In the Cutting Room," May 18,'40.)			
Singapore	Melvyn Douglas-Miriam Hopkins		
So You Won't Talk	Joe E. Brown-Frances Robinson		
West of Abilene	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers		
(See "In the Cutting Room," May 25,'40.)			

FIRST NATIONAL

(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32.	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Babes in Arms (G) 9	Mickey Rooney - Judy Garland - Charles Winninger-Henry Hull	Oct. 13,'39†	97.	Sept. 23,'39
(Exploitation: Oct. 28,'39, p. 70; Dec. 2,'39, pp. 74, 76; Dec. 9,'39, p. 96; Dec. 16,'39, p. 69.)				
Bad Little Angel (G) 10	Virginia Weidler-Gene Reynolds	Oct. 27,'39†	72.	Oct. 28,'39
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	*100.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Captain Is a Lady, The 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65.	June 22,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59.)				
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67.	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 26	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70.	Dec. 9,'39
(Exploitation: June 15,'40, p. 59.)				
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	*74.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				
Shop Around the Corner (G)	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40	100.	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113.	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	June 7, 40†	117.	June 8,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 15,'40, p. 57.)				
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	*103.	May 18,'40
(Exploitation: June 15,'40, p. 58.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15'40†	85.	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76.)				

Coming Attractions

Andy Hardy Meets Debutante 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†		
(See "In the Cutting Room," Apr. 6,'40.)				
Bad Man of Wyoming, The*	Wallace Beery-Ann Rutherford			
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Dulcy*	Ann Sothern-Ian Hunter-Billie Burke-Roland Young			
Escape	N. Shearer-R. Taylor-Nazimova			
Gestapo (A)	Marg't Lockwood-Rex Harrison		95.	June 8,'40
Golden Fleecing*	L. Ayres-R. Johnson-V. Grey			
Gold Rush Maisie	Ann Sothern - Lee Bowman - Virginia Weidler			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Love You Again	William Powell-Myrna Loy			
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - M. Boland	June 28,'40†	*105.	June 22,'40
One Came Home 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†		
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O-Sullivan	July 26,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			
We Who Are Young	Lana Turner-John Shelton	July 19,'40†		

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64.	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50.	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G)	Tex Ritter	May 9,'40†	58.	May 11,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60.	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60.	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65.	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62.	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68.	Jan. 20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60.	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76.	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61.	Nov. 25,39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63.	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76.	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The	Jack Randall	May 23,'40†		
Land of the Six Guns	Jack Randall-Louise Stanley	May 2,'40†		
(See "In the Cutting Room," Apr. 20,'40.)				
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56.	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†		
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83.	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G)	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G)	Frankie Darro-Mary Kornman	June 11,'40†	*61.	June 8,'40
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51.	Nov. 18,'39
Pals of the Silver Sage (G) 954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58.	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51.	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere	Jack Randall-Margaret Roach	May 30,'40†		
(See "In the Cutting Room," May 11,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58.	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52.	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55.	Dec. 23,'33
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85.	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55.	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56.	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55.	Jan. 20,'34
Wild Horse Range	Jack Randall-Phyllis Ruth	June 18,'40†		
(See "In the Cutting Room," May 18,'40.)				
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60.	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Boys of the City	East Side Kids	July 27,'40†		
Golden Trail, The	Tex Ritter	July 3,'40†		
Kid Reporters	Marcie Mae Jones-Jackie Moran	July 17,'40†		
Last Alarm, The	Polly Ann Young-Warren Hull	June 25,'40†		
Queen of the Yukon		July 31,'40†		
Ridin' the Trail	Fred Scott	June 27,'40†		

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74.	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50.)				
Buck Benny Rides Again (G)	Jack Benny - Ed Rochester" Anderson-Andy Devine 3932	May 3,'40†	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74.	Oct. 29,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91.	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58.	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90.	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Ghost Breakers, The (G)	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
(Exploitation: June 8,'40, p. 51.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77.	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G)	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99.	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70.	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74.	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	70.	Nov. 4,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	86.	Nov. 25,'39
Opened by Mistake (G)	C. Ruggles-R. Paige-J. Logan	May 10,'40†	*68.	May 11,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85.	Nov. 4,'39
(Exploitation: May 4,'40; p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	*60.	Feb. 17,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94.	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97.	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Safari (G)	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	*80.	June 8,'40
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68.	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60.	Oct. 14,'39
Those Were the Days (G)	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	*75.	May 18,'40
Typhoon (A)	Dorothy Lamour-Robert Preston	May 17,'40†	*70.	May 4,'40
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79.	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40
Coming Attractions				
Comin' Round the Mountain	Bob Burns-Una Merkel	Aug. 16,'40		
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 1,'40		
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40		
(See "In the Cutting Room," Mar. 30,'40.)				
Down Went McGinty	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†		
(See "In the Cutting Room," Jan. 13,'40.)				
Henry Aldrich in Life with Henry	Jackie Cooper-Leila Ernest	Sept. 13,'40		
(See "In the Cutting Room," Apr. 20,'40.)				
I Want a Divorce	Joan Blondell-Dick Powell	Sept. 20,'40		
(See "In the Cutting Room," May 18,'40.)				
Mystery Sea Raider	Henry Wilcoxon-Carole Landis	Aug. 9,'40		
New Yorkers, The	Dick Powell-Ellen Drew			
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct. 18,'40		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40		
Queen of the Mob	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61.	June 22,'40
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Oct. 11,'40		
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40		
Stage Coach War	Wm. Boyd-Russell Hayden	July 12,'40†		
(See "War Along the Stage Coach Trail," "In the Cutting Room," Jan. 20,'40.)				
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson			
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde	Nov. 8,'40		
(See "In the Cutting Room," May 18,'40.)				
Untamed	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†		
(See "In the Cutting Room," Sept. 23,'39.)				
Victory	Fredric March-Betty Field	Sept. 27,'40		
Way of All Flesh (G)	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86.	June 1,'40

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62.	
Frontier Crusader (G)	Tim McCoy	June 21,'40	62.	June 15,'40
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84.	Nov. 25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61.	Feb. 24,'40
I Take This Oath	Gordon Jones	May 20,'40		
(See "In the Cutting Room," May 4,'40.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39	58.	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64.	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		
Coming Attractions				
Billy the Kid Outlawed	Bob Steele	July 15,'40		
Hold That Woman! 102	James Dunn	June 28,'40	67.	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66.	Nov. 11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56.	May 11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57.	Dec. 9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63.	Dec. 23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56.	Jan. 20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40†	67.	May 4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69.	Nov. 4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57.	Oct. 21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72.	Nov. 11,'39
Money to Burn (G) 917	Jas., Lucille & Russell Gleason	Dec. 28,'39†	69.	Dec. 30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56.	Mar. 16,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58.	June 8,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64.	Nov. 25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69.	Oct. 14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58.	Nov. 25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71.	Dec. 16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68.	Dec. 16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74.	Feb. 3,'40
Wagons Westward 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	70	
(See "In the Cutting Room," May 18,'40.)				
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69.	Jan. 27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40
Coming Attractions				
Carolina Moon	G. Autry-S. Burnette-J. Storey			
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	June 27,'40†	57.	June 22,'40
Everybody's Happy*	James, Lucile & Russell Gleason			
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford			
Grand Ole Opry 908	Weaver Bros. & Elviry	June 25,'40†	68.	
One Man's Law	Don "Red" Barry-Janet Waldo	June 29,'40†		
Ranger and the Lady, The	R. Rogers-Geo. "Gabby" Hayes-J. Wells			
Refugee, The (G) 903	J. Wayne-C. Coburn-S. Gurie	July 3,'40†	81.	June 15,'40
Scatterbrain	Judy Canova - Alan Mowbray - Ruth Donnell.			
Sing, Dance, Plenty Hot	Johnny Downs-Ruth Terry			
Tulsa Kid, The*	Don "Red" Barry-L. Walters			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln In Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81.	Oct. 28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshal	May 31,'40†	74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63.	Apr. 13,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62.	Dec. 9,'39
Everything's On Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67.	Sept. 9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65.	Oct. 14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83.	Mar. 9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	Jan. 5,'40†	59.	Nov. 25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66.	Mar. 9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68.	Feb. 17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59.	Dec. 18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62.	Oct. 7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70.	Oct. 21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67.	Dec. 16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64.	Mar. 2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88.	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87.	Feb. 3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53.)				
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59.	June 22,'40
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93.	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73.	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68.	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69.	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91.	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91.	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72.	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62.	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89; June 15,'40, p. 58.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40
Coming Attractions				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40†	86.	June 22,'40
Cross Country Romance 039	Gene Raymond-Wendy Barrie	July 19,'40†		
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward L. Ball-V. Field-M. Carlisle	Aug. 23,'40†		
Dr. Christian Meets the Women 036	Jean Hersholt-Dorothy Lovett	July 5,'40†		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Laddie	T. Holt-V. Gilmore-J. Carroll			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 2,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Millionaires in Prison 037	Lee Tracy-Linda Hayes	July 12,'40†		
(See "In the Cutting Room," May 25,'40.)				
One Crowded Night 042	Billie Seward-Don Costello	Aug. 9,'40†		
Other Man, The*	Chas. Laughton-Carole Lombard			
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 16,'40†	95.	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†		
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	July 26,'40†		
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	June 22,'40		
Triple Justice 085	George O'Brien	Sept. 27,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71.	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73.	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74.	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57.	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William - B. Barnes	Nov. 24,'39†	72.	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103.	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58.	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77.	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78.	Nov. 17,'34
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowden - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62.	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83.	Jan. 20,'40
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74.	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96.	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70.	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74.	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100.	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72.	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75.	Oct. 14,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101.	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79.	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86.	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73.	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65.	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84.	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59.	Feb. 3,'40
Coming Attractions				
Bride Wore Crutches, The	Lynn Roberts-Ted North			
Bringham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40		
Charlie Chan in the Wax Museum	Sidney Toler-Marguerite Chapman			
Elsa Maxfell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake*	Ted North-Marjorie Weaver			
Ghost of Cisco Kid	Cesar Romero-Sheila Ryan			
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The	John Barrymore-John Payne-Mary Beth Hughes-G. Ratoff			
I Married a Nazi	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 30,'40		
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 19,'40†		
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40		
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper	Sept. 13,'40		
Sailor's Lady 052	Jon Hall-Nancy Kelly	July 5,'40†		
(See "In the Cutting Room," Mar. 2,'40.)				
Street of Memories	Lynn Roberts-John McGuire	Aug. 9,'40		
(See "In the Cutting Room," May 18,'40.)				
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			
(See "In the Cutting Room," May 11,'40.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63.	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95.	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80.	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51.)				

Coming Attractions

Captain Caution	Victor Mature-Louise Platt			
Conquest of the Air (G)	Laurence Olivier		71.	June 8,'40
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley			
Kit Carson	Jon Hall-Lynn Bari			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields			
Son of Monte Cristo*	L. Hawyard - J. Bennett - G. Sanders			
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer	July 4,'40†		
Thief of Bagdad	Sabu-J. Duprez-C. Veidt			
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan			

(See "In the Cutting Room," Feb. 10,'40.)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 8,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Hawaiian Nights (G) 4024	J. Down-C. Moore-M. Carlisle	Sept. 8,'39†	65.	Aug. 19,'39
Hero for a Day 4035	Charles Grapewin-Anita Louise-Dick Foran	Oct. 6,'39†	66	
Hot Steel 4056	Richard Arlen-Andy Devine	May 24,'40†		
(See "In the Cutting Room," May 11,'40.)				
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	*61.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	*100.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G)	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Love, Honor and Oh, Baby (G)	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
Mutiny on the Blackhawk (G) 4051	R. Arlen-A. Devine-C. Moore	Sept. 1,'39†	66.	Aug. 12,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Rio (G) 4014	Sigrid Gurie - Basil Rathbone - Victor McLaglen-Robert Cummings-Leo Carrillo	Sept. 29,'39†	77.	Oct. 14,'39
Road Back (reissue) (G) 4074	John King-Richard Cromwell	Nov. 3,'39†	79.	June 26,'37
Sandy Is a Lady (G) 4008	Baby Sandy-Mischa Auer	June 14,'40†	*64.	May 25,'40
Ski Patrol (G)	Luli Deste-Philip Dorn	May 10,'40†	*64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Arizona Cyclone 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 19,'40†		
Black Diamonds 4057	Richard Arlen-Andy Devine	July 12,'40†		
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner - Chas. Butterworth	Aug. 9,'40†		
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore			
Margie	N. Grey-T. Brown-M. Auer			
Modern Monte Cristo, A	V. McLaglen-J. Loder-A. Nagel			
Mummy's Hand, The	Dick Foran-Peggy Moran			
Private Affairs	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†		
Slightly Tempted	H. Herbert-J. Downs-P. Moran			
South to Karanga	C. Bickford-D. Foran-L. Deste	Aug. 2,'40†		
(See "In the Cutting Room," May 11,'40.)				
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer			
When the Daltons Rode	K. Francis-R. Scott-B. Donlevy			
You're Not So Tough (G)	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel from Texas, An	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459.	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G)	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	*75.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitive From Justice (G)	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Murder in the Air	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464.	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A)	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	*90.	May 11,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
(Exploitation: June 15,'40, p. 57.)				

Coming Attractions

All This and Heaven Too (A)	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	*140.	June 22,'40
Man Who Talked Too Much	G. Brent-V. Bruce-B. Marshall	July 6,'40†		
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	July 27,'40		

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G)	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72.)				
Calling Philo Vance (G) 420.	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73; June 15,'40, p. 58.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
Pride of the Blue Grass (G) 418.	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403.	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A)	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G)	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58.)				

Coming Attractions

City for Conquest	James Cagney-Ann Sheridan			
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas		102.	Apr. 29,'39
(See "New 'Nazi Spy'," June 1,'40, p. 8.)				

Title	Star	Rel. date	Running Time Minutes	Reviewed
Flowing Gold*	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan			
Ladies Must Live	Wayne Morris-Rosemary Lane	July 20,'40†		
Letter, The	Bette Davis-Herbert Marshall			
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Man from Fleet Street, The	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Money and the Woman	Jeffrey Lynn-Brenda Marshall			
My Love Came Back	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 13,'40†		
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End	Dennis Morgan-Elizabeth Earl			
Sea Hawk	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson--Una O'Connor			
(See "In the Cutting Room," May 11,'40.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne	July 27,'40†		
Tugboat Annie Sails Again*	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Pocomania (G)	Nina Mae McKinney	Lenwal	Dec. 9,'39	65.	Dec. 9,'39
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International	*60.	Mar.	23,'40
Double Deal (G)	Monte Hawley	International	*55.	Dec.	16,'39
Mr. Washington Goes to Town (G)	F. E. Miller	Buell	*55.	Apr.	20,'40
Mystery in Swing (G)	Monte Hawley	International	*75.	Mar.	7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
All at Sea (G)	Sandy Powell	British Lion		74.	Dec. 9,'39
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife" Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Hoots, Mon! (A)	Max Miller	Warner Bros.		77.	Dec. 23,'39
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A)	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
(Reviewed under the title, "Les Otages.")					
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 25,'40
Midas Touch, The (A)	Barry K. Barnes	Warner		68.	Dec. 30,'39
Middle Watch, The	Jack Buchanan	Pathe		75.	Dec. 30,'39
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Phantom Wagon, The (La Charrette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G)	Hugo Haas	C. L. Import Corp		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G)	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Eric Von Stroheim	Hoffberg	Feb. 3,'40	75.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423 ... Andy Clyde	Oct.	20,'39†17....
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec.	15,'39†19....
A Plumbing We Will Go 1406 ... (3 Stooges)	June	1,'40†.2 rls.
Awful Goof, The, 1427 ... Charley Chase	Dec.	22,'39†17....
Boobs in the Woods 1435 ... Andy Clyde	May	31,'40†.2 rls.
Glove Slingers (1-6-40) 1425 ... (All Star)	Nov.	24,'39†18....
Heckler, The (2-10-40) 1430 ... Charley Chase	Feb.	16,'40†17....
His Bridal Fright 1437 ... Charley Chase	July	12,'40†.2 rls.
Mr. Clyde Goes to Broadway 1429 ... Andy Clyde	Feb.	2,'40†17....
Money Squawks 1432 ... Andy Clyde	Apr.	5,'40†.2 rls.
Nothing But Pleasure (2-24-40) 1428 ... Buster Keaton	Jan.	5,'40†17½..
Oh, You Nazty Spy (2-24-40) 1404 ... (3 Stooges)	Jan.	19,'40†18....
Oily to Bed, Oily to Rise (10-14-39) 1402 ... (3 Stooges)	Oct.	6,'39.18½..
Pardon My Berth Marks (3-16-40) 1431 ... Buster Keaton	Mar.	22,'40†16....
Rockin' Thru the Rockies (3-16-40) 1405 ... (3 Stooges)	Mar.	8,'40†18....
Skinny the Moocher 1421 ... Charley Chase	Sept.	8,'39†16½..
South of the Boudoir 1434 ... Charley Chase	May	17,'40†.2 rls.
Static in the Attic 1422 ... Walter Catlett	Sept.	22,'39†19....
Taming of the Snood, The 1436 ...	June	28,'40..2 rls.
Teacher's Pest 1424 ... Charley Chase	Nov.	3,'39†16½..
Three Sappy People 1403 ... (3 Stooges)	Dec.	1,'39†18½..
You're Next (6-15-40) 1433 ... Walter Catlett	May	24,'40†17....

CINESCOPES

Title	Rel. Date	Min.
Berth of a Queen (4-27-40) 1974 ...	Mar.	15,'40†11....
Fashion Takes a Holiday (3-16-40) 1973 ...	Mar.	8,'40†11....
Odd Vacations 1975 ...	May	24,'40†.1 rl..
Threads of a Nation, The (2-10-40) 1972 ...	Feb.	9.'40†11....
World of 1960 (Futurama) (1-6-40) 1971 ...	Dec.	22,'39† 9....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Blackboard Revue 1508 ...	Mar.	15,'40† 7....
Boy, a Gun and Birds, A (12-30-39) 1506 ...	Jan.	12,'40† 7½..
Crop Chasers (10-14-39) 1502 ...	Sept.	22,'39† 8....
Dreams on Ice (10-7-39) 1503 ...	Oct.	20,'39† 6½..
Egg Hunt, The 1510 ...	May	31,'40† 7½..
Greyhound and the Rabbit (4-27-40) 1509 ...	Apr.	19,'40† 7½..
Happy Tots' Expedition 1507 ...	Feb.	9,'40† 6½..
Mother Goose in Swing-time 1505 ...	Dec.	19.'39† 7....
Mountain Ears (11-11-39) 1504 ...	Nov.	3,'39† 7....
Ye Old Swap Shoppe 1511 ...	June	28,'40†.1 rl..

COLUMBIA TOURS

Title	Rel. Date	Min.
Beautiful Switzerland (1-6-40) 1553 ...	Nov.	17,'39†10....
Historic Cities of India 1552 ...	Oct.	27.'39†10....
Holland and the Zuyder Zee (11-25-39) 1551 ...	Sept.	15,'39†10....
In the Land of Pagodas 1558 ...	June	14,'40†.1 rl..
Life in Paris 1554 ...	Dec.	22,'39†11....
New Hampshire (3-30-40) 1555 ... (color)	Feb.	9,'40†11....
Pleasure Bound in Canada 1557 ...	May	3,'40†.1 rl..
Unveiling Algeria (4-27-40) 1556 ...	Mar.	1,'40†10....

COMMUNITY SING (Series 4)

Title	Rel. Date	Min.
No. 2 1652 ...	Sept.	8,'39†.9½..
(Old Time Songs)		
No. 3 1653 ...	Oct.	13,'39†10....
(College Songs)		
No. 4 1654 ...	Nov.	17,'39†11....
(Stephen Foster Songs)		
No. 5 (3-10-40) 1655 ...	Dec.	29,'39†10....
(Gypsy Songs)		
No. 6 1656 ...	May	28,'40†.1 rl..
(Songs of Hit Parade)		

FABLES CARTOONS

Title	Rel. Date	Min.
Barnyard Babies 1754 ...	June	14,'40†.1 rl..
Park Your Baby (2-24-40) 1752 ...	Dec.	22,'39†.6...
Little Lost Sheep 1751 ...	Oct.	6,'39†.7...
Practice Makes Perfect (4-27-40) 1753 ...	Apr.	5,'40†.6...

FOOLS WHO MADE HISTORY

Title	Rel. Date	Min.
No. 1 (Elias Howe) (10-2-39) 1601 ...	Sept.	1.'39†11....
No. 2 (Charles Goodyear) 1602 ...	Oct.	6,'39†10½..

SPECIAL (HAPPY HOUR)

Title	Rel. Date	Min.
No. 1 (11-11-39) 1520 (Book of Books) ...	Oct.	6,'39†10....
No. 2 1521 (Building of Boys) ...	Oct.	12,'39†11....

PHANTASIES CARTOON

Title	Rel. Date	Min.
Charm Bracket, The (9-9-39) 1701 ...	Sept.	1,'39†.6½..
Fish Follies 1705 ...	May	10,'40†.1 rl..
Man of Tin 1704 ...	Feb.	23,'40†.6½..
Millionaire Hobo 1702 ...	Nov.	24,'39†.7....
Mouse Exterminator, The (3-16-40) 1703 ...	Jan.	26,'40†.6½..
News Oddities 1706 ...	July	19,'40†.1 rl..

SCREEN SNAPSHOTS (Series 19)

Title	Rel. Date	Min.
No. 1 (10-14-39) 1851 (Art of Makeup ...	Sept.	22,'39†.9½..
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov.	10,'39†10....
No. 3 1853 (Novelty Parties) ...	Dec.	1,'39†10....
No. 4 1954 (Trip Thru Studios) ...	Jan.	5,'40†10....
No. 5 (3-16-40) 1855 (Art in Hollywood) ...	Feb.	23,'40†10....
No. 6 (4-27-40) 1856 (Hollywood Recreations) ...	Mar.	29,'40†10....
No. 7 1857 (Wardrobe Designers) ...	May	3,'40†10....
No. 8 1858 ...	June	7,'40†.1 rl..
No. 9 1859 ...	July	10,'40†.1 rl..

SPORT THRILLS

Title	Rel. Date	Min.
Bows and Arrows 1801 ...	Oct.	6,'39†.9....
Flying Targets (3-16-40) 1804 ...	Feb.	16,'40†10....
Jai Alai (1-6-40) 1802 ...	Nov.	30,'39†.8½..
Rough House Fiesta 1805 ...	Mar.	8,'40†10....
Saving Strokes with Sam Snead 1808 ...	June	21,'40†.1 rl..
Skiing Technique 1803 ...	Jan.	19,'40†.9½..
Sport of Kings (6-15-40) 1807 ...	May	24,'40†10....
Tomorrow's Stars (4-27-40) 1806 ...	Apr.	19,'40†10....

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (11-25-39) 1901 ... (Smithsonian Institution)	Nov.	10,'39†11....
1939-40		
No. 2 (2-17-40) 1902 ... (U. S. Treasury)	Dec.	29,'39†11....
No. 3 1903 ... (Inside the F. B. I.)	Feb.	9,'40†11....
No. 4 (6-15-40) 1904 ... (Social Security)	Apr.	26,'40†10....
No. 5 1905 ... (The Archives)	June	28,'40†.1 rl..

MGM

CARTOONS (Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891 ...	Dec.	16,'39..7....
Fishing Bear, The (2-3-40) W-83 ...	Jan.	20,'40†.8....
Home on the Range (3-30-40) W-85 ...	Mar.	23,'40†.8....
Goldilocks and the Three Bears (7-23-39) W-888 ...	July	15,'39.11....
Mad Maestro, The (2-3-40) W-82 ...	Dec.	30,'39†.8....
One Mother's Family (11-11-39) W-890 ...	Sept.	30,'39..9....
Peace on Earth (12-9-39) W-81 ...	Dec.	9,'39†.9....
Puss Gets the Boot (3-9-40) W-84 ...	Feb.	10,'40†.9....
Rainy Day, A W-86 ...	Apr.	20,'40†.7....
Swing Social (6-1-40) W-87 ...	May	18,'40†.8....
Tom Turkey W-88 ...	June	8,'40†.1 rl..

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 24—Think First (10-21-39) P-815 ... Laraine Day-Ann Morriss	Sept.	9,'39.21....
No. 25—Drunk Driving (10-28-39) P-816 ... Dick Purcell-Joe Ann Sayers	Oct.	28,'39.21....
No. 26—Pound Foolish (1-27-40) P-1 ... Neil Hamilton-Lynn Carver	Dec.	23.'39†20....
No. 27—Know Your Money (2-3-40) P-2 ... Dennis Morgan-Noel Madison	Jan.	27,'40†21....
No. 28—Jack Pot (4-13-40) P-3 ... Tom Neal-Ann Morriss	Mar.	9,'40†19....

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Min.
Calling on Columbia (5-4-40) T-59 ...	Mar.	16,'40†.8....
Day on Treasure Island, A (9-30-39) T-51 ...	Sept.	2,'39†11....
Land of Alaska Nellie (2-3-40) T-55 ...	Dec.	23.'39†.9....
Modern New Orleans (6-15-40) T-61 ...	May	11,'40†.8....
Natural Wonders of Washington State (10-21-39) T-52 ...	Oct.	7,'39†.9....
Night Descends on Treasure Island (3-9-40) T-57	Jan.	20,'40†.8....
Old Natchez (2-10-40) T-56 ...	Dec.	30,'39†.9....
Quaint St, Augustine (12-2-39) T-53 ...	Nov.	4,'39†.9....
Seattle, Gateway to the Northwest (4-6-40) T-58	Feb.	17,'40†.9....
Sitka and Junea (4-27-40) T-60 ...	Apr.	13,'40†.9....
Suva, Pride of Fiji (6-1-40) T-62 ...	June	8,'40†.9....
Valiant Venezuela (12-30-39) T-54 ...	Nov.	25,'39†.9....

MGM MINIATURES

Title	Rel. Date	Min.
Ash Can Fleet (10-21-39) M-72 ... Robert Warwick	Sept.	9,'39†11....
Door Will Open, A (4-13-40) M-78 ... Dalies Frantz-Lynne Carver	Mar.	9,'40†11....
Failure at 50, A (11-18-39) M-73 ... Truman Bradley-Jack Mulhall	Oct.	7,'39†10....
Mendelssohn's Wedding March (12-2-39) M-74 ...	Nov.	4,'39†.8....
Miracle at Lourdes (1-20-40) M-75 ...	Dec.	30,'39†11....
G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)		
Northward Ho! (3-9-40) 80-X ... (Sepia)	Feb.	10,'40†.9....
Old South, The (2-3-40) M-77 ...	Jan.	20,'40†11....
Rhumba Rhythm (9-9-39) M-71 ... Mary Treen-Sally Payne (Sepia)	Sept.	2,'39†11....
Servant of Mankind (6-8-40) M-79 ...	May	11,'40†.9....
Where Turf Meets Surf (2-24-40) M-76 ... Mary Treen-Sally Payne (Sepia)	Jan.	6,'40†11....

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Double (2-3-40) C-134 ...	Jan.	20,'40†11....
All About Hash (6-1-40) C-136 ...	Mar.	30,'40†11....
Auto Antics (9-16-39) C-942 ...	July	22,'39.10....
Big Premiere, The (3-30-40) C-135 ...	Mar.	9,'40†10....
Bubbling Troubles C-138 ..	May	25,'40†11....
Captain Spanky's Showboat (10-28-39) C-135 ...	Sept.	9,'39†11....
Dad for a Day (12-2-39) C-132 ...	Oct.	21,'39†11....
Dog Daze (7-29-39) ...	July	1,'39.11....
New Pupil, The (4-27-40) C-137 ...	Apr.	27,'40†11....
Time Out for Lessons (1-6-40) C-138 ...	Dec.	2,'39†11....

PASSING PARADE (Sepia)

Title	Rel. Date	Min.
No. 9—One Against the World (9-16-39) K-929 ..	Aug.	19,'39.11....
No. 10—Unseen Guardians (10-14-39) K-930 ...	Aug.	26,'39.11....
No. 11—Forgotten Victory (12-23-39) K-121 ...	Dec.	9,'39†11....
(Sepia)		
No. 12—XXX Medico (4-27-40) K-122 ...	Mar.	30,'40†10....
(Sepia)		
No. 13—The Hidden Master (4-27-40) K-123 ...	Apr.	20,'40†11....
(Sepia)		

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Domineering Male, The (4-6-40) S-107 ...	Mar.	30,'40†10....
Football Thrills of 1938 (10-14-39) S-912 ...	Sept.	16,'39.10....
Let's Talk Turkey (12-2-39) S-101 ...	Oct.	28,'39†11....
Maintain the Right (1-27-40) S-104 ...	Jan.	13,'40†10....
Romance of the Potato (1-6-40) C-103 ... (Sepia)	Dec.	9,'39†.9....
Set 'Em Up (10-21-39) S-913 ...	Oct.	7,'39.10....
Ski Birds (11-25-39) S-102 ...	Nov.	18,'39†.8....
Spots Before Your Eyes (6-1-40) S-108 ...	May	4,'40†10....
Stuffie (3-9-40) S-106 ...	Mar.	2,'40.11....
Take a Cue (9-16-39) S-911 ... (Sepia)	Aug.	12,'39..2....
What's Your I. Q.? (3-9-40) S-105 ...	Feb.	8,'40†.8....
What's Your I. Q.? No. 2 S-109 ... (Sepia)	June	8,'40†.9....

SPECIAL

Title	Rel. Date	Min.
Flag Speaks, The (5-4-40) ...	June	14,'40†19....

ROBERT BENCHLEY

Title	Rel. Date	Min.
Day of Rest, The (10-21-39) F-141 ...	Sept.	6,'39†.9....
Home Movies (3-9-40) F-144 ...	Feb.	17,'40†.7....
See Your Doctor (12-23-39) F-142 ...	Dec.	16,'39†.8....
That Inferior Feeling (1-27-40) F-143 ...	Dec.	9,'39†.9....

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830 ...	Nov.	15,'39†.2 rls.

PARAMOUNT

COLOR CLASSICS

Title	Rel. Date	Min.
Ants In the Plants (3-23-40) C9-3 ...	Mar.	15,'40†.7....
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept.	22,'39†.1 rl..
Kick in Time, A (5-18-40) C9-4 ...	May	17,'40†.7....
Little Lambkin (2-24-40) C9-2 ...	Feb.	2,'40†.7....

COLOR CRUISES

Title	Rel. Date	Min.
Argentina K9-6 ...	Apr.	5,'40†.1 rl..
Chile (1-6-40) K9-3 ...	Nov.	10,'39†10....
Cuba K9-4 ...	Jan.	5,'40†.1 rl..
Ecuador (9-16-39) K9-1 ...	Sept.	1,'39†10....
Isle of Columbus K9-5 ...	Feb.	9,'40†.1 rl..
Pacific Paradise K9-7 ...	June	21,40†.1 rl..
Peru (10-14-39) K9-2 ...	Oct.	6,'39†.1 rl..
Rio de Janeiro K9-7 ...	May	31,'40†.1 rl..

HEADLINERS

Title	Rel. Date	Min.
Artie Shaw's Class in Swing (8-26-39) A9-1 ...	Sept.	8,'39†10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Blue Barron & His Orch.		
(6-15-40) A9-9	May 31,'40	10....
Frankie Masters & Orch.		
(1-27-40) A9-5	Dec. 29,'39	11....
Geo. Olsen & His Music		
(3-23-40) A9-7	Mar. 15,'40	10....
Have You Met Yvette?		
(5-4-40) A9-8	Apr. 26,'40	10....
Here's Hal (1-6-40) A9-4	Nov. 24,'39	10....
Hal Kemp & Orch.		
Jimmy Dorsey & Orch.		
(2-24-40) A9-6	Feb. 2,'40	10....
Moments of Charm of 1940		
(10-4-39) A9-2	Oct. 13,'39	11....
Phil Spitalny & Girl Or.		
Ted Fio Rito and His Orchestra (11-18-39)		
A9-2	Oct. 6,'39	11....

PARAGRAPHICS

Bits of Life (1-6-40)		
V9-3	Nov. 17,'39	11....
Busy Little Bears		
(11-18-39) V9-2	Oct. 20,'39	10....
Not So Dumb (3-23-40)		
V9-7	Mar. 15,'40	10....
Paramount Pictorial		
(2-24-40) V9-6	Feb. 16,'40	10....
Public Hobby No. 1		
(9-16-39) V9-1	Sept. 22,'39	11....
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PARAMOUNT SOUND NEWS

Two Editions Weekly

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(In Color)
1939-40

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RKO RADIO

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03,701	Sept. 22,'39	19....

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Feathered Pests 03,406	July 14,'39	16....
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03,404	May 3,'40	17....
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PATHE NEWS

Released twice a week

PATHE REVIEW

Released once a month

PATHE TOPICS

Released seven times a year

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Blamed for a Blonde		
(10-14-39) 03,201	Oct. 20,'39	16....
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03,504	June 14,'40	20....
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03,503	Mar. 22,'40	19....
Sagebrush Serenade 93,504	June 6,'39	.19....

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Kennel Kings (8-26-39)		
94,612	July 12,'39	..9....
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04,605	Jan. 12,'40	..9....
Navajo Land (2-30-40)		
04,607	Mar. 1,'40	10....
Nevada Unlimited (9-16-39)		
04,601	Sept. 15,'39	.8....
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04,606	Feb. 2,'40	.9....
West Wall (1-6-40) 04,604	Dec. 8,'39	10....
Zoo (8-12-39) 94,612	July 21,'39	..9....

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04,308	Mar. 15,'40	..9....
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Hurdle Hoppers (6-15-40)		
04,311	June 7,'40	.9....
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Pennant Chasers (4-13-40)		
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93,801	July 23,'39	.20....

WALT DISNEY CARTOONS

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94,114	June 9,'39	..8....
Bone Trouble 04,107	June 28,'40	.9....
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04,105	May 17,'40	.8....
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Donald's Vacation 04,109	June 21,'40	..1 rl..
Donald's Penguin (5-27-39)		
94,117	Aug. 11,'39	..8....
Fire Chief 04,114	Nov. 22,'40	.1 rl..
Gone with the Whirlwind		
04,113	Nov. 1,'40	.1 rl..
Mickey's Magic Lamp	Aug. 2,'40	.1 rl..
Mr. Duck Steps Out		
(5-25-40) 04,106	June 7,'40	..8....
Mr. Mouse Takes a Trip		
04,112	Oct. 11,'40	.1 rl..
Officer Duck (6-1-40)		
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Put Put Trouble 04,108	July 19,'40	.7....
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04,104	Apr. 26,'40	.7....
Window Cleaners 04,111	Sept. 20,'40	.1 rl..

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fleet (9-23-39)		
0202	Oct. 27,'39	11....
Sanctuary of Seals		
(6-1-40)	Oct. 7,'40	..9....
Sky Fighters (12-9-39)		
0203	Dec. 8,'39	11....

FASHIONS (In Color)

Fashion Forecast, No. 5		
0601	Sept. 15,'39	10....
Fashion Forecast, No. 6		
(2-10-40) 0602	Dec. 22,'39	10....
Fashion Forecast, No. 7		
0603	Mar. 29,'40	.1 rl..
Fashion Forecast, No. 8		
0604	June 21,'40	.1 rl..

FATHER HUBBARD'S ALASKAN ADVENTURES

Aghileen Pinnacles		
(10-21-39) 0103	Nov. 10,'39	11....
Birthplace of Icebergs		
(9-2-39) 0101	Aug. 4,'39	11....
Climbing the Spirit's Home		
(4-6-40) 0107	May 10,'40	10....
Valley of 10,000 Smokes		
(12-23-39) 0105	Feb. 16,'40	10....

LEW LEHR

Cheerio My Dears! 0404	July 5,'40	.1 rl..
Labor Savers (3-30-40)		
0403	Apr. 12,'40	.9....
Monkeys Is the Cwaziest		
People (9-30-39) 0401	Sept. 29,'39	10....
Silly Seasons, The		
(12-2-39) 0402	Jan. 5,'40	.10....

MAGIC CARPET SERIES
(Lowell Thomas)

Evergreen Empire, The		
(10-21-39) 0102	Oct. 13,'39	11....
Flying Stewardess 0106	Mar. 15,'40	10....
Isles of the East (6-15-40)		
1018	May 24,'40	.9....
Kangaroo Country		
(12-9-39) 0104	Feb. 2,'40	10....

TERRY-TOONS

All's Well That Ends Well		
(3-30-40) 0510	Mar. 8,'40	.7....
Catnip Capers (6-1-40)		
0559 (color)	May 31,'40	.7....
Dog in a Mansion, A 0507	Jan. 12,'40	.7....
Edgar Runs Again		
(2-24-40) 0508	Jan. 26,'40	.7....
First Robin, The 0555	Dec. 29,'39	.1 rl..
(color)		
Golden West, The (8-26-39)		
0501	Aug. 29,'39	.7....
Hare and the Hounds 0509	Feb. 23,'40	.7....
Harvest Time (2-17-40)		
0556 (color)	Feb. 9,'40	.7....
Hitch-Hiker, The 0505	Dec. 1,'30	.7....
Hook, Line and Sinker		
0552	Sept. 8,'39	.7....
Ice Pond, The 0506	Dec. 15,'39	.7....
It Must Be Love 0511	Apr. 5,'40	.1 rl..
Just a Little Bull 0558	Apr. 19.'40	.1 rl..
(color)		
Love in a Cottage 0517	July 28,'40	.1 rl..
Much Ado About Nothing		
(3-30-40) 0557 (color)	Mar. 22,'40	.7....
One Mouse in a Million		
(12-9-39) 0504	Nov. 3,'39	.7....
Orphan Duck, The		
(10-14-39) 0553 (color)	Oct. 6,'39	.7....
Professor Offkeyski		
(6-1-40) 0514	June 14,'40	.7....
Rover's Rescue 0515	June 28,'40	.1 rl..
Rupert the Runt 0516	July 12,'40	.1 rl..
Sheep in the Meadow		
(10-14-39) 0502	Sept. 22,'39	.7....
Swiss Ski Yodelers		
(6-8-40) 0513	May 17,'40	.7....
Two Headed Giant		
(8-12-39) 0551	Aug. 11,'39	.7....
Watchdog, The 0503	Oct. 20,'30	.7....
Wicky-Wacky Romance, A		
(12-9-39) 0554 (color)	Nov. 17,'39	.7....
Wot's All th' Shootin' Fer		
0512	May 3,'40	.7....

ED THORGERSEN (Sports)

Action on Ice 0306	July 19,40	.1 rl..
Big Game Fishing 0301	Sept. 1,'39	10....
Clocking the Jockeys		
(10-7-39) 0302	Nov. 24,'39	11....
Following the Hounds		
(9-10-40) 0304 (color)	Mar. 1,'40	10....
Over the Seven Seas		
(6-8-40) 0305	Apr. 26,'40	.9....
Topnotch Tennis (2-24-40)		
0303	Jan. 19,'40	10....

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39	.10....
Eternal Fire, The		
(1-28-39)	Sept. 21,'39	.10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Lebanon Coast	Dec.	1,'39	10
River Thames (4-15-39)	Nov.	1,'39	10
Ruins of Palmyra	Oct.	1,'39	10

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS		
Jolly Little Elves 5261	June	3,'40	8¼
Three Lazy Mice 5262	June	24,'40	1 rl
GOING PLACES WITH GRAHAM McNAMEE		
No. 66—(9-30-39) 4351	Sept.	25,'39†	9
No. 67—(10-14-39) 4352	Oct.	16,'39†	9
No. 68—(10-14-39) 4353	Nov.	13,'39†	9
No. 69—(12-23-39) 4354	Dec.	11,'39†	8
No. 70—(12-30-39) 4355	Dec.	25,'39†	8
No. 71—4356	Jan.	15,'40†	9
No. 72—(3-30-40) 4357	Feb.	5,'40†	9
No. 73—(4-6-40) 4358	Feb.	26,'40†	9
No. 74—(4-27-40) 4359	Mar.	18,'40†	9
No. 75—(4-27-40) 4360	Apr.	29,'40†	10
No. 76—(5-11-40) 4361	May	13,'40†	9
No. 77—4362	May	27,'40†	1 rl
No. 78—4363	June	17,'40†	1 rl
No. 79—4364	July	15,'40†	9
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†	1 rl
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†	7
Andy Panda Goes Fishing 4265	Jan.	22,'40†	8
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†	9
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†	8½
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†	7
Scrambled Eggs 4263	Nov.	20,'39†	8¾
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†	9
SPECIAL		
March of Freedom (5-20-39) 4110	Sept.	6,'39†	20
STRANGER THAN FICTION SERIES		
No. 66—Novelty (10-21-39) 4371	Sept.	18,'39†	8½
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†	9
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†	9
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No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†	9
No. 71—Novelty 4376	Jan.	8,'40†	1 rl
No. 72—Novely (3-30-40) 4377	Jan.	29,'40†	9
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†	9
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40	9
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†	9½
No. 76—Novelty (5-11-40) 4381	May	6,'40	9½
No. 77—Novelty 4382	May	20,'40†	1 rl
No. 78—Novelty 4383	June	10,'40†	1 rl
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†	17
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†	17½
Follies Parisienne (4-27-40) 4228 — Leon Belasco	Apr.	17,'40†	17
Honolulu Bound — Harry Owens and Royal Hawaiians	July	17,'40†	2 rls.
International Revels (3-30-40) 4227 — Wm. G. Sabot	Mar.	13,'40†	17
Naughty Nineties 4230 — Judy Starr	June	17,'40†	18
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39	18
Rhythm Jamboree 4225 — Lillian Roth	Jan.	17,'40†	18
Snow Follies (1-6-40) 4224 — Wini Shaw	Dec.	13,'39†	18
Swing Hotel (10-14-39) 4222	Oct.	18,'39†	18
Swingin' in the Barn 4229	May	15,'40†	2 rls.

Title	Rel. Date	Min.
Seeing Red (8-26-39) 4018 — Red Skelton	Aug.	26,'39	20

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Slapsie Maxie (9-16-39) 5303 — Maxie Rosenbloom	Sept.	10,'39†	17
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39	20
Ice Frolic (10-14-39) 5102 — Eleanor Gardner	Oct.	28,'39†	20
World's Fair Junior (10-28-39) 5104 (Color)	Dec.	9,'39†	20
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†	15
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†	20
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†	20
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†	2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†	18
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†	20
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†	.2 rls.
Cinderella's Feller 5006 — Juanita Quigley (Color)	June	1,'40†	.2rls.
Spills for Thrills 5109	June	15,'40†	.2 rls.
Pony Express 5007 (Color)	July	13,'40†	.2 rls.
Young America Flies 5110	Aug.	3,'40†	.2 rls.
COLOR PARADE		
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30.'39†	10
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†	1 rl
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†	1 rl
New Horizons (1-13-40) 5404	Jan.	6,'40†	10
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†	10
Men Wanted 5406	Mar.	23,'40†	1 rl
Gun Dog's Life (5-18-40) 5047	May	11,'40†	1 rl
Mechanix Illustrated, No. 4 5408	June	29,'40†	1 rl
The Valley 5409	July	20,'40†	1 rl
Movie Dog Stars 5410	Aug.	17,'40†	1 rl
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Verge of Disaster 4313	Aug.	26,'39	1 rl
HISTORICAL TECHNICOLOR FEATURETTES		
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†	16
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†	17
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†	19
LOONEY TUNES		
No. 74—Porky's Hotel 5601	Sept.	2,'39†	1 rl
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†	7
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†	1 rl
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†	7
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†	1 rl
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†	7
No. 80—Porky's Last Stand 5607	Jan.	6,'40†	1 rl
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†	7
No. 82—Ali Baba Bound 5609	Feb.	10,'40†	1 rl
No. 83—Pilgrim Porky 5610	Mar.	16,'40†	1 rl
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†	1 rl
No. 85—Porky's Poor Fish	Apr.	27,'40†	1 rl
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†	7
No. 87—The Chewin' Bruin 5614	June	8,'40†	7
No. 88—Porky's Baseball Broadcast 5615	July	6,'40†	7
No. 89—Patient Porky 5616	Aug.	24,'40†	7
MELODY MASTERS		
Eddie Delange and Orch. 4718	Aug.	12,'39	1 rl
Swing Styles (9-16-39) 5501	Sept.	2,'39†	10
Vincent Lopez and His Orchestra (10-21-39) 5502	Sept.	30,'39†	10
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†	10
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†	10
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†	10
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†	10
Carl Hoff and His Orch. 5507	Mar.	23,'40†	1 rl
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†	10
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40†	10
Woody Herman and His Orchestra 5510	July	27,'40†	1 rl
MERRIE MELODIES (In Color)		
No. 90—Little Brother Rat 4526	Sept.	2,'39	1 rl
No. 91—Sioux Me 5301	Sept.	9,'39†	1 rl
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†	1 rl
No. 93—Little Lion Hunter 5302	Oct.	7,'39†	1 rl
No. 94—The Good Egg 5304	Oct.	2,'39†	1 rl
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†	7
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†	1 rl
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†	1 rl
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†	7
No. 99—The Curious Puppy 5309	Dec.	39,'39†	1 rl
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†	1 rl
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†	7
No. 102—Busy Bakers 5312	Feb.	10,'40†	1 rl
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†	1 rl
No. 104—Crosscountry Detours 5314	Mar.	16,'40†	1 rl
No. 105—Confederate Honey 5315	Mar.	30,'40†	1 rl
No. 106—The Bear's Tale 5316	Apr.	13,'40†	1 rl
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†	1 rl
No. 108—Sniffles Takes a Trip 5318	May	11,'40†	1 rl
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†	7
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40†	7
No. 111—Circus Today 5321	June	22,'40	7
No. 112—Ceiling Hero 5322	July	6,'40†	7
No. 113—The Egg Collector 5323	July	20,'40†	7
No. 114—A Wild Hare 5324	July	27,'40†	7
No. 115—Ghost Wanted 5325	Aug.	10,'40†	7
No. 116—Merrie Mexico 5326	Aug.	24,'40†	7
SPECIAL		
Cavalcade of Academy Awards (4-27-40)			31
VITAPHONE VARIETIES		
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†	9
Sword Fishing (10-14-30) 5702	Oct.	21,'39†	10
An Organ Novelty (11-4-39) 5703 — Mr. & Mrs. Jesse Crawford	Jan.	13,'40†	9
No Parking (4-13-40) 5704 — Grouch Club	Mar.	30,'40†	10
All Girl Revue 5706	June	27,'40†	1 rl
History Repeats Itself (10-14-39)			10

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39	22
ATLAS		
Pyramids of Mexico, The (1-20-40)			11
Xochimilco (1-15-40)			11
CENTRAL		
Country Fair (2-24-40)			10
EALING-METRO		
"All Hands" (4-13-40)			10
"Dangerous Comment" (4-13-40)			10
"Now You're Talking" (4-13-40)			10
FINLAND TRADING CO.		
Life in Finland (3-23-40)			10
GPO-COLUMBIA		
Squadron 992 (4-27-40)			24
GUARANTEED		
Aida (5-11-40)			9
KING OF COMEDY		
Paper Hanger, The (3-2-40)			19
PATHE COMMERCIAL		
Design for Happiness (4-27-40)			9
RENOWN		
Smart Footwork (2-24-40)			15
Thank You, Mr. Silkworm (2-24-40)			15
YORKE		
Finland Fights! (2-17-40)			5

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180	July	19,'40†	
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†	.2 rls. (1 episode 31 min.) (each)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†	19 (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 — Don "Red" Barry	June	15,'40†	.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†	20 (each) (1st episode 30 min.)
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39.	18 (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Grabbe (15 episodes)	Apr.	9,'40†	21 (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†	21 (each)
Phantom Creeps, The (9-2-39) 4681-92 — Bela Lugosi-Dorothy Arnold	Oct.	17,'39†	21 (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40.	21 (each)

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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FOR SALE, ONLY THEATRE IN TOWN WITH population of 2,500 located in center of rich agricultural district on Pacific Coast. Three food processing plants employ additional 1,200 during canning season. Nice house, with seating capacity of 380, fully equipped. $25,000 full price. $15,000 down, balance on easy payments. J. E. SHIELDS, Kent, Wash.

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TWO HOLMES PORTABLE EDUCATOR SOUND projectors with stands and 2,000 ft. magazines. Used very little. Cost $1,165. Bargain $550. Free ten day trial. Suitable for theatre or traveling shows. WESTERN FILMS, 1018 So. Wabash Ave., Chicago, Ill.

SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD Rockefeller Center, New York

WILL SELL 300 OPERA CHAIRS AND COMplete booth equipment for balance due on unpaid notes. MOVIE SUPPLY CO., 1318 S. Wabash, Chicago.

SACRIFICING FOR QUICK SALE, $650 16MM Bell-Howell model 120 talkie outfit, $165. 35mm portable talkie projector, DeVry modeled (2,000-ft.) $110. Complete theatre talkie outfit, $200. GROBARICK, Trenton, New Jersey.

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SIMPLEX PROJECTORS, STRONG LAMPS AND rectifiers, Mirrophonic 900 sound. Carpets, Ozite, furniture. Excellent condition. BOX 1287, MOTION PICTURE HERALD.

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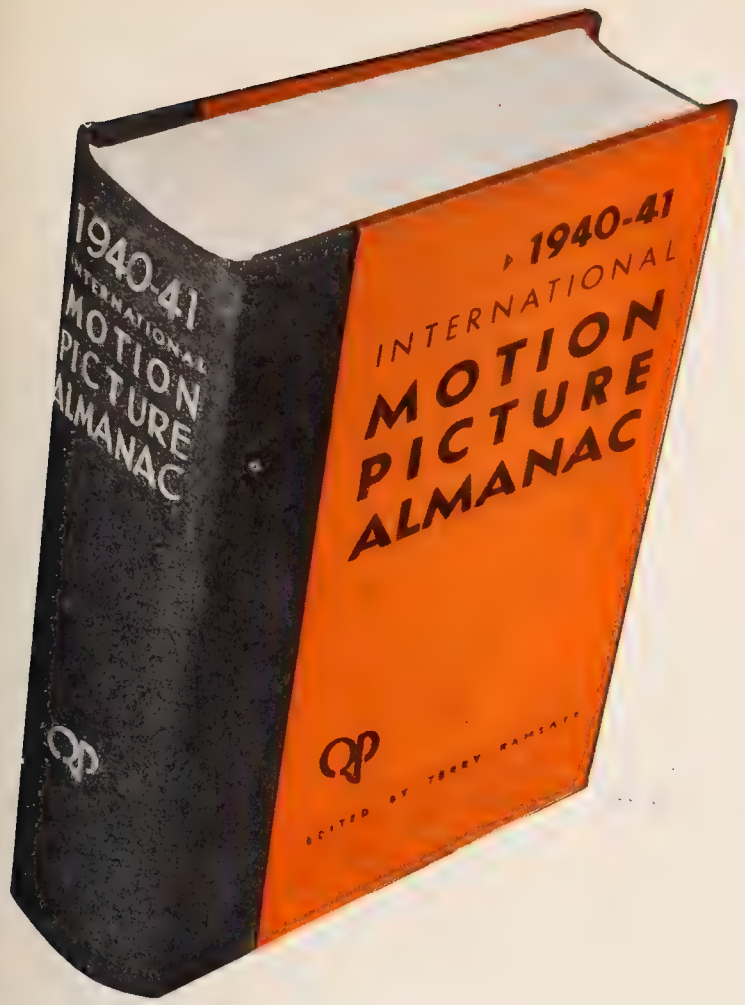
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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.



Edited by TERRY RAMSAYE

IN THESE CHANGING TIMES . . .

12,000 BIOGRAPHIES

An invaluable and exclusive feature of the Almanac is the Who's Who section containing 12,000 complete biographies of players, directors, writers, technicians and executives.

1940 continues to be history making . . . all over the world the motion picture business is undergoing profound changes . . . production, distribution and exhibition are being markedly altered to meet these shifting conditions. The 1940-41 International Motion Picture Almanac, now in preparation, will present all this in a new and greater compilation of facts and figures. It will contain thousands of items of up-to-the-minute industry information covering every phase of the business with scientific accuracy and precision. The Almanac is indispensable to the showman . . . particularly so, in these changing times.

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MOTION PICTURE HERALD

REVIEWS:

"Millionaire in Prison"
"Dr. Christian Meets the Women"
"Untamed"
"Cross Country Romance"
"Wagons Westward"
"Hot Steel"
"Private Affairs"
"Land of the Six Guns"
"The Last Alarm"
"The Leopard Men of Africa"
"My Love Came Back"
"Street of Memories"
"Stage Coach War"
"Convoy"

U. S. and Majors Tell Court That Outlook Favours Consent Deal

U. S. Regulations for Theatre Owners on New Ticket Tax Application

Exhibitors' 'Department of Information' to Keep Eye on Majors' Policies

—in

Better Theatres

SEATING THE AUDITORIUM TODAY

VOL. 139, NO. 13 — In Two Sections — Section One — JUNE 29, 1940

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M-G-M SWEEPS GLOOM AWAY!



Margaret Sullavan and James Stewart thrill the fans!

"MORTAL STORM" BIG!

Held Over 2nd Week Capitol, N. Y. Also St. Louis, Boston (playing two theatres day and date) Cleveland, Columbus, Hartford, New Haven, Philadelphia, Washington, D.C. and more every day!



Jeanette MacDonald and Nelson Eddy are together again!

"NEW MOON" PREVIEW GREAT!

It's everything you hoped for. A magnificent musical in the M-G-M manner that's headed for hold-over business. Just what the public wants right now!

Cheer Up America!

"ANDY HARDY MEETS DEBUTANTE!"

Thank you Lewis Stone, Mickey Rooney, Judy Garland and all the happy Hardy Family for turning out the most sensational of all this gold-mine series. It's the show that they'll *thank you* for putting on your screen!



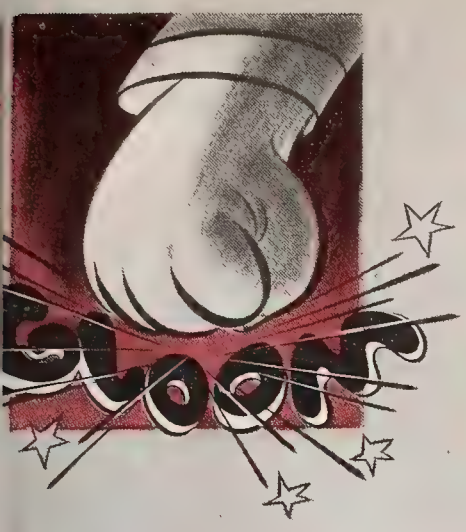
Mickey's in top form and Judy Garland clinches the box-office draw with grand songs!



Remember this!

"PRIDE AND PREJUDICE" IS A SURE-FIRE HIT!

Start now to tease it in lobby and program and publicity. The Preview guarantees audience joy. They ate it up! Greer Garson (*Mrs. Chips*) Laurence Olivier (*Mr. Rebecca*) and a brilliant money cast! A swell show.



IT'S TIME TO BREAK IT UP!

A STATEMENT BY JACK L. WARNER,
VICE-PRESIDENT IN CHARGE OF PRODUCTION FOR WARNER BROS.

This industry's business is Entertainment. Today it is more than a business – it is our heritage. We must realize that it is squarely up to us, more than any others, to put the smile back on the map of America. ...We of Warners are ready.

I ask you film men to see now an attraction which, in my opinion, gives to the people the best 'good time' that can be had in a picture theatre. Set a screening. I am positive you will agree that

"MY LOVE CAME BACK"

is, above all, the right picture for right now!

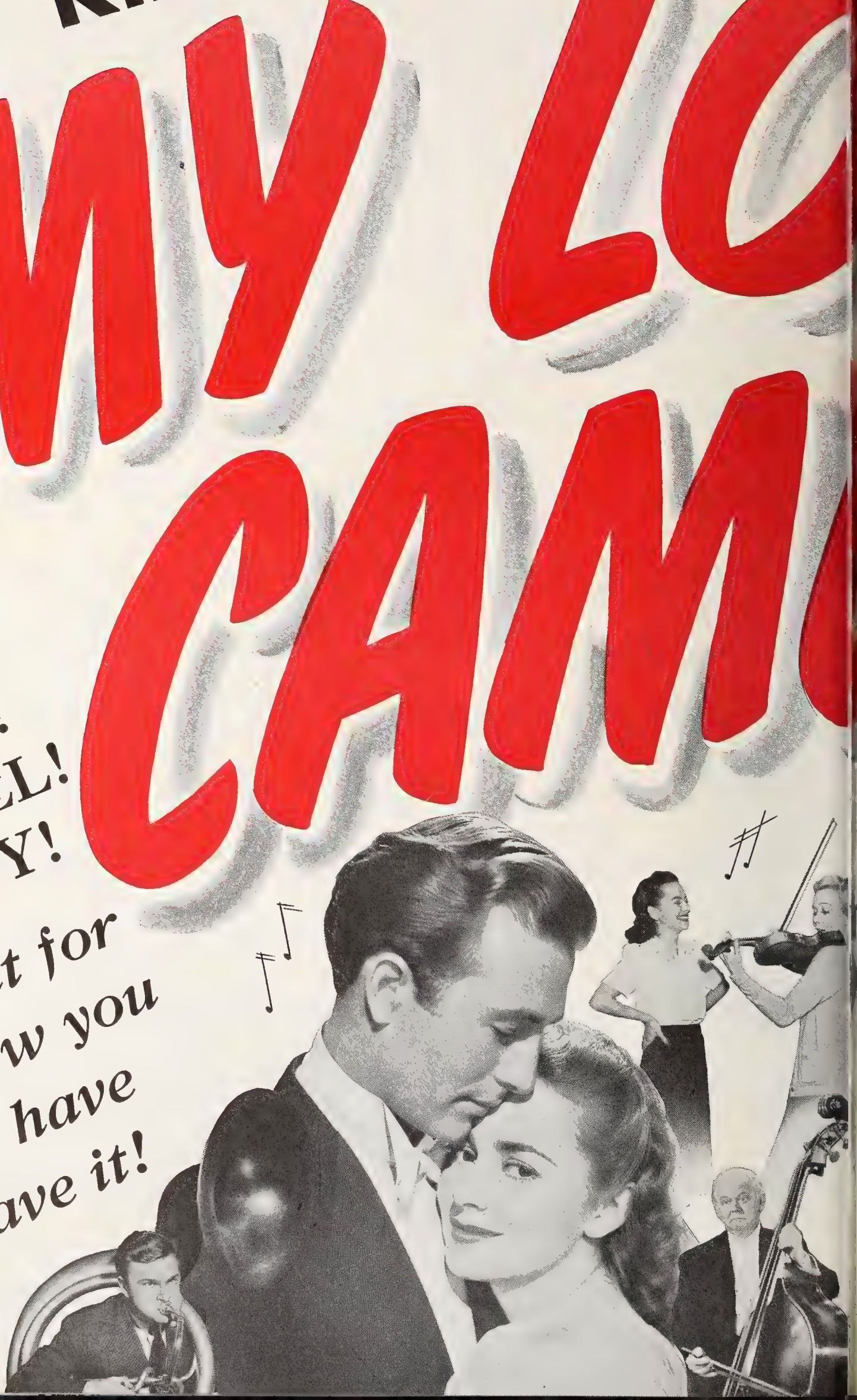
J. L. Warner

A NEW KIND OF MUSICAL

"MY LO CAM

...SO FRESH!
...SO NOVEL!
...SO HAPPY!

...So Right for right now you simply have to have it!



WITH A NEW KIND OF LOVE

VE

E BACK!

Please, *Please*, PLEASE
for the sake of your box-office
see this picture! Words can't
possibly tell you its tremendous
big-money possibilities!

he first picture since GWTW for

OLIVIA De HAVILLAND

his show zooms her into the top star bracket. ***You'll see!***

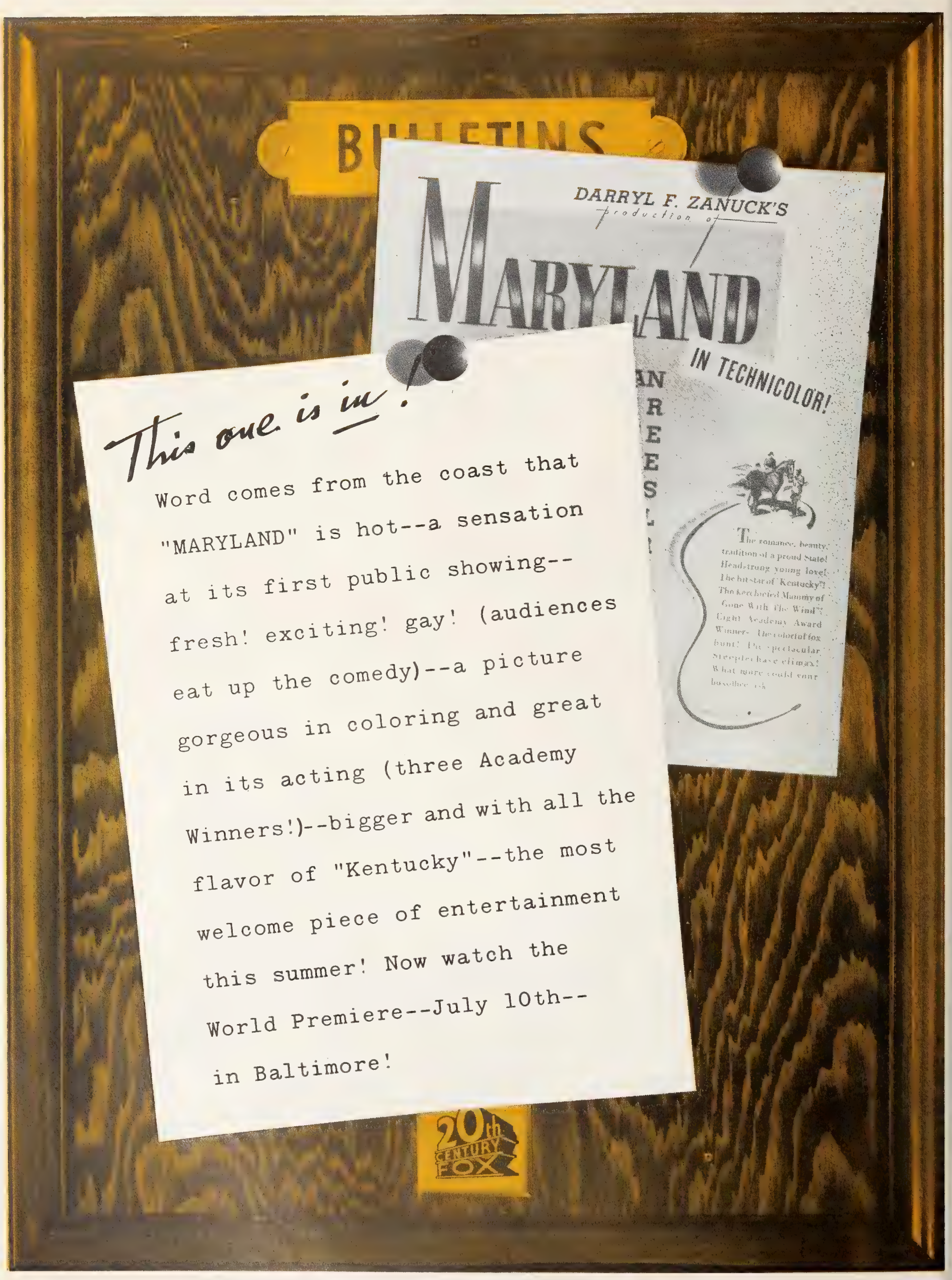


OLIVIA De HAVILLAND
and **JEFFREY LYNN** in
'MY LOVE CAME BACK'
with **EDDIE ALBERT • JANE WYMAN**
CHARLES WINNINGER
SPRING BYINGTON
Directed by **KURT BERNHARDT**
Screen Play by Ivan Goff, Robert Buckner and Earl Baldwin
From a Story by Walter Reisch
A Warner Bros.-First National Picture

This picture will be one of the best-liked entertainments your theatre has ever presented. And that goes double for us!

Warner Bros.

FILE THIS PREDICTION:


BULLETINS
DARRYL F. ZANUCK'S
production of
MARYLAND
IN TECHNICOLOR!
This one is in!
Word comes from the coast that
"MARYLAND" is hot--a sensation
at its first public showing--
fresh! exciting! gay! (audiences
eat up the comedy)--a picture
gorgeous in coloring and great
in its acting (three Academy
Winners!)--bigger and with all the
flavor of "Kentucky"--the most
welcome piece of entertainment
this summer! Now watch the
World Premiere--July 10th--
in Baltimore!
20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 139. No. 13 — June 29, 1940

THE CUSTOMERS EXPECT

ASSUMING that history can be recognized when it happens, this summer of 1940 may be expected to go into the annals of historians as the time of the Great Uncertainty.

The United States, and all parts thereof, in varying degrees of consciousness appear to be trying to make up their mind or minds, about everything.

Everything and everybody are on trial, in some manner, and while the charges vary they are basically on issues of social efficiency.

The Great Uncertainty is full upon the motion picture industry, too, everywhere except among the customers. They still expect the motion picture to be entertainment, and there is still no evidence at all that they want from it education, culture or instruction in social consciousness. They go out in free hours to buy "a good time" and, if the pictures appear to promise that, the pictures get the pastime money. The lures of other amusement enterprises, and factors of comparative price compete.

Hollywood is finding itself sore beset, because it has not been these several recent years devoting itself precisely at the service of the customers.

The problem of the masters of the movies has not been to make good, for a long time. It has rather been to maintain a status and a system, which has a magnificent and effulgent history of success behind it rather than in it.

All the way from the box office to the courthouse there are many manifestations that all manner of readjustment will be had.

It is only a technicality, and a dusty one, to say that the anti-trust trial has recessed. It is vigorously in progress. It is merely that it is progress between litigants in conference in the Bar Association building uptown in New York instead of under ritual procedure in the United States court in Foley Square, downtown.

OF considerably more immediate importance to the exhibitor and his customers, however, is the motion picture itself, the flow that must be had to keep the institution of the theatre functioning, to hold its public.

Pertaining to that there are tidings of encouragement. Hollywood is not admitting it out loud, but exploration of the production state of mind for the last fortnight reveals that there is, along with the alarms and economic consequences of the war, the dawn of a realization that there will have to be pictures made entirely for the market.

This happily means that there are not now apparent so many high pitched projects for pictures for the glorification of their makers. There may be promise that the next two years will not see the like of those multi-million dollar projects intended to dazzle the world with personal triumph.

And, incidentally, while Hollywood is making no announcements, it is considered in most production offices that such war-tinged material as is on hand will be more than enough. No more is to be acquired or planned for a while.

"In policy outlook, we are living from day to day, wondering, and mostly of the notion that this is no time to plan anything but careful entertainment," one important producer puts it.

POLLING "ELMER"

YOU will remember that when the New York World's Fair decided to "bury the gardenia" and get the appeal right in among the great common people, the publicity department invented and presented 'Elmer."

"Elmer" was the hypothetical typical-American, hail fellow, genial, a sucker for sentiment, fond of popcorn, and with a merry "Hello Folks," for everybody. He was such a hit the publicity department had to put out a road version and so there were two Elmers, alike as peas in a pod. But the first "Elmer the Great American" was Mr. Leslie Ostrander of Brooklyn, a professional model.

This week we decided to interview this "Elmer" as a one-man poll of the American cinema taste—"movies" to "Elmer."

"Brother, this is just show business. I would expect a little something for that—terms, Brother—it usually runs about $25—take it up with your firm, Brother—a little something—I've had $5,000,000 worth of publicity, Brother."

We shall never know what Elmer liked on the screen. Perhaps he's not the typical American, after all. But he's certainly a New Yorker—from Brooklyn.

△ △ △

MR. DAVID SARNOFF'S RCA is out this week with a "camera type" radio receiver, about twice the size of a brick. This suggests the possibility of a sound picture system with antennae replacing the loud speakers and broadcasting to each patron personally wired for sound. That would eliminate theatre acoustic problems.

△ △ △

WHILE THE WORLD is making so much stupendous news, pressures are also extruding some especially choice minor bits of rare quality. From a day's papers this week:

BELFAST—A British MP says: "The moment Ireland declares for Britain, Northern Ireland must be ready for the duration of the war to clasp Eire's outstretched hand.

(After that they'll be on their own again.)

BERLIN—Chancellor Hitler on the victory: "In humility we thank God for His blessing."

(Remember 1914 and the Kaiser's "Gott mit uns"?)

TOUL—The Cathedral of Toul, in Lorraine, damaged in artillery combat, is being repaired by German engineers.

(What will the Nazi's pagan gods think of that?)

BERLIN—The fashionable westend is posted with notices promising penalties in conscripted war service for women who wear trousers.

—Terry Ramsaye

This Week in the News

Taxes, Admissions and the Public

CATAPULTED practically overnight into making an immediate decision on increasing or decreasing admission prices, as a result of new admission taxes, thousands of exhibitors subject to the swiftly enacted Federal tax of 10 per cent on tickets priced over 20 cents, had decided by midweek to add the new levy to their box office prices, thereby, in effect raising prices (as of Monday, July 1) two cents on tickets priced between 21 cents and 30, three cents on tickets between 31 cents and 40, etc., to raise for the National Defense Act, an additional $60,000,000 a year above the $20,000,000 collected annually up to now from taxed tickets over 40 cents (see page 13).

"Preparation of the public for the increase" was the key problem of the week in exhibition.

Accredited representatives of some 1,200 theatres in California, Nevada, Washington, Idaho, Oregon and Alaska, members of the Pacific Coast Conference of Independent Theatre Owners, largest "regional" exhibitor organization in the country, called upon the distributors on Wednesday to employ the newsreels (Movietonews, News of the Day, Paramount News, RKO Pathe News, Universal Newsreel) to lend their aid in order "to get the fullest cooperation from the theatregoing public."

The exhibitors' organization outlined to the distributors suggestions for material to be placed in four or five newsreel issues, to show, principally, the necessity for the tax in its application to more armaments, more battleships, more soldiers.

Joseph Bernhard, director of Warner Brothers Theatres, in New York, said, Wednesday, "The collection of the tax is a patriotic obligation to help make the people defense-conscious."

The National Defense Tax Bill, as signed Tuesday by the President, estimates additional taxes of $60,000,000 from admissions —compared with additionals of $34,500,000 from cigarettes, $46,300,000 from fermented malt liquors.

"Ramparts'" Armistice

THE March of Time's camera crew was on location, last Friday, in the vicinity of New London, Conn., shooting final , final shots for "Ramparts We Watch." Cameras were still grinding on scenes depicting the signing of the Armistice in World War I when word arrived of the Armistice in World War II.

Eighteen months in the making, remaking, editing and reediting, the first feature from March of Time was announced, Wednesday, by the editors of *Time* and *Life* as "now ready for release." No release date was mentioned.

Moving, up to recently, with no great speed, the producers have been accelerating of late to ride in on the nation's interest in national defense, to market the story of American history in the war period of 1914-18.

The picture will reach exhibitors and their public without a single player screen credit, unprecedented; there's not a star or featured player in the cast. Most of the 1,400 of the cast are native New Londoners, of the city in which most of the footage was shot.

Radio's Responsibility

IN THESE TIMES of international crisis the responsibilities of radio are very great. No amount of insistence upon the right of the freedom of speech will save the day for radio unless the public interest is served through a service which is fair, impartial, intelligent and accurate.

Freedom of speech in a medium so universal as radio does not entail a license for glib and gabby commentators to indulge in dramatic recitations in the guise of news reports. There has been an increasing amount of incidents of this character in the recent critical weeks. Even Mr. H. V. Kaltenborn, of distinguished reputation as a radio commentator, has lately been heard in forensic and imaginative harangue in periods when he was supposed to be presenting the news and offering reasoned comment thereon.

The American theory of free speech implies a responsibility and an accountability devolving upon those who would exercise it. Radio is not free to disseminate rumor, gossip and unverified report and then proceed nonchalantly to let the whole matter vanish into the thin air without correction and re-statement when the truth is learned.

No newspaper or magazine which even pretends to character, reputation and responsibility knowingly publishes unverified rumor and report. Neither does it fail to publish a correction when a mis-statement has been discovered. Yet no newspaper or magazine has more than a fraction of the circulation which radio enjoys. Hence, radio's responsibility is far greater.

Yet, the ether waves are crowded with wise guys, pretending an insight into important affairs about which they actually know nothing. With an absurd posturing they tell all—"confidentially". Developments which gravely affect the welfare of humanity the world over are played with obviously for emotional effect as preface to a ringing pronouncement about some commercial product.

Editorializing and news reporting are two distinct publication practices which must be kept separate and distinct if the end result is to be fair and legitimate, on the radio and elsewhere. The full force of this evident truth is in nowise altered by bastardizing efforts which, unfortunately for the clarity and understanding of the public mind, are on the increase on the air and in print.

Radio as a disseminator of conceited and opinionated harangues under the guise of news reporting is on exceedingly dangerous ground. If it becomes the victim of an increasing burden of restrictions, it will have this current abuse to thank for it.

Freedom of expression implies a sense of responsibility to the public weal. To ignore that responsibility inevitably leads to a condition which tends to destroy it.

—MARTIN QUIGLEY

A Local "Low"

BOX OFFICE grosses at theatres in and around Hollywood dipped during the past week to a two-year low, touching nearly 40 per cent under normal, and this in the face of general conditions that are at least satisfactory, aided and abetted by spurt after spurt in emergency aviation business nearby.

Investigating on the theory that the community table-talks box office grosses like Iowans estimate corn crops and Wall Street talks dollars, our Hollywood Bureau staff pursued inquiries among those realists of show business, the theatre cashiers. Their answer, almost in chorus: "Just a bunch of unattractive pictures."

HEARTS AND HANDS ACROSS THE SEA

MOTION PICTURE HERALD *esteems it an honour to record and transmit this profoundly sympathetic reaction and response of an American exhibitor to the great trial and ordeal of humanity in the war "over there".*

—THE EDITOR

TO THE EDITOR OF THE HERALD:

It has occurred to me that Motion Picture Herald can render a great service to the exhibitors of England.

I have in mind the young children of theatre managers who are being evacuated from England. I feel sure there are enough theatre managers in this country who would gladly take care of these children in their homes here through the duration of the war. I would like to see you sponsor such a plan.

I am a man of moderate means but my wife and I would gladly take care of at least one and possibly two children. I know if my two children had to be evacuated from this country, I would somehow feel better to know that they were in the home of a fellow theatre manager than in the home of some person whose profession I know nothing about. I somehow feel the exhibitors of England must have this same bond of friendship.

W. G. ENLOE, Ambassador Theatre, Raleigh, N. C.

Radio and the War

PLANS for such federal control of U. S. broadcasting as may be necessary in the national defense program are being drafted by the Federal Communications Commission in cooperation with other government agencies and will shortly be submitted to President Roosevelt for approval. (F.C.C. Chairman James L. Fly conferred with the President at the White House Wednesday on subjects believed to be mainly on the coordination of broadcasting and communications under the national defense program).

A special board, entirely independent of the National Defense Commission, is expected to rule the air waves, members consisting of the Navy, War and State Departments, the FCC and possibly one or two other agencies.

Washington emphasizes that there is no intention at this time of taking over broadcasting and that the efforts of the new board will be directed principally to coordinating communication.

ADMISSION TAX law setting minimum exemption at 20 cents, passed by Congress and signed by President, goes into effect Monday Page 13

CONSENT DECREE negotiators, reporting progress to trial judge, indicate discussions are proceeding satisfactorily; fifth adjournment granted Page 14

"INFORMATION BUREAU" to be set by Allied to correlate exhibitor data on distributors' prices and policies; Jack Kirsch challenges industry on monopoly and features Page 16

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TELEVISION broadcasting permits granted four Paramount groups among 23 granted by FCC Page 24

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PROJECTIONISTS Local 306 fails in Empire merger attempt but wins increase; St. Louis strike settled Page 43

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"Men and Dust"

THE National Committee for People's Rights—"dedicated to the defense of people's rights, civil and democratic"—is the latest group to engage in the "people's rights" documentary film business, entering through the Tri-State Survey Committee, which is distributing, through Garrison Films, a film entitled "Men and Dust," an abbreviated sort of "Grapes of Wrath" about miners.

"Men and Dust," running 16½ minutes, was made to "expose" silicosis and tuberculosis conditions in the lead and zinc mining area of Missouri, Kansas and Oklahoma. It is intended for showing in theatres where the Garrison documentary releasing company can get bookings as well as for non-theatrical release.

One Sheldon Dick and Mrs. Dick shot the picture in the mine area.

"Snow White" vs. Mars

TESTS are now in progress to determine whether a special Walt Disney re-issue program is the escapist show to combat war-news weariness in American theatregoers. The Disney show proposed includes "Snow White and the Seven Dwarfs," "The Three Little Pigs," "Ferdinand the Bull," "The Ugly Duckling" and a Donald Duck cartoon. "Snow White" was pulled from circulation last year, long before saturation, and was supposed to be returned last winter.

Last week the first trial of the special Disney program was held in Stamford, Conn. A second test will be held in Meadville, Pa., described as "an average American town." After a third trial in a Western city, a decision will be made on whether or not the reissue program should be nationally released.

Some 53,000,000 in the U. S. are reputed to have seen "Snow White." It would seem that there is room for millions more.

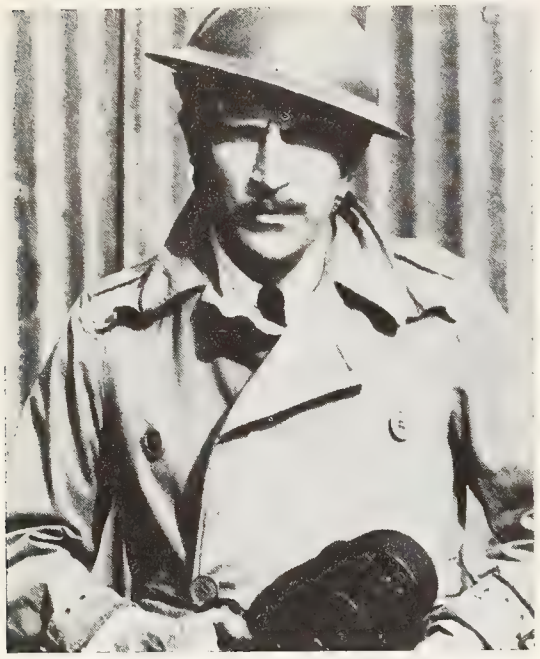
Army Cooperation

A MONTH ago the United States Army summoned Hollywood studio heads to a "secret conference" to discuss ways which could be used in motion pictures to stimulate enlistment, offering to place military facilities and equipment at the disposal of producers, gratis. A check made in Hollywood, Wednesday, revealed Warner Brothers as the only company so engaged.

Warner color shorts, "Young America Flies" and "Service with the Colors," in Warners' historical series, are the first two to be filmed with the new Army cooperation, to be brought in at a cost of about $45,000 each, compared to an estimated $70,000 which they would have cost otherwise.

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THIS WEEK IN PICTURES



TORONTO sales conventions, right and below. Empire Films, Ltd., distributors in the Dominion of Universal and Republic Pictures, studies the new season product of those companies at a three day meeting at the Royal York hotel. At the speakers' table on Universal day, right, are F. J. A. McCarthy and William Scully, Universal eastern and general sales managers; A. W. Perry, Empire general sales manager; Paul Nathanson, Empire vice-president, and Claire Hague, Universal Canadian representative. Below are Harry Painter, assistant general sales manager; James Grainger, Republic Pictures president; Mr. Perry and Mr. Nathanson.

NEWSREEL AWARDS. Michael D. Clofine, right, editor of News of the Day, and Arthur Menken, left, Paramount cameraman, will receive silver plaques for outstanding achievement at the Headliners Club banquet at Atlantic City Saturday night. Mr. Clofine for the newsreel production "Awake America," a call for improved national defense, and Mr. Menken for his camera coverage of the evacuation of Namsos, Norway. Mr. Menken, now in England, will receive his award by proxy.



By Staff Photographer

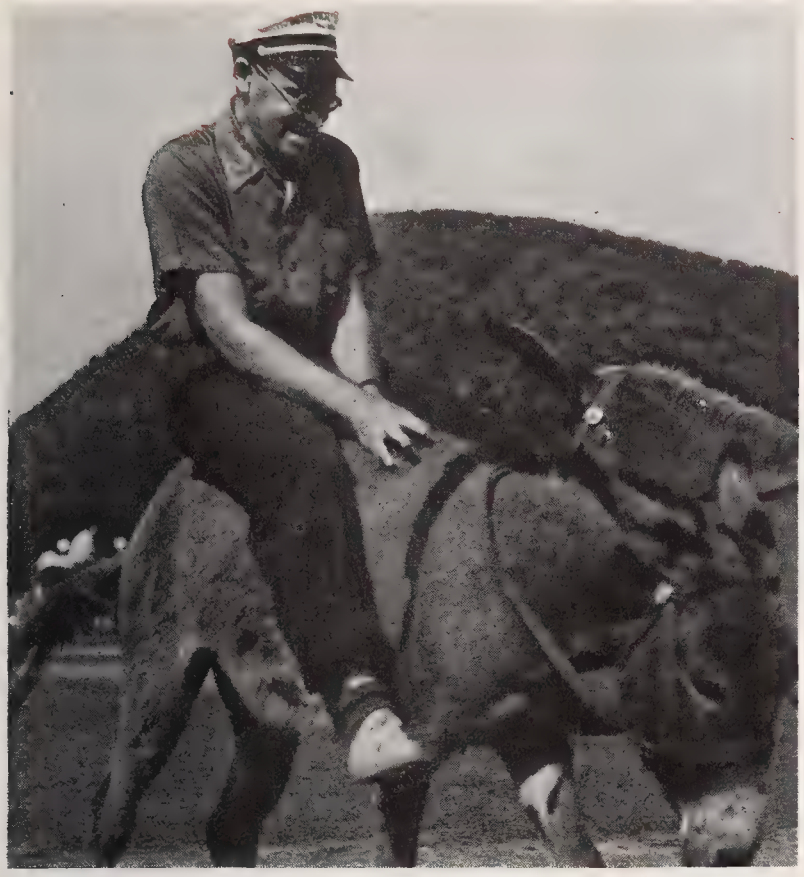




By Staff Photographer



THANOS SKOURAS of Skouras enterprises in Athens, Greece, is in New York to buy film and to visit his uncles, George and Spyros Skouras. With him here, in the RKO exhibitors' lounge, is Ben Y. Cammack of RKO.

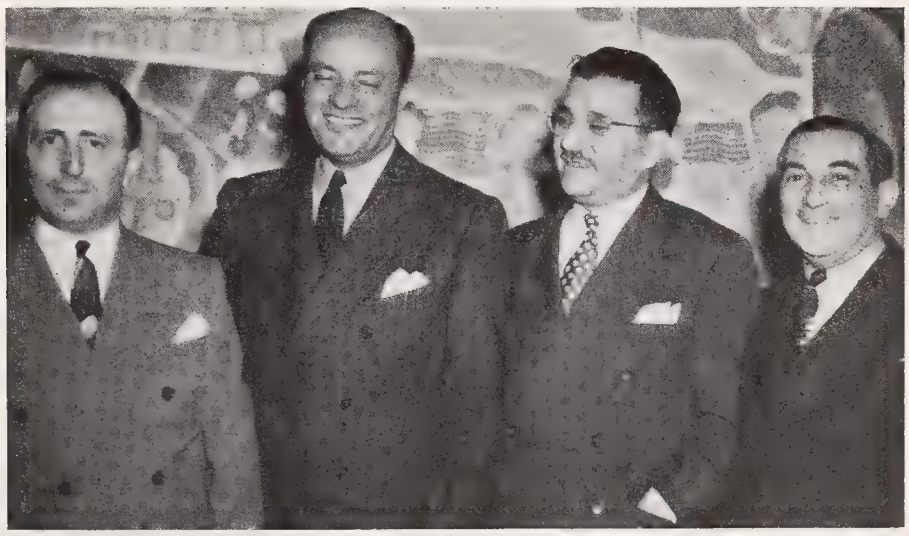


By Cosmo Sileo

IT'S NOT a Democratic convention, just a donkey baseball game, participated in by members of the Warner Club on their annual outing at Bear Mountain, New York. The subject here is Nat Fellman, president of the Club.



ALLIED CONVENTION, above and below. Flanking Abram F. Myers, above, general counsel, who is cataloguing Allied achievements of the year, are former Mayor James J. Walker of New York, toastmaster, and Jack Kirsch, Allied of Illinois president and host. Below are National Screen representatives Martin Van Praag, Chicago district manager; George Dembow, vice-president, and Perc Barr and John S. Mednikow, Chicago salesman. See page 16.

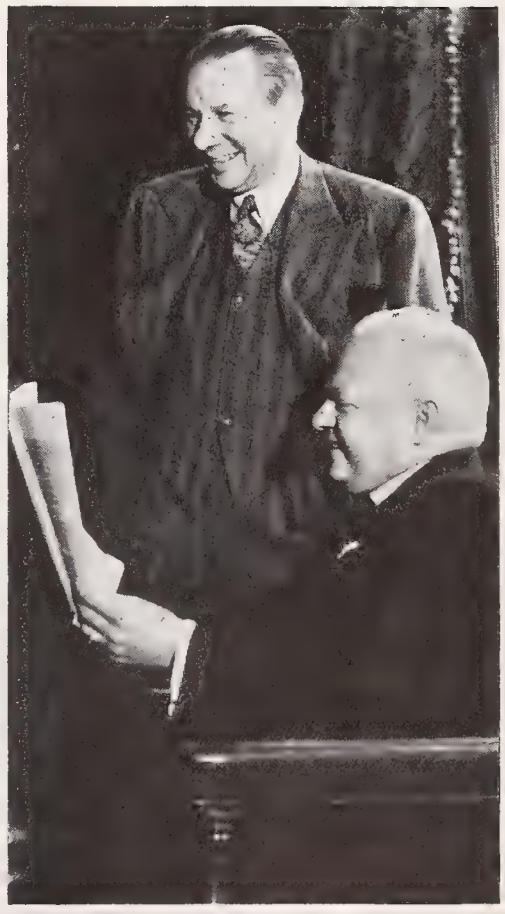


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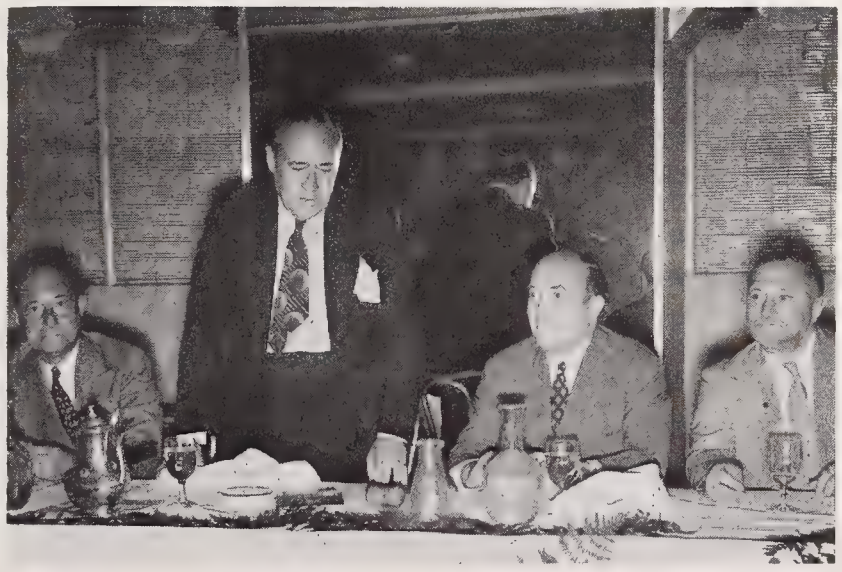


By Staff Photographer

ARTHUR LEE, seated at right, former head of Gaumont British in America, has set up a new distribution company to handle British pictures in the United States. With him is Jeffrey Bernerd, manager of Grand National Pictures, Ltd.



THE VOICE of the Independent Theatre Owners of New York is heard in the land as Harry Brandt, president, pleads for unity and reports on the state of the industry at a meeting in the Astor hotel. Members above are Dave and Ben Weinstock. At right during one of the sessions are William Klein, Jack Bowen, Mr. Brandt and Moe Streimer.



THE EXHIBITORS COME TO TOWN



MGM gets out the Texas Day sign for R. J. O'Donnell, general manager of the Interstate Circuit, above right. On the left is Max Cohen of the Cinema Circuit, New York, and holding the welcome sign is Tom Connors, eastern, southern and Canadian salesmanager.

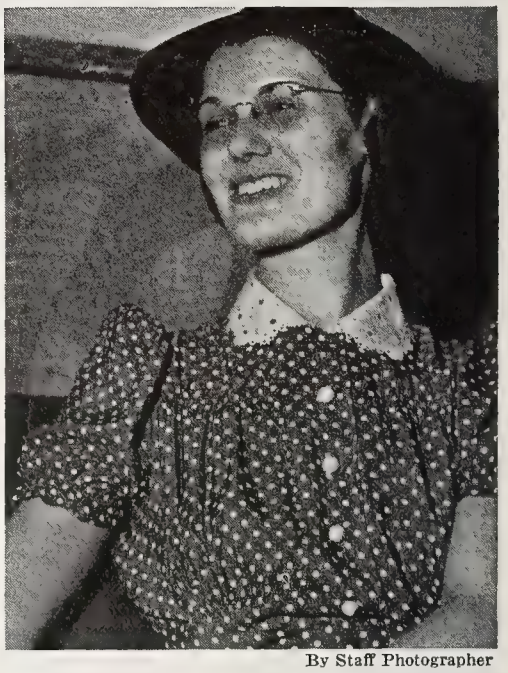


By Staff Photographer

MRS. GEORGE CHATMAS, second from right, above, of the Chatmas Theatres, Hearne, Texas, and her family in the RKO exhibitors' lounge in Rockefeller Center.

EMMA SCHREIMS, right, of the Mecca theatre, Saginaw, Mich.

FRANCIS DEERING, below, manager of Loew's, Houston, Tex., visits the Managers' Round Table.



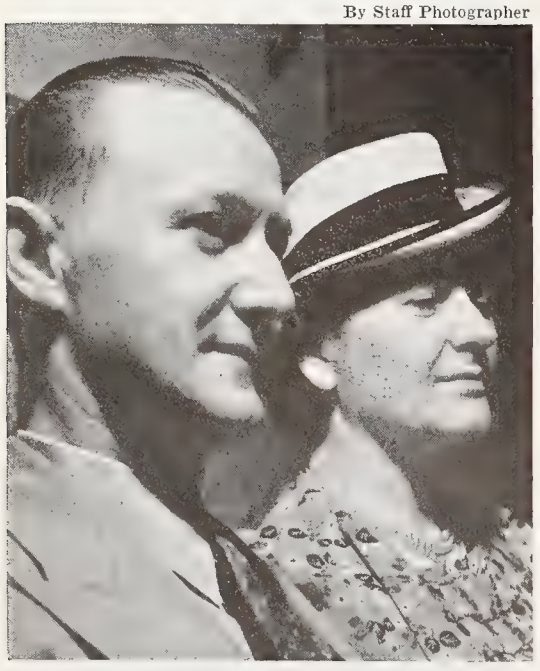
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By Staff Photographer

JOHN LUCCZAK and Mrs. Lucczak, below, operators of the Walden, Buffalo, in the RKO lounge.

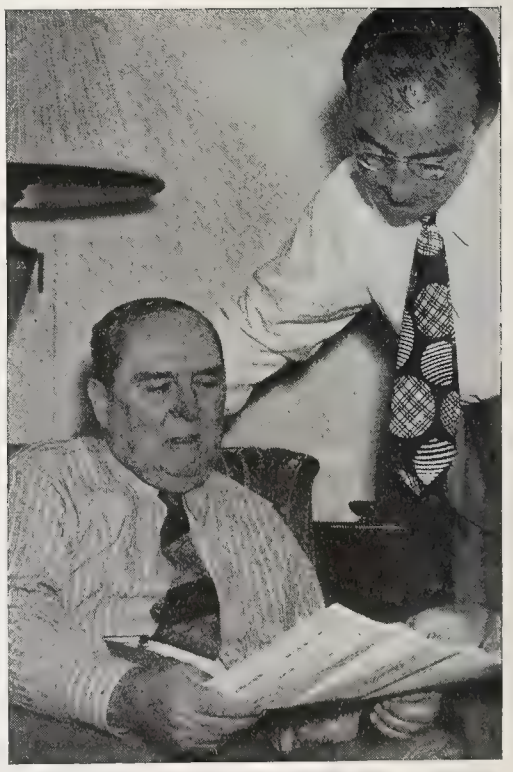
By Staff Photographer



By Cosmo-Sileo



CHICAGO bound from New York for a zone managers' meeting are Charles Einfeld, Mort Blumenstock and Harry Goldberg of Warner Brothers publicity and advertising.



FRANK ROGERS, general manager of the Sparks circuit, discusses product with Rube Jackter of Columbia in that company's offices.

U.S. ISSUES NEW TICKET TAX RULES, OWNERS PASSING LEVY ON TO PUBLIC

Exhibitors Subject to New Tax on Admissions Over 21 Cents; Must Have Tickets by Monday When Fiscal Year Starts

Caught in probably the shortest period on record—seven days—between Congressional enactment of an admission tax bill, last weekend, and date of actual application, on Monday, July 1st, the United States Treasury, on Tuesday speeded through rules and regulations for new tax operations for exhibitors, even before actual Presidential signature was affixed to the bill, for adoption by exhibitors at 12:01 Monday A. M. The President signed the bill late Tuesday.

Majority of Theatres Affected

Thousands of film theatres, running by far into the majority of the country's 15,000 houses which heretofore were not subject to Federal ticket taxation, come under the new law which reduces the minimum tax exemption from 40 cents to 20 cents. The tax is ten per cent, one cent on each ten-cent ticket charge over 20 cents. Ten- and 15-cent theatres, in the minority, will not be taxed. Those charging more than 40 cents, and which have been subject to the tax, comprise but a few hundred.

The House of Representatives had approved a bill reducing the minimum exemption from 40 cents to 30 cents. A Senate Finance Committee then approved a one penny tax in virtually all admissions—stipulating a nine-cent minimum ticket exemption.

House and Senate conferees finally settled their differences by agreeing to a 20 cent minimum exemption, and, on Saturday afternoon, June 22d, both houses voted the bill.

Sixty millions in additional revenue will be collected annually from all amusement tickets—most of it from movie tickets—for the five-year life of the measure, a total of $300,000,000 for armaments and national defense against the growth of European totalitarians. The new tax will bring to the Government a three hundred per cent increase over the $20,000,000 annual ticket tax revenue averaged in late years.

Faced with little opportunity to give any lengthy consideration to the source of collection, i.e., whether it should be the theatre itself or the customer, a large number of exhibitors and circuit operators decided immediately this week to pass the levy on to their patrons.

In order to preclude any dissatisfaction among customers by first absorbing the tax themselves and then finding it necessary, because of economic conditions, to later pass the tax on to patrons, most exhibitors are expected to charge the tax to the patron at the outset.

It is felt in many exhibition quarters that theatre business at this time does not allow for any admission price reductions, which would, in effect, be the case if the owner absorbed the tax.

It is believed by owners that by pointing up the tax as a national defense measure, the general public will accept the additional payment at box offices as somewhat of a patriotic duty.

U. S. Formulates Rules

Exhibitors whose admissions—of more than 20 cents—will be taxed under the new Defense Revenue Act, effective Monday, will be required immediately to arrange to secure new tickets, printed in according with U. S. Treasury regulations, the Bureau of Internal Revenue disclosed.

Under the regulations, in all instances where practicable, new tickets must be provided, but where this cannot be done immediately, tickets on hand may be overprinted or overstamped, by rubber stamp, or otherwise, to show the established admission price and the tax.

Section 1702 of the Internal Revenue Code specifically requires that the price at which every admission is sold shall be printed, stamped or written thereon, and requires also that in every case where the established price of admission is changed to adjust it to the new tax law, either new tickets will have to be printed or tickets on hand overprinted or overstamped telling the established admission and the amount of the tax.

Furnishing New Forms

Where the established admission price is not changed, however, and is to include the tax, the Commissioner of Internal Revenue will permit, for a limited time until properly printed tickets can be obtained, the use of tickets now on hand without showing the established price and the tax due under the new law, provided the manager or proprietor of the theatre keeps conspicuously posted on the door or entrance or near the box office of the theatre one or more signs properly stating the prices of admission and, in the case of each price, the tax due and the total sum of different admissions.

New forms will be furnished exhibitors by the Internal Revenue Bureau for the theatre's reports of all admission taxes collected, on which the exhibitor will be required to show separately the taxes taken under the new act, that is, on admissions from 21 to 40 cents, inclusive, so that accurate records may be kept of the revenues derived from the new law.

Some in the theatre supply business believe that where large stocks of "old" tickets are on hand for sale to exhibitors, these can be overstamped to give effect to the new tax, although they admit that this is an expensive procedure.

Theatre owners were advised this week by organization leaders, P. J. Wood, head of Ohio's Independent Theatre Owners, being typical, to make a careful record of the closing numbers on all tickets in their box offices at the close of business Sunday, June 30th, on the eve of the changeover, so that they will be in a position to have the proper beginnings of a report to the Government when they make their first monthly statement and tax payment to the Internal Revenue Bureau.

Exhibitors were urged to place their books and records in such order as to preclude any possibility of fines or prosecutions by the Government for failure to comply with the law. Intentional evasion, of course, makes an owner subject to a fine of $10,000, or imprisonment, or both, with costs of prosecution, and a penalty equal to the amount of the tax evaded.

The extension of the new admission tax is accomplished by the following provisions in the new revenue law:

"Section 1700 (a) (1) of the Internal Revenue Code is amended by striking out 'until July 1, 1941, is less than 41 cents' and inserting in lieu thereof 'until July 1, 1940, is less than 41 cents, and after June 30, 1940, and before July 1, 1945, is less than 21 cents' and by striking out 'is less than 41 cents, until July 1, 1941,' and inserting in lieu thereof 'is less than 41 cents until July 1, 1940, and is less than 21 cents after June 30, 1940, and before July 1, 1945'."

All told, the House spent less than an hour in considering the conference report, the only reference to admissions during the brief debate being by Representative Allen T. Treadway (Rep., Mass.), ranking minority member of the Ways and Means Committee, who expressed appreciation that a compromise was reached.

"When I first saw the Senate bill," Mr. Treadway told the House, "I was astounded that they proposed to tax admissions of 10 cents or more and that all the proposed tax increase was taken off cigarettes and tobacco. Without seeming to be unduly critical of the Senate, I think that was a serious mistake. Imagine taking the increase off cigarettes and making up the revenue by taxing a small admission fee for a child going to a movie.

"We were able to compromise on that and raise the exemption to 20 cents, which is much more preferable. The 20-cent bracket, according to the statistics furnished us, will bring in $60,000,000 additional revenue over the present law, which provides for a 40-cent exemption.

The House agreed to the conference report without a record vote, while in the Senate, after little more than 15-minutes' discussion, it was adopted by a vote of 45 to 21.

$22,000,000 from Admission Taxes In 1939-40, $80,000,000 in 1940-41

Heading toward an expected $22,000,000 total tax for the fiscal year near ended, U. S. admission tax collections of $1,791,096 in May brought the total for the first 11 months to $20,242,313, an increase of $2,262,000 over the $17,979,541 received in the corresponding period a year ago, it is shown by the monthly report of the Internal Revenue Bureau, as released in Washington Friday. Estimates of the return from the new tax are placed at $60,000,000 a year additional—see adjoining column.

The May collections were nearly $210,000 under the April total of $2,000,902, and nearly $700,000 under the March figure of $2,390,932, Bureau records showed, but were $185,000 above the $1,605,988 secured in May, 1939.

For the first five months of the calendar year, receipts reached $9,522,228, some $1,857,000 above the $7,664,967 collected in the corresponding period last year.

Segregated figures for the Third New York (Broadway) District revealed a general decline in all admission-tax categories, with total receipts dropping from $590,147 in April to $511,700 in May. However, they were still ahead of the May, 1939, total of $492,012.

U. S. AND MAJORS TELL COURT THAT OUTLOOK POINTS TO CONSENT DECREE

Fifth Adjournment of Trial Granted When Attorneys Report Progress; Arbitration, Clearance, Buying Considered

The United States and the major motion picture company defendants in the Government's "key" anti-trust prosecution in New York are moving progressively toward a consent decree settlement, incorporating therein a system of trade practice regulation, and providing for arbitration, and clearance, overbuying, block booking and blind selling adjustments. Both sides assert that, in negotiations to date, nothing stands in the way of a final accord.

The clock on the left wall of Courtroom 1306, in Federal Courthouse, Foley Square, New York, had just ticked 10:32 on Wednesday morning when a bailiff's gavel tapped for "order-in-the-courtroom," signalling the arrival of the Judge of the day, Henry Warren Goddard.

With the formal legal pronouncement of the business before the court disposed of, a Special U. S. Assistant Attorney General walked to the bar to petition for the Government. He was the middle-aged, yet baldish J. Stephen Doyle, who addressed this petition to the arm-folded Jurist:

> **"The Government, with the consent of the defendants, is requesting an adjournment [of the U. S. vs. majors trust trial] to July 1.**
>
> **"Conversations have continued each day at the Bar Association and it is believed that definite progress has been made.**
>
> **"The subject matter in the plan of the Department of Commerce has been discussed in detail and subcommittees have been formed to consider specific subjects and to draft proposals with respect thereto.**
>
> **"Nothing has arisen to indicate that a final accord cannot be reached.**
>
> **"The purpose of this motion is to afford additional time to continue these conversations."**

"Motion granted," answered Judge Goddard, in a tone more sonorous than his usual, and with that came the fifth adjournment of the trial that opened in the same courtroom on Monday morning, June 3rd, continued for three days, and was then interrupted when U. S. Attorney General Thurman Arnold authorized his assistants to open negotiations with the defendants for a possible settlement, Mr. Arnold apparently capitulating on his previously adamant demands for circuit divorcement. In the three-week interim, the negotiations have continued, with a week-to-week trial adjournment by Judge Goddard.

Wednesday's statement to the court by Assistant Attorney General Doyle brought the first open admission that there have been no serious "hitches" in the negotiations. It was the first indication that the negotiators—counsel of both sides, and corporate and managing executives of the majors—had progressed to the point where subject matter could be relegated by the committee-of-the-whole to more compact sub-committees, for special, concentrated attention of the basic points for a decree.

The sub-committees:

CLEARANCE—Robert L. Wright, assistant attorney general, for the Government; Richard Dwight, Twentieth Century-Fox and Austin Keough, Paramount, for the majors.

BLOCK BOOKING AND BLIND SELLING—Robert Sher, assistant attorney general and John F. Caskey, Twentieth Century-Fox, and Joseph M. Proskauer, Warners.

ARBITRATION—Robert Sher, assistant attorney general and Edward C. Raferty, of United Artists, and Mr. Keough.

OVERBUYING AND UNFAIR TRADE PRACTICES—Paul D. Williams, assistant attorney general, and Joseph H. Hazen, Warners; Bertram Shipman, RKO and Mr. Raftery.

Although Mr. Doyle's petition to Judge Goddard for postponement mentioned that "the Department of Commerce plan" had been discussed during the consent decree conversations, it is known that the negotiators also have given much attention to the industry's own trade practice program, which was formulated in April, 1939, after lengthy negotiations between exhibitors and distributors, and which failed of enactment after Attorney General Arnold decreed that it was not acceptable to the Government because it did not embrace all of the changes demanded of the industry in the Government's bill of complaint in the trust action.

Presented Last April

The Department of Commerce plan mentioned by Mr. Doyle was presented by that Department to the Department of Justice, last April, as a basis for settling the trust suit. Highlights of that plan have been published variously since then, especially those pertaining to a proposed form of arbitration. The Department of Justice at that time rejected the plan because it contained no provision for divorcement. With Mr. Arnold's decision to hold divorcement in abeyance, as a separate issue, his staff again has turned attention to the Commerce proposals. The proposed arbitration structure was detailed in MOTION PICTURE HERALD on June 22nd, page 12.

Although it is apparent that the main board of negotiators have agreed in principle to the manner of approach, to the point where specific subjects now are being treated by the sub-committees, much work is still to be done before amicable solutions to the problems in hand are reached.

The negotiators are meeting three hours daily, on the second floor of the Bar Association Building on 44th Street, only a few doors west from the headquarters of the Hays organization, near Sixth Avenue. Nine-forty five, sharp, each morning, finds Government and film counsel spreading notes and records and data and documents atop the oval table in conference chambers, where the session continues to 1:00 P. M.

Suits in the Field

The future course of the present consent decree negotiations in the "key" New York case is expected to determine whether the suits brought by the Government against circuits in the field will be dropped.

Meanwhile, no trial dates for the Government's suits in Nashville, Oklahoma City, and Buffalo Federal courts have been set. The defendants in Buffalo and Oklahoma have filed answers, allowing setting of trial dates.

It was further said in New York that if the consent decree establishes a comprehensive system affecting circuits, the suits pending against those circuits might be dropped, the suits' only purpose being the establishment of "proper" practices.

However, one other case, the contempt proceedings by the Government against the Balaban and Katz circuit, and Paramount, in Chicago, for violation of a 1937 consent decree, would probably not be affected, it was noted. A special master in that city has already found the circuit and Paramount guilty; but hearings on the exceptions to the report by these defendants have been postponed until September because Government and defense attorneys were busy in the New York case.

"PRESS AGENT" FOR JUSTICE DEPARTMENT

Though the majors have had Steve Hannagan, New York press agent, as their press relations director for more than a year, the Government itself did not assign a "press agent" until Monday. He is James Hayes, special assistant to Thurman Wesley Arnold, in charge of the anti-trust division of the U. S. Department of Justice. He is supposed to issue statements to prevent spreading of mere "rumors".

Big Debt Contracted By Actors' Union

When the actors of America, united for once, repulsed the "invasion" of their jurisdiction last summer, by George Browne's International Alliance of Theatrical Stage Employees—"the stagehands"—they also contracted big debts in the fight.

The Associated Actors and Artistes of America (the "Four A's") parent actors' union, which fought for the actors at the American Federation of Labor conclave, in Atlantic City, was said, this week, at New York headquarters, to owe between $30,000 and $40,000 to some of its unions (Screen Actors Guild and Actors Equity being the largest creditors), and it is reported to owe thousands elsewhere in legal fees.

FOR THE DEFENSE

EXECUTIVES and attorneys of and for the motion picture industry are shown here leaving the Bar Association Building in New York Tuesday after preparing a report on the progress of consent decree negotiations with Government lawyers for submission to Judge Henry W. Goddard on Wednesday. *(Pictures by Staff Photographer)*



Nicholas M. Schenck of Loew's, Inc., and Judge Joseph Proskauer.



Barney Balaban and Neil S. Agnew of Paramount.



Col. William J. Donovan of counsel for the defense.



Sidney R. Kent, 20th-Fox, and Robert Perkins, Warners.



George J. Schaefer of RKO.

NEW ALLIED 'INFORMATION BUREAU' TO CHECK MAJORS' POLICIES, PRICES

Members To List Sales Data on Cards To Be Classified at Headquarters; Double Features Are Attacked

Delegates to the national convention of Allied States Association of Exhibitors, returned this week to their theatres, from the convention hall in the Morrison Hotel, Chicago, with details of a national "bureau of information," through which independent owners and Allied members are to clear information, to be disseminated to all, on existing and changing policies of distributors, current rental prices, percentages being charged, movement of product, the progress of distributor sales, and such. The idea, basically, is to protect exhibitors from certain product-selling and rental-charging practices and to give exhibitors in one locality the opportunity to demand the same treatment as that accorded exhibitors by distributors in another; also, to keep exhibitors apprised of operating and business building trends of other sections.

Consent Decree Anticipated

Realization of the aim of a ten year drive seems to be in the offing for the exhibitors when terms of a consent decree in the government suit become known, delegates thought. Solution of block booking and divorcement may also be solved by a settlement of the suit. it was believed. Delegates attending the convention all radiated optimism and expressed the hope that a consent decree would be signed soon.

It was generally understood that Abram F. Myers, general counsel for the Allied, had been conferring with the Government attorneys prosecuting this suit and had given them the views of Allied on the matter.

Discussion of buying policies, always a prolonged and serious topic at Allied conventions, was briefly discussed as the delegates were told that the consent decree might touch on these matters.

Thursday, the second day of the meeting members heard Marvin Lowenthal, young Chicago exhibitor and law student who explained the problems of double and triple feature programs confronting Chicago exhibitors. He asked the national association to seek a solution of this problem and asked for aid in combating what he termed "the greatest evil confronting the independent exhibitor today."

Double Features Discussed

Mort Goldberg, head of the G C S circuit in Chicago and an attorney explained alleged monopolistic practices of some of the distributors and told the delegates he believed that if the distributors were in earnest the double and triple feature program could be eliminated.

Mr. Goldberg told the delegates that, in his opinion, if a producer or distributor felt that a picture shown on a triple or double bill would hurt his product, the distributor could take action by refusing to sell to the exhibitor who indulged in this practice.

Charles L. Casanave, general manager and vice-president of National Screen Service, explained the new accessories setup.

The setting up of a national bureau of information with headquarters in Philadelphia was one of the most important steps taken at the convention.

The board selected to operate this bureau includes Arthur Howard, Independent Exhibitors of New England, John Rossiter of the Indiana Exhibitors Association; Sidney Samuelson, New Jersey and Pete Wood, Ohio.

The bureau will operate in this manner: Cards will be sent the exhibitor members of the Allied asking for the following information:

The policies of the distributor—if the product this year was sold on a flat or percentage basis and for less, more or the same amount as the previous year;

If the product is having a more rapid sale, to determine if this is caused by a cheaper price or a better product;

Unit meetings will be held to survey the product situation in their territories and the resultant information will then be sent to the headquarters of the Bureau in Philadelphia.

All matters vital to the exhibitors will be discussed at these unit meetings and again the information will be sent to the bureau.

The information thus received will be compiled in statistical form and disseminated to the members of the Allied, so each exhibitor will have a complete and comprehensive report.

Col. Cole called the new information bureau "a wall of resistance against the distributors and producers."

Basically the avowed purpose of this bureau, as set forth by the Committee, will be the elimination of alleged discriminatory practices against exhibitors in different sections of the country. One serious problem Allied overcame in this matter, was the assurance that complete anonymity will be maintained, inasmuch as the cards will not bear the name of the sender. The plan is expected to be in operation within two weeks.

The closing day, Friday, was a closed ses-

(*Continued on opposite page*)

"Economic Slavery"—KIRSCH

In sequel to the Allied States Association convention in Chicago, Jack Kirsch, as president of the Illinois organization, on Wednesday issued the following document:

An Open Letter to the Leaders of the Industry:

It is contended that there is no monopoly in the industry, and anybody who differs with this opinion is criticised as being destructive, and ungrateful to the business from which they make a living. We want you, the leaders of the industry, to judge the situation in Chicago and decide whether there is a monopoly or not.

There are hundreds of thousands of Chicagoans not attending motion pictures, who formerly did so. This is due to double-features and triple-features. The idea of triple-features and additional short subjects may sound ridiculous. However, in one section of Chicago there were, as of Sunday, June 16th, 18 theatres showing three or more features on every program. Business has been so bad that 17 independent theatres, regardless of divergent interests, decided to eliminate the third feature, effective Sunday, June 16th. However, the Belmont theatre, owned by Balaban & Katz, with a seating capacity of 3,257, ran three features against the independents' two features. The Belmont theatre gets all the pictures before all of the seventeen theatres. The Belmont theatre ran a show lasting five hours. The features were "Rebecca," "House Across the Bay" and "Viva Cisco Kid."

Hollywood producers and New York distributors contend that with the loss of the foreign market American exhibitors must take up the slack, and good pictures should be played for extended playing time. The independent exhibitors of Chicago are willing to play good pictures for extra days, but how can they run five-hour shows and gross any money. Furthermore, how can you expect people who might want to see a great production like "Rebecca" to sit in a theatre seat for five hours. The mere thought of it is enough to keep a patron away from the theatre! Is a five-hour show, including "Rebecca," good booking?—particularly in view of the fact that it is first-run in the entire district. Would you say there is no monopoly, when one firm prevents three hundred theatres from exhibiting pictures in a manner which will not keep people from the theatres? We are not belligerent; we definitely want to be constructive; but, it is most difficult to operate theatres under this form of economic slavery.

We have no right to expect Hollywood to turn out a sufficient number of good pictures for this "automat" type of operation. After all, the independents do not have enough theatres to pay their interest charges with candy money.

If the leaders of this industry cannot correct such a devastating abuse and waste of product we would at least appreciate public utterances of condemnation of this policy on their part.

June 22, 1940.

Jack Kirsch,
President, Allied Theatres of Illinois, Inc.

Triple Feature Policy Attacked

(Continued from opposite page)

sion. At this meeting Mr. Myers explained the latest phases of the government suit and the Neely Bill.

The delegates were told also on Friday about a Balaban & Katz bill in Chicago which had three features, "Rebecca," "House Across the Bay" and "Viva Cisco Kid." Jack Kirsch, convention chairman and president of the Allied Theatres of Illinois, said that if Balaban & Katz dropped their double and triple feature program, 90 percent of Chicago exhibitors would adopt a single feature policy within 24 hours.

Tax Bill Attacked

One of the first resolutions to be approved by the convention condemned the new admission tax bill, since approved by Congress in compromise form, as weighing too heavily on the small exhibitor. It was charged that the proposed ten per cent flat admission tax was sponsored by the MPPDA and Spyros Skouras.

On the closing day, the convention received a four-page telegram from Mr. Skouras in which he denied the charges and this, in turn, was met with a resolution characterizing it as "lacking in sufficient logic and fact to merit any reversal of our previous action,"

Other resolutions included:

An attack on the so-called "drive racket" of distributors wherein a cash award is offered to salesmen who "high pressure" exhibitors into overbuying;

A pledge of full cooperation to the government by offering the use of members' screens to inform the public of national defense plans;

A resolution to send a committee comprised of Sidney Samuelson, Roy Harrold, and Ray Branch to call upon the distributors and producers to request the elimination of the practice of making 16mm. films available to the public;

Condemning the double and triple feature bills and asking the producers to cease making inferior films which can be shown on this type of program;

A resolution thanking Jack Kirsch and the convention committee for their work in making the meeting so successful.

Banquet and Cocktail Party

The convention closed Friday evening with a cocktail party followed by a banquet in the Terrace Room of the Morrison Hotel where James J. Walker, New York's ex-mayor, presided as toastmaster and guest of honor.

The banquet was opened with a prayer by Most Rev. Bernard J. Sheil, Auxiliary Bishop of the Archdiocese of Chicago.

The guests at the speakers' table were: James J. Walker, toastmaster; Jack Kirsch, Allied Theatres of Illinois president and convention chairman; Col. H. A. Cole, president, Allied Association of Motion Picture Exhibitors; Abram F. Myers, Allied general counsel; Sidney Samuelson, executive board member; Nathan Yamins, executive board member; Ezra Stone, radio and motion picture star; Henderson Ritchie,, RKO; William F. Rodgers, MGM, general sales manager; William Scully, Universal general sales manager; Edward Golden, general sales manager, Monogram Pictures; John A. Malloy, publisher, Chicago *Herald-American;* and Ann Marsters, movie editor, Chicago *Herald-American.*

Other guests of honor were James Petrillo, new president of the American Federation of Musicians, and Thomas Burke, head of the Chicago Theatrical Janitors' Union.

"The motion picture industry may soon be called upon to produce more patriotism for this country than it ever has in the past," said Mr. Walker in his opening address.

The first speaker introduced by Mr. Walker was Col. H. A. Cole, Allied national president, who briefly reviewed the history of Allied and welcomed all to the banquet.

Edward A. Golden, general sales manager for Monogram, pleaded for unity and cooperation in the motion picture business. He said, "Our industry today, as never before, has a tremendous place in the world, and this is no time to indulge in grumblings of discontent. Let's all live by the right rule, the regulations that make for a better living for all concerned." In conclusion he proposed a toast to Al Steffes, who was home ill in Minneapolis.

Municipal Court Judge J. M. Braude, representing Mayor Kelly, who was absent from the city, spoke of the influence of movies on the youth of the nation.

Rodgers Asks Cooperation

William F. Rodgers, MGM general sales manager, said "remember that this industry has been good to all of us, and it will continue to be so. As long as we have closer cooperation there should be no necessity of being on either side of the fence." "I assure you," he earnestly continued, "that I pledge my complete desire and ability to cooperate with you exhibitors at all times."

Mr. Myers said, "In spite of all the cries you hear from the industry, this business will survive and people will remain in this business that have been in it and there is a bright future on the horizon."

The toastmaster himself, James J. Walker, with his captivating talent for saying the right things at the right time kept the audience in a gleeful mood all evening.

Mr. Walker said that he was one of the first organizers of the MPTOA, back in 1920. In 1919 as State Senator he introduced the bill permitting the showing of Sunday movies in New York. He also told of the early struggles of the independent exhibitor and recited instances of difficulties he encountered in the first days of organization of the MPTOA.

The final speaker was Jack Kirsch, Allied Theatres of Illinois president, who thanked his staff and members of the various committees for their efforts.

Philadelphia will be the convention city for Allied next year.

Joseph Cohn Wed

Joseph H. Cohn, son of Jack Cohn, vice-president of Columbia, was married on Saturday, June 22nd, to Jewel Hart, Broadway stage actress and daughter of Mr. and Mrs. I. Schwartz of New York. Ferdinand Pecora, supreme court justice, officiated.

NORTHWEST ALLIED CONVENES JULY 10TH

Northwest Allied will hold its annual convention at the Nicollet Hotel, Minneapolis, July 10th and 11th. The meeting will be followed on July 12th by the annual golf tournament of the Twin Cities Variety Club. At the convention appointment of a successor to Al Steffes, president, who is on leave of absence because of illness, will be discussed.

The Motion Picture Theatre Owners of Connecticut met on Monday, and the Allied Theatre Owners of that state on Tuesday, in New Haven. New season product, national taxes, the war situation, and unusual buying conditions were discussed.

The Independent Theatre Owners Association of New York will elect officers in that city on July 3rd.

Monogram to Coast in Year

W. Ray Johnston, president of Monogram, said Monday in Hollywood that his company had plans under way for the transfer of its headquarters to Hollywood from New York within a year. The foreign department will continue to function in New York.

Mr. Johnston's statement followed reports current in Hollywood that he would take personal charge of production. He emphasized that the contract of Scott R. Dunlap, vice-president, is for complete charge of production.

Six More in Top Brackets

Monogram announced this week that instead of the four high-budget features previously set, six additional pictures would be given top budget allocations. Three will be made in color. The total still remains at 50 productions for 1940-41, including three series of eight westerns each.

"The reason for the spurt is that Monogram's income has been derived chiefly from the American market whereas other studios have depended on the foreign revenue to such a degree that they are now cutting schedules," Mr. Johnston said.

The ten specials include "The Ape," from the stage play by Adam Hull Shirk; "Under Northern Lights," with music by Charles Wakefield Cadman; "Freckles Comes Home," by Jeannette Stratton Porter; "Hoosier Schooldays"; "Gypsy Cavalier," in color; "Sign of the Wolf" and "Trail of the Yukon," by Jack London; "Her Father's Daughter," by Gene Stratton Porter; "Black Stallion" and Leona Dalrymple's "College Sweetheart," both in color.

Virginia MPTO to Pass Along New Tax

At the mid-summer convention of the MPTO of Virginia held at Hotel Chamberlin, Old Point Comfort, last weekend, a resolution was passed to add to the present admission price the new national defense 10 per cent ticket tax. Practically every theatre in Virginia was represented at the meeting.

Ed Kuykendall, president of the MPTOA, spoke on his recent trip to the coast. He foresaw a shortage of product and also told of the new opposition expected from the slot-machine movies. He said that 20 to 30-minute "featurettes" were being planned for these machines.

The meeting was opened by William F. Crockett, president, who introduced Mayor Bickford, of Hampton, who delivered a speech of welcome. Colonel Robert Barton, MPTO counsel, told of the activities of the legislative committee during the past general assembly.

Out-of-state guests included: William Sussman, Fox eastern sales manager; Edgar Moss, Fox district manager, Philadelphia; Ted O'Shea, Metro district manager; Carter Barron, Loew's district manager, Washington, and Jack Cohen, of National Screen.

The board of directors voted to hold the mid-winter convention in Washington, D. C., some time between January 15 and February 15. A. Frank O'Brien, of Richmond, was named chairman of the convention committee.

The convention closed with a banquet.

HOLLYWOOD CONSIDERS 3-DIMENSIONAL SOUND

Studio Engineers Discuss Use and Costs; Universal to Try New Sound for One Film

"Three dimensional" sound which will make its screen debut at the roadshow release this fall of Walt Disney's "Fantasia," based on music recorded by Leopold Stokowski, may also be used by Universal for one film on its 1940-41 program. The other major companies, according to reports, are not planning any picture using the new method for the coming season.

Erpi Sound Demonstrated

Latest in the series of demonstrations designed to acquiant the film industry with stereophonic reproduction was held Thursday, June 20th, at Hollywood's Pantages Theatre.

The program was the same as that given in New York's Carnegie Hall some months ago, reported in MOTION PICTURE HERALD April 13th.

Using a three channel system, the presentation used four sound tracks on a 35 mm. film, with special projection and amplifying equipment. As sponsors of the demonstration, the Academy of Motion Picture Arts and Sciences was represented by president Walter Wanger, who gave the opening address.

Stressed in both Mr. Wanger's speech and that of Electrical Research Products' president, T. K. Stevenson, was the fact that stereophonic sound, if and when adopted, would not render obsolete existing theatre and studio equipment.

Filled to capacity with production representatives from major studios, the theatre also received bursts of applause for the renditions offered. In addition to demonstrating the "binaural" qualities of the system, enabling the hearer to tell from what part of the stage the action is coming, the method demonstrated ability to give more faithful total shadings and range.

In reproduction, the film passed through four light-beams, one for each track, the fourth being the "control track." Each beam then passes into its own photoelectric cell from which an electric current, representing the original sound source, flows through amplifiers to the loud speakers.

Bernard Brown, Universal sound chief and winner of the 1939-40 Academy sound recording award, said that the company was considering the use of the new sound system for one film. He expressed the opinion that the binaural sound would grow fast once it had been started. If the film is made, it will be released, like Disney's "Fantasia," on a roadshow basis.

A "stereophonic effect" will be used on musical numbers in "Spring Parade," the next Deanna Durbin picture, and also on the next Gloria Jean film.

"The Great Ziegfeld" and "Romeo and Juliet" (MGM) also required, in certain runs, special projection equipment, according to Wesley Miller, assistant to Douglas Shearer, MGM recording director.

Costs Estimated

Jack Durst, West Coast representative of International Projector, pointed out that present projection equipment could be converted, if the need arose, to a two channel system at a cost ranging between 50 and 75 percent of the original exhibitor's investment in his sound system.

However, for a three-channel system, as used by the Bell Telephone-Erpi method, greater difficulty and expense would be experienced by the exhibitor and the studio, Mr. Durst said. The cost of the system as demonstrated by the Telephone Company in New York and Hollywood was estimated at $30,000. But it was said that the price would be substantially lower for theatres.

John K. Hilliard, chairman of the theatre sound standardization committee of the Research Council and Paramount sound department head, at the recent Pacific Coast Conference of Independent Theatres Owners convention said, "Since added equipment is involved in the application to the theatre of stereophonic sound, it would appear that at best considerable time will elapse before any production could be generally released in this manner. Undoubtedly from time to time more stereophonic demonstrations will take place, and it is quite probable that in special cases productions may be so recorded for a very restricted release."

No Obsolescence Seen

"However, no immediate wide scale production of this type is planned because of insufficient experience on the subject." Mr. Hilliard continued. "For those interested from the standpoint of current equipment problems, we can safely say that any equipment currently or recently purchased can be utilized as part of any future stereophonic installation by an addition to, rather than a substitution for, this original equipment. In other words, the new development will not make current equipment obsolete."

Major Nathan Levinson, Warner-First National recording executive and vice-chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, believes, "We will have no general use of binaural recording until we actually get what today seems impossible, the real third dimensional picture."

Major Levinson, who as Pacific Coast representative of Western Electric was instrumental in securing the entry of Warners into the field of talking pictures, said binaural sound was "still a stunt." Its value in certain musical sequences, he pointed out, must be admitted, although such numbers as the "Dark Eyes" sequence in "Hollywood Hotel" made with the Raymond Paige orchestra demonstrate what a one channel system can do.

Believing that "if we're ever going to use it, let's do it right and use three channels," the Major explained that while sound costs on a feature picture today do not represent more than four per cent, use of the new system would more than double that figure.

"Under the present set-up of the Research Council," he added, "no one company would be apt to use the system without other companies doing the same. Through the basic committees, each studio has a minimum of six representatives on the Council. No single studio would be likely to act on such an important development without taking advantage of this representative cross-section of opinion."

John Aalberg, RKO Radio sound head, said that while the advantages of stereophonic sound for musical numbers were unquestioned, there seemed to be no need for binaural sound in the realm of dialogue on the screen. Mr. Aalberg believed that in all probability there would be a two channel set-up before a three in theatres, if and when the new system made its advent, pointing out that with all sound heads now made for two sound tracks, getting a two speaker set-up for stereophonic sound would merely mean a duplication of existing amplifiers and speakers.

Warners Set 11 Top Pictures for Summer

Warner Brothers have scheduled 11 of the "most important productions" for national release this summer, Gradwell L. Sears, general sales manager, said this week on his return to New York after attending the company's sales convention at the Blackstone Hotel in Chicago. In addition these features will get increased advertising budgets, he said.

The films are "All This, and Heaven Too," with Bette Davis and Charles Boyer; "The Man Who Talked Too Much," George Brent and Virginia Bruce; "My Love Came Back," Olivia de Havilland, Jeffrey Lynn; "Ladies Must Live," Wayne Morris, Rosemary Lane; "They Drive by Night," George Raft, Ann Sheridan, Humphrey Bogart, Ida Lupino.

Also "The Sea Hawk," Errol Flynn, Brenda Marshall; "The Life of Knute Rockne," Pat O'Brien, Gale Page; "No Time for Comedy," James Stewart, Rosalind Russell; "The Man from Fleet Street," Edward G. Robinson; "The Letter," Bette Davis, George Brent, and "City for Conquest," James Cagney and Ann Sheridan.

"Moon" as Single Bill

Metro-Goldwyn-Mayer's "New Moon," starring Nelson Eddy and Jannette MacDonald, will play a single feature policy in virtually all double bill first run situations throughout the Loew circuit. Single bill programs so far have been set for Rochester, Columbus, Kansas City, Syracuse, Louisville, Indianapolis, Akron and Providence, all normally double spots.

Remodel Preview Theatre

W. B. Gullette has remodeled his Preview theatre, projection room at 1600 Broadway, the improvements including private cutting rooms, storage vaults, and a special interlocking system for continuous 16 mm. and 35 mm. projection. A new Simplex sound system has been installed and the projectors equipped with high intensity light sources. The installation was made by National Theatre Supply Company and the theatre was designed by Robert R. French.

Williams in New York

T. R. Williams, treasurer of the recently formed Century Pictures, of which Harry Wurtzel is a principal, arrived in New York from the coast this week for conferences at Paramount, for which Century is scheduled to make a film.

Talley Gets New Contract

An agreement extending the employment of Truman Talley by Movietone, Inc., from June 14, 1940, to June 13, 1943, has been filed with the Securities and Exchange Commission. Movietone, Inc., is a subsidiary of Twentieth Century-Fox. Mr. Talley's salary is $1,250 weekly. This is an increase over that which Mr. Talley had been receiving under the old agreement.

Form New Company

The S. O. S. Cinema Supply Corporation, headed by J. A. Tanney, has extended its operations to the air conditioning field forming the S. O. S. Air Conditioning Corporation, with headquarters in New York. Alfred W. Rinfret is director of sales for the new concern and Maurice Rinfret is in charge of the engineering department.

"Another haunted house? O.K. Mr. Exhibitor-Paulette and I'll be riqht over to do a little qhost breakinq for you - I HOPE"

"I don't stand a qhost of a chance with that quy Hope around!"

THE GHOST BREAKERS INC.
BOB HOPE.... PRESIDENT
PAULETTE GODDARD....V.P.
(very pulchritudinous)

Don't let heat waves haunt your house!

Paramount will make you a cool million!

Why be host to ghosts? We'll get you REAL money!

Let Paulette set your net!

BEFORE...

GHOSTS...

in the box office,

cobwebs in every

RAFTER!



AFTER...

PARAMOUNT PRESENTS

BOB HOPE
PAULETTE GODDARD
IN

"THE GHOST BREAKERS"

Richard Carlson • Paul Lukas • Anthony Quinn • Willie Best

Directed by George Marshall • Screen Play by Walter DeLeon

Based on a Play by Paul Dickey and Charles W. Goddard

HA! HA! HA!

HA! HA! HA!

HA! HA! HA!

HA! HA! HA!

HA!



a full house packed
with paying guests
and LAUGHTER!

Paramount Pictures

Just your friend **BOB HOPE**, the Ghost brush-off man, ready to brush off the Zombies, and brush up your business!

GHOSTS INC.

PARAMOUNT'S "GHOST BREAKERS" ARE GROSS BREAKERS

Paramount's The Ghost Breakers defies record breaking heat wave to break house record of four years standing in tenth world premiere at Michigan Theatre Detroit

Boost Makers Toast Ghost Breakers

MR. EXHIBITOR

and Mr. Exhibitor, play Paramount's

"THE GHOST BREAKERS"

starring

BOB HOPE · PAULETTE GODDARD

with

RICHARD CARLSON · PAUL LUKAS

ANTHONY QUINN · WILLIE BEST

Directed by GEORGE MARSHALL · Screen Play by Walter DeLeon

Based on a Play by Paul Dickey and Charles W. Goddard

Paramount Pictures

MAY BOX OFFICE CHAMPIONS



Mark Sandrich, producer-director.

BUCK BENNY RIDES AGAIN: Produced and distributed by Paramount. Producer and director, Mark Sandrich. Screen play, William Morrow and Edmund Beloin. Assistant director, Holly Morse. Musical direction, Charles Henderson. Cameraman, Charles Lang. Cast: Jack Benny, Ellen Drew, Eddie Anderson, Andy Devine, Phil Harris, Dennis Day, Virginia Dale, Lillian Cornell, Theresa Harris, Kay Linaker, Carmichael. Release date, May 3, 1940.



David Butler, producer-director.

IF I HAD MY WAY: Produced and distributed by Universal. Producer and director, David Butler. Screen play, William Conselman and James V. Kern. Original story, David Butler, William Conselman and James V. Kern. Cast: Bing Crosby, Gloria Jean, Charles Winninger, El Brendel, Allyn Joslyn, Claire Dodd, Moroni Olsen, Nana Bryant, Donald Woods, Kathryn Adams, Brandon Hurst, Emory Parnell. Release date, April 26, 1940.



Irving Cummings, director.

LILLIAN RUSSELL: Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, Irving Cummings. Associate producer, Gene Markey. Screen play, William Anthony McGuire. Cast: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Helen Westley, Dorothy Peterson, Ernest Truex, Nigel Bruce, Claude Allister, Lynn Bari, Weber and Fields. Release date, May 24, 1940.



Garson Kanin, director.

MY FAVORITE WIFE: Produced and distributed by RKO Radio. Producer, Leo McCarey. Director, Garson Kanin. Story by Bella and Samuel Spewack and Leo McCarey. Photographer, Rudolph Mate. Cast: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick, Ann Shoemaker, Scotty Beckett, Mary Lou Harrington, Donald MacBride, Hugh O'Connell, Granville Bates, Pedro de Cordoba. Release date, May 17, 1940.



Charles Vidor, director.

MY SON, MY SON: Produced and distributed by United Artists. Producer, Edward Small. Director, Charles Vidor. Novel, Howard Spring. Screen play, Leonore Coffee. Photographer, Harry Stradling. Cast: Madeleine Carroll, Brian Aherne, Louis Hayward, Laraine Day, Henry Hull, Josephine Hutchinson, Sophie Stewart, Bruce Lester, Scotty Beckett, Brenda Henderson, Teddy Moorwood, May Beatty. Release date, March 22, 1940.



Alfred Hitchcock, director.

REBECCA: Produced by Selznick-International. Distributed by United Artists. Producer, David O. Selznick. Director, Alfred Hitchcock. Screen play, Robert E. Sherwood and Joan Harrison. Adaptation, Philip MacDonald and Michael Hogan. From the novel by Daphne du Maurier. Cast: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson, Nigel Bruce, Reginald Denny, C. Aubrey Smith, Gladys Cooper. Release date, April 12.

FCC GIVES PARAMOUNT GROUPS FOUR TELECAST PERMITS, RCA TO GET THREE

DuMont Stations in New York, Washington Licensed; B. & K. and Paramount Studios Plan Construction

The struggle between certain motion picture interests and the radio industry for control of television entered a new phase this week following the announcement by the Federal Communications Commission that it would approve 23 applications for television stations, including four program stations controlled wholly or in part by Paramount Pictures. The National Broadcasting Company was given only three such stations.

Four Paramount Stations

Paramount, through its half interest in the Allen B. DuMont Laboratories, Inc., has already been the most active film company in the television field. The new statement of policy from the FCC announced stations for Television Productions, Inc., Paramount Hollywood subsidiary headed by Paul Raibourn, Paramount television chief, and Y. Frank Freeman, vice-president in charge of studio operations; for Balaban & Katz, Chicago, Paramount's principal theatre partner, and also DuMont stations for Washington and New York.

In addition to the 23 applications which the Commission said would be granted, 19 others are now receiving consideration. Five of the 23 to be granted are for experimental purposes and research, the other 18 will be authorized to furnish programs for the public.

The stations, arranged by key cities, which will be permitted to televise regular programs, and their frequencies follow:

NEW YORK:	
National Broadcasting System	50- 56 mc
Columbia Broadcasting System	60- 66 mc
Bamberger Broadcasting Service	96-102 mc
Allen B. DuMont Laboratories	78- 84 mc
CHICAGO:	
Zenith Radio Corporation	50- 56 mc
Balaban and Katz	60- 66 mc
National Broadcasting System	84- 90 mc
LOS ANGELES:	
Don Lee Broadcasting System	50- 56 mc
Television Productions	78- 84 mc
Hughes Tool Company	60- 66 mc
WASHINGTON:	
Allen B. DuMont Laboratories	50- 56 mc
National Broadcasting System	60- 66 mc
SAN FRANCISCO:	
Don Lee Broadcasting System	50- 56 mc
Hughes Tool Company	60- 66 mc
PHILADELPHIA:	
Philco Radio and Television Corp	66- 72 mc
WCAU	84- 90 mc
CINCINNATI:	
Crosley Corporation	50- 56 mc
ALBANY, N. Y.:	
General Electric Company	66- 72 mc

Many of the stations listed already are operating.

The new permits will go to Bamberger Broadcasting Service (WOR) in New York; Balaban & Katz and NBC in Chicago; Television Productions (Paramount) and Hughes Tool Company in Los Angeles; DuMont and NBC in Washington; Don Lee and Hughes Tool in San Francisco, and WCAU in Philadelphia. Don Lee is affiliated with the Mutual network and WCAU with CBS.

The five research stations proposed are those of Radio Corporation of America at Camden, N. J.; Philo T. Farnsworth, Fort Wayne, Ind.; Purdue University, West Lafayette, Ind.; Allen B. DuMont Laboratories, Passaic, N. J., and Iowa State University, Iowa City.

Of the 19 applications yet to be considered, four are those of present licensees—General Television Corporation, Boston; Iowa State University, First National Television, Kansas City, Mo., and Radio Pictures, Inc., New York, and the remaining 15 are for new stations proposed by the Boston Edison Company, Boston; R. B. Eaton, Des Moines, Iowa; Travelers Broadcasting Service Corporation and WDRC, Hartford, Conn.; Midland Broadcasting Company, Kansas City; Earl C. Anthony, May Department Stores and LeRoy Jewelers, Los Angeles; Milwaukee Journal, Milwaukee, Wis.; Kansas State College, Manhattan, Kans.; Metropolitan Television, Inc., New York; National Broadcasting Company, Philadelphia; Henry Walczak, Springfield, Mass.; Grant Union High School, Sacramento, Cal., and KSTP, Inc., St. Paul, Minn.

The new FCC regulations specify, in an effort to guard against monopoly or domination by any single interest, that no station in the group of program stations except for "good cause" may operate more than one channel and no one group will be permitted, directly or indirectly, to own, operate or control more than three program stations, nor more than one in a given territory. Television networks, such as are in use in radio, are not banned, for that is the only way television could be brought to the whole country, but will be subject to strict control by the FCC.

The apparent conflict between the fact of four stations variously affiliated with Paramount and its subsidiaries and partners and the announced policy of limiting licenses to three stations for a single group may be explained by a technical assumption of diverse interest between Paramount and DuMont. The Paramount-DuMont relation has never been precisely defined and it is commonly said that Paramount has "about a half interest in DuMont." This might or might not be control.

Up to the present the Government body has only signified its intention of approving the applications listed above. The companies have not yet received official notice or details of the permit.

Mr. Raibourn of Paramount, DuMont, Television Production and Majestic Radio and Television Corporation, said the film company's future plans in television could not be discussed until the FCC gives details on the new licenses which may be expected within a week or two.

Paramount's avowed interest in television is to protect its theatre properties and as insurance for the future, it was said. The ultimate aim of the film organization's television activities would logically be perfection of television for theatres and control over that phase of the medium. The Radio Corporation of America demonstrated its large screen (4½ by 6 feet) television this winter and has announced a 9 by 12 feet image for sometime this summer.

The DuMont company, Mr. Raibourn said, is doing work on projection for large screen television but though "work is being done" there is "nothing to get excited about" as yet.

RKO Has Interest

RKO has an indirect interest in television through the Radio Corporation of America which is a large stockholders in the film company. Metro-Goldwyn-Mayer and Twentieth Century-Fox have a connection with the Baird television company which showed large screen television last Summer in New York City. Other picture companies are also watching television developments.

WOR which has been assigned television channel No. 6 for New York has not yet selected a site for a television transmitter, according to J. R. Poppele, chief engineer. However, it was said that WOR engineers and executives have followed the growth of television closely and will immediately submit the station's television plans to the commission. The granting of a construction permit and a license is contingent upon the FCC's approval of the applicant's program of research and development.

The 42d floor and roof of 444 Madison Avenue, New York City, has been leased for a three year period by WOR for its FM transmitter.

The DuMont company, with a temporary 50 watt transmitter installed on the 42d floor of 515 Madison Avenue, has begun tests to study the field intensity of its television signals. The regular 1 kw station is expected to go on the air in the Fall.

Following the unsettled condition in television caused by the FCC failing to give it commercial standing, the actors unions interested in the question of television jurisdiction have decided to postpone action. A settlement of the television situation has been put off by the discussions to merge all the theatrical unions into "one big union." The parent organization, the Associated Actors and Artistes of America, may consider a reorganization plan this Summer.

COMMISSION ISSUES FM REGULATIONS

Initial regulations for the operation of frequency-modulation broadcasting stations were issued this week by the Federal Communications Commission, paving the way for commercial operations in the high-frequency channels. The FM order was made a month ago and the story appeared on page 15 of the May 25th issue of MOTION PICTURE HERALD.

FM frequencies have been divided into three groups, one for service in towns with a population less than 25,000, one for towns over 25,000 or areas of less than 3,000 square miles with that population, and the third for service of areas in excess of 3,000 square miles. Unlimited operation is permitted but three hours of broadcast during the day and three at night are required; two hours a day must be given to programs which are not rebroadcast.

To guard against monopoly or domination, it is provided that no person or interest shall, directly or indirectly, own, operate or control more than one FM station except where it can be shown that the ownership of other stations would not result in any suppression of competition. It is provided, however, that, in cases where more than one station is owned or controlled by any interest, the ownership or control of more than six stations will be considered to constitute a concentration of control inconsistent with the public interest.

Court Approves Reorganization For Majestic

Paramount, through its half interest in the Allen B. DuMont Laboratories, acquired indirectly this week an interest in the Majestic Radio and Television Corporation with the approval of the reorganization plan which gives control of the manufacturing company to DuMont.

Seven Directors Approved

Federal Judge John P. Barnes sitting in the United States District court in Chicago on Monday approved the new reorganization plan for the Majestic Radio and Television Corporation.

The seven directors selected and whose names were submitted to Judge Barnes, who approved, were:

Allen B. DuMont, president of the Allen B. DuMont Laboratories.

Walter G. Scott, management engineer and at present acting general manager of Majestic.

Curtis Franklin, of the Allied International Investing Corp. and Automatic Products Corp., with DuMont underwriters of the new stock issue.

Elmer C. Upton, Balaban & Katz Comptroller in Chicago.

Park F. McMahon, of the Majestic creditor's committee.

Paul Raibourn, acting treasurer Paramount Pictures and director and treasurer of the DuMont Company.

Richard Rex Perkins, who had been attorney for Claude Roth, trustee of Majestic during the reorganization.

In addressing the court attorneys pointed out that at the present time there were 446,183 out of 550,000 shares accounted for. Of this total 175,000 shares are owned by the Davega Stores Corporation, one of the creditors which did not approve the new plan.

Approval of the plan was obtained from stockholders of 242,228 shares which according to Leo T. Norville, Majestic attorney comprised nearly 90 percent of the small stockholders.

Mr. Scott told the court that in his opinion, which he said was backed by 25' years of plant management engineering, the present plan, based on a yearly business of $1,500,000, with a working capital of $300,000, would bring a return of four to six percent or approximately $90,000 yearly.

As to television Mr. Scott said he thought it would be perhaps two or three years before it is sufficiently developed to be available for the market on a large scale.

The only immediate objection to the reorganization plan was made by Edward M. Burke, attorney for RCA which has a claim of $22,000 against Majestic. Mr. Burke told the court he believed the Majestic should pay this amount before the new basic licenses were granted to the new company by RCA.

William R. Crawford of the New York law firm of Searle, James and Crawford representing some of the creditors who approved the plan, read a telegram from E. C. Anderson, head of the RCA license division wherein Mr. Anderson informed Mr. Crawford that the license necessary to Majestic if it continues to operate would be granted subject to three conditions:

Receipt by RCA of a balance sheet before the license is granted;

Proof that Majestic received the $165,000 from sale of debentures as stated in the reorganization plan.

That the licensing of RCA basic patents to Majestic will not relieve the old corporation of the liability of the old debts.

'AMATEUR TELEVISION' AT $300 DEVELOPED BY RCA

Inexpensive Iconoscope Placed on Sale to Make Possible Home-Built Transmitters

Television has been made available to the 55,000 American radio amateurs and other experimenters with the development of an inexpensive television camera "eye" tube by the Radio Corporation of America, that company claimed this week The new tube will sell for slightly less than $25, making it possible for an amateur to build a complete television transmitting and receiving system for about $300.

Would Extend Field

Amateur television at relatively low cost, it was said, will bring the new medium to thousands of communities which will not have large commercial stations for some years. As in the case of the growth of radio, television "hams" or amateurs are expected to make notable inventions and improvements in the new form of communication and entertainment.

The new development is not a direct threat to theatres because the amateurs, like professional television stations, can not operate on a commercial basis. Indirectly the public interest aroused in television by amateur activity and improvements made by these individuals may hasten the day when television, like radio, will bid for the time and attention of the theatre-going public.

The new low-cost tube is described by RCA as "a smaller, much simplified version of the more familiar 'iconoscope' television camera tubes used in television studio cameras." The small tube is used in a system which transmits 120-line pictures. This compares with the 441-line television images used by RCA-NBC for regular operations. An image of about 1½ inches square which may be enlarged at the receiver several times is transmitted. RCA said the pictures are "remarkably clear and sharp, equivalent to newspaper half-tone reproduction."

In the research and development work on the new low-cost tube RCA collaborated with the American Radio Relay League, amateur organization.

DuMont Television Plans

The new television station being erected in New York by the Allen B. DuMont Laboratories, Inc., Paramount affiliate, will use two systems of transmission when operations begin next Fall. According to present plans, programs will be broadcast first on a standard of 625-lines with 15 frames per second, the system favored by the DuMont organization, and repeated on the 441-line with 30 frames per second, the standard used by RCA-NBC. The DuMont television sets can receive pictures on both standards.

DuMont will no longer lease sets to bars, restaurants and hotels. Mark B. Lajoie, general sales managers, said that production is so far behind sales that this action is necessary. It has been reported that DuMont production has tripled and a sales promotion campaign is planned.

Facilities for increase in production of DuMont television receivers will be available when the reorganization plan of the Majestic Radio and Television Corporation is approved. Under the plan, which was submitted Tuesday to Federal Judge John P. Barnes in Chicago, DuMont participates in the underwriting of a new stock issue and obtains control of the company's operations. Court acceptance of the plan is expected at a hearing scheduled for June 22nd. A majority of creditors and stockholders approved the plan, though it was opposed by the SEC and minority creditor groups.

Television Group Formed

Television Engineering Company, Inc., was incorporated at Dover, Del., to deal in television. The capital is 200 shares of no par value. The principal office of the company is the Capital Trust Company, Dover. The incorporators were Solomon H. Feldman, Frank T. Francis and Levering H. Gilpin of Washington, D. C.

Latham Joins American Television

Gene W. Latham, former metropolitan sales manager of the Allen B. DuMont Laboratories, Inc., has been appointed general sales manager of the American Television Corporation.

Victor E. Olsen, E. Thornton Rice, Jr., and Henry A. Bell, Jr., all formerly with the DuMont company, have become district representatives for American Television.

The company also announced that it "has entered production of its line of popular-priced sight-and-sound sets for the home to be distributed under the trade name of Videor."

Annual RKO Golf Tournament Held

The annual golf tournament for RKO distribution and theatre staffs in the east was held Thursday on the twin Westchester Country Club, Rye, N. Y., courses. Employees of the organization and guests entered in the tournament included:

Ned E. Depinet, Cresson E. Smith, B. Lion, Phil Reisman, A. A. Schubart, Wm. McShea, H. N. Richey, Bob Cammack, Rutgers Neilson, Bob Mochrie, Bob Hawkinson, Ben Grimm, Charles Levy, Frank Alford, Dan Nolan, George Weiss, E. Waxberg, E. J. McGuire, James Boyle.

Jack Level, Arthur Brilant, David Strumpf, M. G. Poller, Harry Michalson, Leon Bamberger, Rudy Montgeles, J. J. Felder, Max Fellerman, Mitchell May, Jr., A. W. Smith, M. Hirsh B. Hulick, I. Singer, E. Gettinger, Lou Alleman, T. G. Meehan, Carl Rigrod, Walter Seaton, Garrett Van Wagner, John Farmer.

S. Barret McCormick, Lou Gaudreau, R. S. Gavin, Harry Gittleson, Leon Goldberg, A. W. Dawson, L. Miller, Wm. Horne, E. J. Smith, H. R. Emde, M. Polon, Fred Meyers, J. Henry Walter, L. E. Thompson, H. Pimstein, J. J. O'Connor, T. J. O'Connor, A. Jutkovitz, M. Goldstein, L. Sarnoff, B. Sherman, H. Mosely.

Gus Eysell, L. Netter, Bob Wolff, H. Newcomb, Wm. England, Wm. Whitman, Bob Dann, L. Joffe, G. E. Youngman, D. Canavan, M. L. Maier, A. E. Reoch, C. F. Horstman, W. A. Graham, J. Baker, R. J. Paucher, H. J. Yates, A. Sindlinger, E. A. Williford, J. H. Woods, R. Ungerfelt, J. Lorenzo, J. Hearns, J. Berne, M. Singer, L. S. Kushner, W. Miller.

Assessment Reduced

The appeal of the TNFR Realty Company, Philadelphia, from the action of the Board of Revision of Taxes in making an assessment for the present year of $203,000 against the Roosevelt theatre, "key" Warner Brothers' neighborhood house in Philadelphia, has been sustained by Judge Joseph L. Kun, common pleas court, and the assessment reduced to $185,000.

Miller on Zenith Board

Frank A. Miller, of Chicago, has succeeded the late U. J. Hermann, exhibitor, as director of the Zenith Radio Corporation board. Mr. Hermann was killed in an automobile accident.

RKO, COLUMBIA REPORT NET OPERATING PROFITS

Nine Months Net $341,348 for Columbia; Strong Quick Asset Position Shown

Net profits of $535,088 for the first quarter of 1940 were reported this week by RKO, and a net of $341,348 for nine months ended March 30th was reported by Columbia.

Universal Credit Increased

A $1,000,000 increase in Universal's revolving credit with two New York banks and an extension of the credit agreement for one year from next October 13 has been reported to the Securities and Exchange Commission.

The credit, with Commercial National Bank and Irving Trust Company, now amounts to $2,500,000. On August 1 it will be increased to $3,500,000 and continue at that amount until next March 1, when it will revert to the present amount for the remainder of the agreement period. If the additional $1,000,000 is used by Universal it will be at the same rate of interest as for the original credit. If not used, Universal will pay one-half of one per cent interest on the $1,000,000 in addition to the interest for the original credit.

Retirement of 12,750 shares of Universal eight per cent $100 par value preferred stock, with purchases made out of surplus, was also disclosed in the SEC report.

GTE Stock Purchase

Acquisition in April of 400 shares of General Theatres Equipment Corporation capital stock by R. B. Larue, New York, was reported by the Securities and Exchange Commission from Washington.

The semi-monthly summary of the SEC showed also the transfer by H. Bayard Swope, New York, CBS director, of 1,000 shares of Columbia Broadcasting Class A common stock from direct ownership to the Keewaydin Corporation to be held for his benefit.

Columbia's Earnings

The net profit of Columbia Pictures Corporation for the nine months ended March 30, 1940, some $341,348, was after the deduction of a special reserve of $300,000 for possible adjustments incident to war conditions. This compares with net loss of $80,158 for the corresponding 1939 nine months period.

The statement said, "Columbia continues in a strong net quick asset position." Current assets as of March 30th last were approximately $12,477,000 and current liabilities of $1,611,000, making a net working capital of $10,866,000.00.

"While the corporation recently announced its production program for 1940-41 and plans to make many important pictures," it "is endeavoring to maintain such control over its production activities as is possible with the object of being able to adjust same to changes which may be necessitated by the present disturbed world-wide economic conditions."

RKO's Statement

RKO reported Friday, June 21st, a net profit for the first quarter of 1940 of $535,088 after all charges, including provision for Federal income taxes and for dividends on the preferred stock of a subsidiary.

RKO's profit for the quarter before provision for depreciation and income taxes amounted to $1,148,402. The following deductions were made: depreciation, $364,329; income taxes, $174,535, and provision for dividends for the period on Keith-Albee-Orpheum 7 per cent preferred stock in the hands of the public, $74,450, leaving net profit of $535,088.

The statement for the quarter follows:

	13 Weeks ended March 30, 1940
Profit before provision for depreciation and income taxes	$1,148,402.43
Depreciation (other than depreciation on studio properties and equipment charged to film costs)	364,329.08
	$ 784,073.35
Provision for income taxes	174,535.00
Net profit before providing for dividends on preferred stock of a subsidiary company in hands of public	$ 609,538.35
Provision for dividends accured during period on preferred stock of subsidiary company as above	74,450.25
Net profit for period	$ 535,088.10

Figures estimating the cash receipts of the RKO parent company for 1940 at $375,000 and current expenses at $400,000 were submitted Thursday, June 20th, to Federal Judge William Bondy, in New York, in a joint affidavit of O. R. McMahon and Garrett Van Wagner, assistant treasurers of RKO. The estimated totals, which refer only to the holding company and not to operating subsidiaries, was filed to obtain a drastic cut of final allowances in the parent company's reorganization proceedings.

The new RKO company had a total of $2,092,645 in cash at its inception, the affidavit states. Estimated receipts will be derived mainly from Keith-Albee-Orpheum Corp., RKO Orpheum Corp., Pathe News and the Palace Theatre & Realty Co., it said.

Reorganization Expenses

According to the affidavit, no net amounts of cash are anticipated in 1940 from RKO Radio Pictures, Inc., the producing subsidiary. Current expenses are computed at $150,000 for reorganization expenses aside from fees and $250,000 for salaries, taxes, rentals and other disbursements for the parent company.

The affidavit points out that certain subsidiaries are not allowed by their charters to pay dividends to the holding company and that $769,020 in dividends on preferred stock must be met in 1940 by the holding company. Only K-A-O and Pathe are expected to increase their earnings during the year, the affidavit added.

CIRCUIT CONDUCTS FILM "ROUNDUP"

The Standard Theatres Corporation of Oklahoma City, Okla., has been conducting a "Big Picture Roundup" for the month of June, using direct mail, screen trailers, newspaper and radio campaigns to bolster the box office.

Some 20,000 direct mail pieces were mailed to Oklahoma City residents calling their attention to the feature pictures booked for Standard theatres in the month. Cooperative advertisements appeared in local newspapers and spot announcements have been used over radio stations KTOK and KOCY.

Little Hope Seen For Mexican Aid

by JAMES LOCKHART
in Mexico City

American distributors in Mexico regard as scant the prospects that the proposition made to President Lazaro Cardenas by the production section of the national motion picture workers union for foreign distributors to come to the aid of the domestic industry will have success. The union claims that the industry here is dying for lack of nourishment and they would like the Government to force foreign distributors to pay 25 per cent of their yearly profits to finance the home industry.

The Plan

Foreign distributors would, under the plan, pay in cash to help Mexican producers, purchase made-in-Mexico pictures or directly produce themselves. The distributors would be permitted to keep the rights to the pictures they finance.

The union said foreign distributors were making between $1,333,333 and $1,666,666 a year in Mexico.

Indications are that Mexico will attain a low water mark in production this year, for the lull that began early in the year has become even more so, and now production is almost at a standstill. This is a presidential year, and it is not expected that there will be much change until after the elections, July 7th.

Financing Film on Disputes

The Mexican Government, it is reported, will finance production of a film by which it intends to demonstrate that Mexico always gets the worst of it in international arbitration of disputes. The case of Clipperton Island, in the Pacific, which the King of Italy, as arbiter, awarded to France, is to be featured. It is to be remembered that Mexico has turned down Secretary of State Cordell Hull's demand for arbitration of the oil dispute.

A Mexican distributor has taken delivery of 20 pictures that were made in Czechoslovakia before that country joined the Hitler circuit. The films were shipped to Mexico from France.

Einfeld Presses Americanism Drive

A plea to spread the gospel of Americanism by talking Americanism to all the people whom they contact was made by Charles Einfeld, Publicity Director for Warner Bros., to managers of the Warner Bros. circuit at a zone meeting in the Blackstone Hotel in Chicago Monday.

"Go out and talk to the leaders in your communities," Einfeld said. "Tell them about Americanism, and above all do all in your power to fight with all facilities at your control the insidious propaganda that is being disseminated in this country today. In this way, and in this way only can we do our part to combat the foreign menace in our midst. Remember," he continued, "if we talk about America and the advantages of being an American, we do our share to insure a permanent American way of living for all of us."

From the Wisconsin managers it was learned that steps to eliminate double features were under way in that state. A majority of exhibitors, it was said, has agreed to eliminate dual bills at the conclusion of the summer season.

SENATORS SNIFF FOR ALIENS IN RADIO, RAKE OVER OLD CBS DEAL

Chief of Counsel for Columbia Broadcasting Answers Charges about Paley Transactions with Paramount

A warning to the Federal Communications Commission to take steps to guarantee that alien and "fifth column" groups do not obtain control of any broadcasting company in the United States was issued by members of the Senate Interstate Commerce Committee at a hearing in Washington last week on the nomination, by President Roosevelt, of Thad H. Brown for a second term as one of the commissioners.

Conditions of the sale in 1932 of a half interest in Columbia Broadcasting System owned by Paramount Publix Corporation to certain officers of CBS and to the network were given sharp attention by Senator Charles W. Tobey (Rep., N. H.) who alleged that the CBS finances had been irregularly handled by a half-dozen "insiders." Ralph F. Colin, general counsel for CBS, issued a statement of denial replying to Senator Tobey's charges in behalf of William S. Paley, president of the radio chain, and other officers.

Stock Ownership Unknown

Aliens, under the law, are prohibited from owning more than five percent of the stock of any broadcasting company but the testimony showed that the FCC has not kept watch on stock ownership and does not know who has large blocks of stock.

The FCC, it was reported, did not learn of the CBS-Paramount transaction of 1932 until details were put into the record by its own staff during the radio monopoly hearings last year. Chairman Burton K. Wheeler (Dem., Mon.) asked if any National Broadcasting Company or Radio Corporation of America stock is owned by aliens. Commissioner Brown explained that the Communications Act does not permit alien ownership of more than five per cent of the stock.

"I think that is something the commission should watch very carefully and see that stock doesn't get into the hands of foreign groups," Senator Wheeler declared.

"That is very important," Mr. Brown agreed.

Senator Wheeler said the FCC should ascertain whether holders of broadcasting stock are the actual owners and not a cover for other interests, possibly alien, and severely criticised the commission for its apparent failure to assure itself that the law was being obeyed.

Members of the commission suggested that the Communications Act should be amended to prevent any stock at all falling into the hands of aliens and indicated that such a step might be taken in the near future.

Paramount Deal Traced

Paramount purchased with common stock a half interest in CBS in 1929 and under the terms of the sale it agreed to repurchase its stock at stated periods. In March, 1932 Paramount sold its half interest back to William S. Paley and associates for $5,200,000. Paramount's last payment, $4,036,000, was made the same week the stock was sold back to CBS and its officers.

On the subject of the Paramount deal with CBS and the subsequent ownership of the stock which brought up the alien and "fifth column" question Senator Tobey cited excerpts from the recently published report of the commission's monopoly committee. He asked Mr. Brown why CBS' licenses were renewed after it became known that in 1932, as a result of the purchase of stock owned by Paramount-Publix with funds from the CBS treasury, a half-dozen stockholders profited materially while a dozen minority shareholders were not permitted to participate in the deal.

Senator Tobey named Isaac D. Levy, Leon Levy, Jerome H. Louchheim, Jacob Paley, Samuel Paley and William S. Paley as beneficiaries of the deal, the last-named allegedly making a profit of $1,000,000.

Commissioner Brown explained the FCC had not learned of the transaction until 1939 and further pointed out that the commission felt that nothing could be done about it. He said the FCC was concerned solely with the question of whether a licensee gives proper service and it held that Columbia Broadcasting System was doing so. In this position Mr. Brown was supported by Chairman Wheeler and Senator Matthew M. Neely (Dem., W. Va.), incidentally sponsor of the block-booking and theatre divorcement bills.

Denied by Counsel

The answer to Senator Tobey's charges was made for CBS in New York by Ralph F. Colin, the network's general counsel. He said, "Charges made by Senator Tobey with reference to transactions in 1932 by William S. Paley, president of CBS, and other directors of the company are false. I acted as counsel for Mr. Paley and the other stockholders of CBS in 1932 transactions and I am personally familiar with all of the facts. Senator Tobey's charges result either from the deliberate and malicious intent to injure Mr. Paley and his associates, and CBS, or from ignorance of the facts and rash statements despite such ignorance."

Mr. Colin explained, "In 1932 half of the CBS stock, 63,250 shares, was owned by Paramount Publix Corporation and the other half of the stock was owned by fewer than 30 individuals." Individual CBS stockholders who owned more than 95 percent of the stock which was not owned by Paramount bought 49,094 shares of the stock at $82.21 a share, he continued. CBS at the same time bought for its own treasury the remaining 14,156 shares of CBS stock held by Paramount at the same price per share. Mr. Colin said, "Senator Tobey is in error in stating that the stock at that time had a market value of only $35 per share. At that time the stock was not dealt in on any market and accordingly it had no 'market value.'"

Mr. Colin continued by explaining that 24,328 of the shares purchased by the individuals from Paramount were resold to a syndicate at the same price per share. He concluded:

"Neither Mr. Paley alone nor in association with his directors used a single dollar of company funds for their own personal benefit. Company funds were used to reacquire its own stock for its own treasury and the wisdom of that acquisition has been proven by the fact that the stock acquired even at present depreciated market values, is now worth many times the price paid for it. And the profit made by Mr. Paley and his associates has resulted from their efforts on behalf of the company and the increase by reason thereof in the value of its stock over the value at the time of their original investment."

NBC Statement Questioned

In addition to his charges in the CBS matter at the hearing Senator Tobey questioned Mr. Brown on NBC transactions. Again referring to the FCC monopoly committee report Senator Tobey pointed out that it showed that the National Broadcasting Company had a $1,171,763 loss on bad financial investments not connected with broadcasting. When Mr. Brown could not explain how those losses were incurred, the Senator demanded that details be furnished for the record.

The Senator then took up the question of high-priced transfers of stations and called attention to the fact that NBC paid Col. Frank Knox, appointed by President Roosevelt last week to be Secretary of the Navy, and the *Chicago Daily News*, $625,000 for a half interest in station WMAQ, whose physical properties were valued at $44,726.

Commissioner Brown explained that the excess over the physical property valuation was undoubtedly good-will, circulation and other intangibles, and called attention to the fact that the legal division of the FCC had rendered an opinion that the commission could not withhold approval of a transfer simply because the consideration seemed unreasonable.

Also at the hearing Senator Tobey attacked Mr. Brown for his testimony regarding a fracas a year ago at the "Golden Horseshoe" in New York. Details of what he described as a trivial incident were given by Commissioner T. A. M. Craven who, with Commissioner Brown and Norman S. Case, was at the cabaret, where the group met a party entertained by Donald Flamm of station WMCA. At the close of the hearing Senator Tobey again assailed Mr. Brown, declaring that in his judgment he was not entitled to confirmation for a second term on the FCC.

Following the hearing the Senate held an executive session but failed to reach any decision and postponed the matter until after July 1st. Despite Senator Tobey's objections, it was reported in Washington that the President's reappointment of Mr. Brown would be approved.

ACTORS EQUITY REPORTS ON YEAR

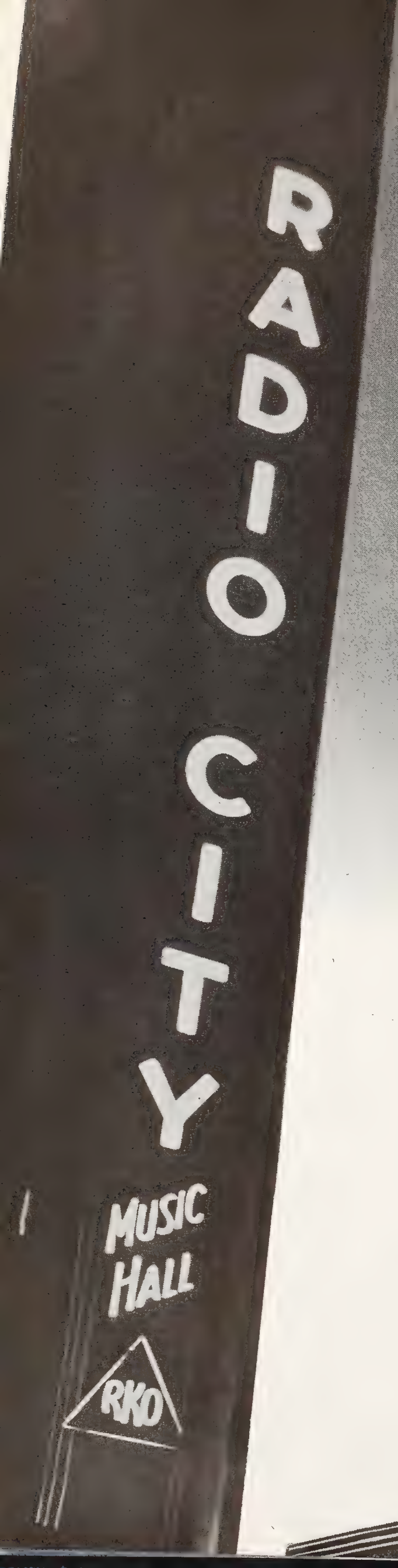
Actors Equity Association in the year ended March 31st had a total membership of 4,202 of which 2,496 were members in good standing, according to the annual report of the Association's recording secretary, published in the June issue of Equity. *The Association acquired 616 new members in the year, reinstated 528 and re-elected 39. The report listed 1,303 honorable withdrawals and six life members, namely: Katharine H. Hepburn, Joseph Holland, Butterfly McQueen, George Probert, Margaret Webster and Gordon Whyte.*

The condensed balance sheet as of March 31st listed total assets of $487,-343.15 and total liabilities of $487,-343.15 of which 356,833.84 was listed as surplus liabilities. Cash in banks, on hand and in transit was $218,837.42 at March 31st.

WORLD THIS WEEK!

FIRST OF THE FIRST RUNS COMING UP ON A BIG ONE ...NOW...WHEN THEATRES ARE CRYING FOR REAL ATTRACTIONS!

RKO RADIO PICTURES



PREMIERE

GENE TOWNE PRESENTS

TOM BROWN'S SCHOOL DAYS

SIR CEDRIC HARDWICKE • FREDDIE BARTHOLOMEW

with

JIMMY LYDON • JOSEPHINE HUTCHINSON • BILLY HALOP

POLLY MORAN • HUGHIE GREEN • ERNEST COSSART

ALEC CRAIG • GALE STORM

PRODUCED BY GENE TOWNE AND GRAHAM BAKER

DIRECTED BY ROBERT STEVENSON

ADAPTATION AND SCREEN PLAY BY WALTER FERRIS & FRANK CAVETT AND GENE TOWNE & GRAHAM BAKER

ADDITIONAL DIALOGUE BY ROBERT STEVENSON

A THE PLAY'S THE THING Production

CITY

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

My Love Came Back

(Warner Brothers)

Comedy of Situation

Olivia de Havilland's first film since "Gone With the Wind," made a Hollywood preview audience forget war and the Republican convention for 85 minutes on Monday night to laugh repeatedly and applaud performances and situations which have in them no hint of world conditions or problems. A film that can do this is a hit by current Hollywood computations.

Walter Reisch's story adapted by three screen playwrights has to to do with a girl violin student studying at an academy on a scholarship which an elderly patron secretly pads, with principally kindly motives, and of the complications which ensue when his business associate, who shares the secret, falls in love with the girl. Later on the patron's son and daughter also learn of it. All three draw their own conclusions and proceed accordingly. The plot is of the kind the continental producers make sordid, but this treatment is not.

Music has part in the picture, classic and swing varieties coming into conflict, but it is not a musical in the accepted use of the term. It is a comedy of situation, produced by Wolfgang Reinhardt and directed by Kurt Bernhardt, and the performances of Miss de Havilland, Eddie Albert, Charles Winninger, William Orr and S. Z. Sakall elicited particular approval from the preview crowd.

Previewed at Warners' Hollywood theatre to the most uniformly pleased and generously applausive audience recently recruited in the production community—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Wolfgang Reinhardt. Director, Kurt Bernhardt. Dialogue director, Hugh Cummings. Assistant director, Arthur Lueker. Cameraman, Charles Rosher. Screen play, Michael Hogan. Original story, Walter Reisch. Art director, Max Parker. Film editor, Rudi Fehr. Soundman, E. A. Brown. Gowns, Orry-Kelly. Makeup, Perc Westmore. Technical advisors, Max Rabinowitch and Arcady Kenchester. Unit manager, Robert Ross. Unit publicist, Cameron Shipp. P. C. A. Certificate No. 6276. Release date, July 13, 1940. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST

Amelia Cornell	Olivia de Havilland
Tony Baldwin	Jeffrey Lynn
Julius Malette	Charles Winninger
Dusty Rhodes	Eddie Albert
Joy O'Keefe	Jane Wyman
Mrs. Malette	Spring Byington
Paul Malette	William Orr
Valeria Malette	Ann Gillis
Geza Peyer	S. Z. Sakall
Dr. Kobbe	Grant Mitchell
Dr. Downey	Charles Trowbridge
Dowager	Mabel Taliaferro
Butler	Sidney Bracy
Agent	William Davidson
Sophie	Nanette Vallon

Cross Country Romance

(RKO)

Trailer Romance

Exploitable as marking the return of Gene Raymond to pictures, likewise as a comedy without burden or significance of any kind to detract from amusement, this Cliff Reid production starts in New York, heads west through Omaha to Salt Lake City, back to Omaha, west again to 'Frisco and off aboard ship China bound. All but the last lap are negotiated by motor-drawn trailer, in and out of which a masquerading heiress and a young man devoted to medical research encounter adventures of one kind and another, run-of-road variety, ending their journey married.

The film, which reminds of "It Happened One Night" without duplicating it, is from a novel by Eleanor Browne prepared for screen by Jerry Cady and Bert Granet. Frank Woodbury directed.

Previewed at the RKO Hill Street theatre, Los Angeles, where a metropolitan audience got quite a number of laughs out of it.—W. R. W.

Produced and distributed by RKO Radio. Producer, Cliff Reid. Executive producer, Lee Marcus. Directed by Frank Woodruff. Screen play by Jerry Cady and Bert Granet. Novel by Eleanor Browne. P.C.A. certificate No. 6248. Release date, July 19, 1940. Running time, when seen in Los Angeles, 66 minutes. General audience classification.

CAST:

Larry	Gene Raymond
Diane	Wendy Barrie
Mrs. North	Hedda Hopper
Orestes	Billy Gilbert
Walter Corbett	George P. Huntley
Conway	Berton Churchill
Pete	Tom Dugan
First Cop	Edgar Dearling
SecondCop	Frank Sully
Capt. Burke	Cliff Clark
Millie	Dorothea Kent

Millionaires in Prison

(RKO Radio)

Comedy

RKO's "Millionaires in Prison" tells of the regeneration of five millionaire convicts, brought about by another convict played by Lee Tracy, who is the advisor of the institution's inmates. Heavy stress is laid on comedy, virtually none on romance. Almost 95 percent of the action takes place within the walls of the prison.

Howard Benedict was the associate producer, under Lee Marcus. Ray McCarey directed from a screenplay by Lynn Root and Frank Fenton, who adapted a Martin Mooney story.

Supporting Tracy are Raymond Walburn, Morgan Conway, Truman Bradley, Virginia Vale, Cliff Edwards, Paul Guilfoyle, Thurston Hall and Chester Clute.

Previewed at the RKO Hillstreet, Los Angeles, to an audience which enjoyed its lightness.—V. K.

Produced and distributed by RKO. Executive producer, Lee Marcus. Produced by Howard Benedict. Directed by Ray McCarey. Screen play by Lynn Root and Frank Fenton. Story by Martin Mooney. Musical score by Roy Webb. Photographed by Harry Wild. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate, Carroll Clark. Edited by Thoron Warth. P.C.A. Certificate No. 6251. Running time, when seen in Los Angeles, 61 minutes. Release date, July 12, 1940. General audience classification.

CAST:

Nick	Lee Tracy
Helen	Linda Hayes
Vander	Raymond Walburn
Brent	Morgan Conway
Collins	Truman Bradley
May	Virginia Vale
Happy	Cliff Edwards
Ox	Paul Guilfoyle
Kellogg	Thurston Hall
Keats	Chester Clute
Professor	Shemp Howard
S.O.S.	Horance MacMahon
Hammond	Thomas E. Jackson
Brody	Elliott Sullivan
Dr. Lindsey	Selmer Jackson
Windsor	Jack Arnold

Untamed

(Paramount)

North Woods Melodrama

Showmen who hold with the theory that a public surrounded by heat, humidity and the discomforts associated with same are of a mind to flock to the theatre which offers them escape into the opposite variety of climate have here (release date is July 26th) a film as full of snow and ice and gale, dog sledges and snowshoes, as any provided in years—and in Technicolor.

Equipped with such names as Ray Milland, Patricia Morrison and Akim Tamiroff for billing purposes, the production is by Paul Jones with George Archainbaud directing. Sinclair Lewis' name is a billing factor available also, the work deriving from his novel, "Mantrap," by way of the screen play by Frederick Hazlitt Brennan and Frank Butler.

Author Lewis' novel was a treatment of the so-known eternal triangle, heroine of which was of a temperament and disposition suggesting the title. The present version has had the corners of the triangle adjusted for general attendance purposes and the girl is now the young wife of a North Woods guide as heroic and noble as the young city doctor with whom she falls in love and vice versa.

Nobility characterizes the principals throughout, death of the guide solving the romantic equation suitably following heroic bringing of needed medicines to a stricken community.

Previewed at the Paramount theatre, Los Angeles, to an audience which seemed unimpressed. W. R. W.

Produced and distributed by Paramount. Producer, Paul Jones. Director, George Archainbaud. Screen play by Frederick Hazlitt Brennan and Frank Butler. Novel by Sinclair Lewis. Photographed by Leo Tover. Edited by Victor Young. P.C.A. certificate No. 6394. Release date, July 26, 1940. Running time, when seen in Los Angeles, 83 minutes. Adult audience classification.

CAST

Dr. William Crawford	Ray Milland
Alverna Easter	Patricia Morison
Joe Easter	Akim Tamiroff
Les Woodbury	William Frawley
Mrs. Maggie Moriarty	Jane Darwell
Mrs. Smith	Esther Dale
Mr. Angus McGavity	J. M. Kerrigan
Mrs. Sarah McGavity	Eily Malyon
Miss Olcott	Fay Helm
"Smokey" Moseby	Clem Bevans
Mrs. Dillon	Sibyl Harris
Bert Dillon	Roscoe Ates
Dr. Billar	J. Farrell MacDonald
Miss Rhine	Gertrude W. Hoffmann
Dr. Hughes	Charles Waldron
Mickey Moriarty	Darryl Hickman
Milly Doe	Charlene Wyatt
Skookum	Bahe Denetdeel
Judy	Donna Jean Lester

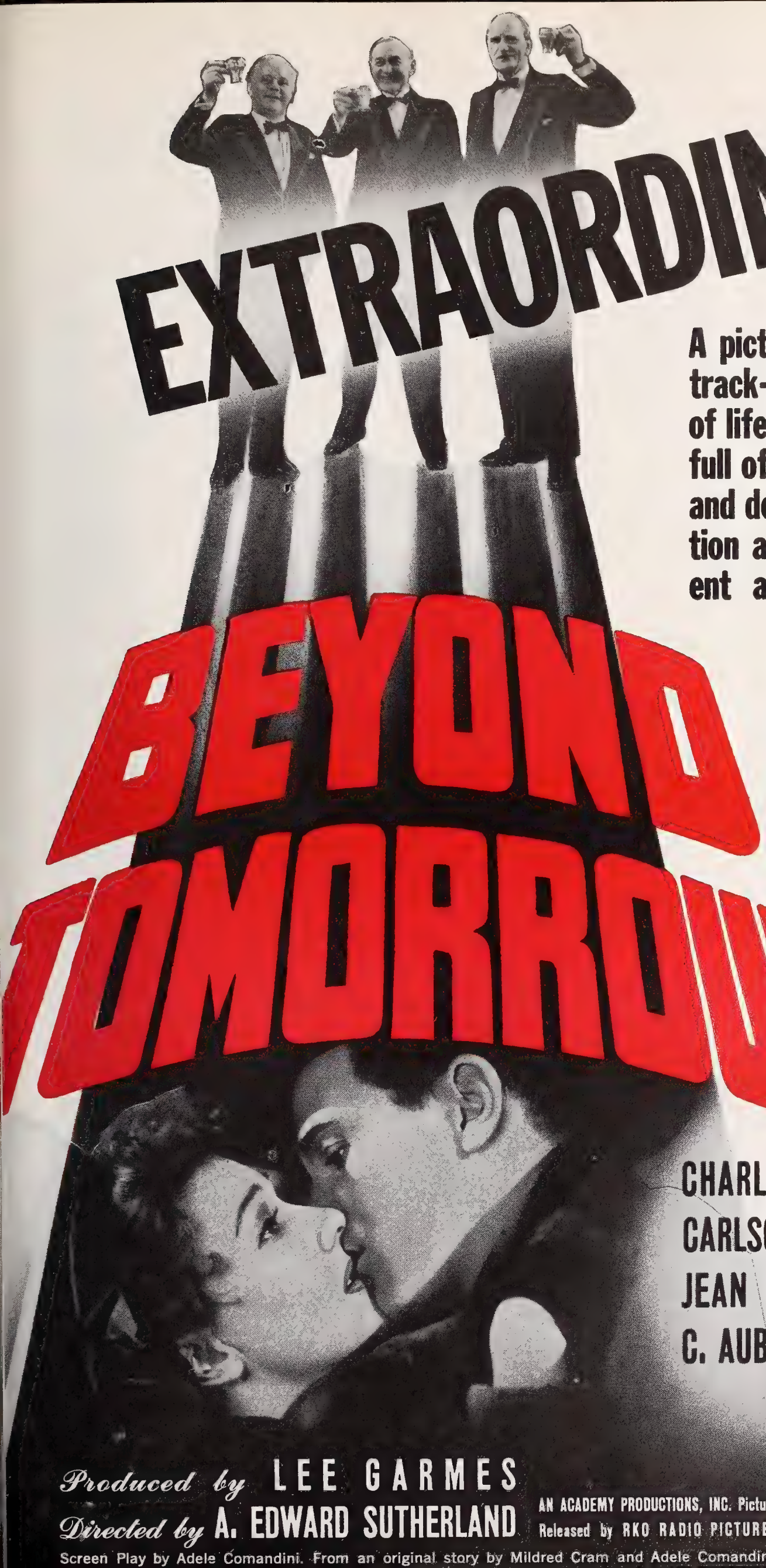
Street of Memories

(20th Century-Fox)

Comedy Drama

Predicated on a case of amnesia, this comedy drama portraying life as lived by the poor but honest in metropolitan slum districts treats of the question whether "A man who is willing to work always makes his way." It proves both answers to it without contradicting either, contriving to present a demonstration of

(Continued on page 32)



EXTRAORDINARY!

A picture so far off the beaten track—so beautiful in its theme of life "beyond tomorrow"... so full of rich human hope and love and desire, that it merits attention as the outstandingly different attraction of the season!

BEYOND TOMORROW

Featuring

CHARLES WINNINGER • RICHARD CARLSON • MARIA OUSPENSKAYA
JEAN PARKER • HELEN VINSON
C. AUBREY SMITH • HARRY CAREY

Produced by **LEE GARMES**

Directed by **A. EDWARD SUTHERLAND**

AN ACADEMY PRODUCTIONS, INC. Picture
Released by RKO RADIO PICTURES

Screen Play by Adele Comandini. From an original story by Mildred Cram and Adele Comandini.

RKO RADIO PICTURES

SHOWMEN'S REVIEWS OF FEATURES

(*Continued from page* 30)

Americanism in application without mounting a soap box or belaboring its points.

Produced by Lucien Hubbard with more view toward effectiveness than expenditure, the Robert Lees-Frederic L. Rinaldo screen play brings on an unemployed young man whose memory stops four months back and whose efforts to find work net him mixed results and romance. When he has begun to establish himself a blow on the head restores his memory and he does not recognize as the rich young man he is the poor he understood and loved during the interlude. The plot permits him to link up his memories for a happy ending.

Direction is by Shephard Traube, Lynne Roberts, John McGuire and Guy Kibbee handling the principal roles.

Previewed at the Fox Wilshire Theatre, Beverly Hills, where it was warmly received. —W. R. W.

Produced and distributed by Twentieth Century-Fox. Director, Shepard Traube. Associate producer, Lucien Hubbard. Original screen play, Robert Lees and Frederic I. Rinaldo. Cameraman, Charles Clarke. Art directors, Richard Day and George Dudley. Set decorator, Thomas Little. Film editor, Nick De Maggio. Costumes, Herschel. Soundmen, Eugene Grossman and Harry M. Leonard. Musical director, Emil Newman. P. C. A. Certificate No. 6254. Release date, August 9, 1940. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Catherine Foster ..... Lynne Roberts
Harry Brent ..... Guy Kibbee
Joe Mason ..... John McGuire
Mike Sullivan ..... Ed Gargan
Mr. Foster ..... Hobart Cavanaugh
Mr. Grower ..... Jerome Cowan
Mr. Havens ..... Charles Waldron
Student barber ..... Sterling Holloway
Tommy ..... Scotty Beckett
Mary Ann ..... Adele Horner
Dr. Thornton ..... Pierre Watkin

Convoy

(Ealing Studios - A.B.F.D.)

Naval Melodrama

Naval melodrama is, in general, sure fire entertainment fodder for the picturehouse patron. This British specimen, which has as generous a measure of action and thrills as the fruitiest, has the added factor that it is set against a background of the present war. Its conviction is assisted by the collaboration of the British Admiralty.

The work of the British Navy in convoying the merchantmen of the seven seas is dramatized with a personal yarn to give it flavor. Submarine attacks, aircraft defense, and a particularly well staged fight between a German warship and a British cruiser, are included. There is a plethora of shot and shell and an absence of flagwaggery and bombast.

Clive Brook who is called upon to be little more than Clive Brook in a Captain's cap is the main character in the personal yarn which is about a naval captain and a junior officer who, having previously walked off with his wife, is then drafted to his ship. With a most unorthodox and mutinous chivalry the lieutenant dispatches a destroyer and a seaplane to save her from death by torpedo but eventually expiates all his social and service errors by losing his life under circumstances of extreme heroism during a battle.

The film was very warmly received in London by a hot afternoon trade show audience who gave it enthusiastic applause at the close. There was recognition of the fact that if it exploited the war it did so in the interests of entertainment without stressing any particular horror.—AUBREY FLANAGAN.

An Associated British Film Distributors picture. Produced by Michael Balcon. Directed by Pen Tennyson. Associate Producer, Sergei Nolbandov. Screen play by Patrick Kirwan and Penn Tennyson. Interiors, Gunther Krampf. Camera, Wilkie Cooper and Gordon Dines. Editor, Ray Pitt. Production manager, Phil Brandon. Music, Ernest Irving. Art direction, Wilfrid Shingleton. Exteriors, Roy Kellino. Naval Adviser, Lt. Com. Reid, R.N. Running time, when seen in London, 90 minutes. Adult audience classification.

CAST:

Captain Armitage ..... Clive Brook
Lieutenant Cranford ..... John Clements
Captain Eckersley ..... Edward Chapman
Lucy Armitage ..... Judy Campbell
Mabel ..... Penelope Dudley-Ward
Mr. Matthews ..... Edward Rigby
"Shorty" Howard ..... Charles Williams
Commander Blount ..... Alan Jeayes
"Dot" ..... Michael Wilding
Lt. Commander Martin ..... Harold Warrender
Captain Sandeman ..... David Hutcheson
Bates ..... George Carney
Knowles ..... Al Millen
Walker ..... Charles Farrell
Gates ..... John Laurie

Wagons Westward

(Republic)

Western Melodrama

Using the Cain and Abel theme Lew Landers has taken the original story by Joseph Moncure March and Harrison Jacobs and has produced another hard fighting, swift riding western melodrama.

Of prime importance is the exploitation value of the cast headed by Chester Morris who plays the dual role of twin brothers, one a law-enforcing government agent, the other a murdering stage coach robber. Anita Louise is the dance hall girl in love with the law-breaking brother and Ona Munson plays the role of her sister. In supporting roles are Buck Jones as the politically influenced and racketeering sheriff, George "Gabby" Hayes as the constant companion of the government agent, and "Big Boy" Guinn Williams as an outlaw.

"Tom Cook," an outlaw leader, is captured by a government agent. In an effort to round up the rest of the gang "Tom's" twin brother is sent to pose as the outlaw. Their resemblance is so great that he is able to return and take over the leadership of the gang and not until the climax of the picture does the gang realize they have been tricked.

Reviewed in the Republic projection room in New York.—GEORGE SPIRES.

Produced and distributed by Republic. Armand Schaefer, associate producer. Directed by Lew Landers. Original screen play by Joseph Moncure March and Harrison Jacobs. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Adele Palmer. Running time, 69 minutes. Release date, June 19, 1940. P.C.A. No. 6291. General audience classification.

CAST

David Cook } Tom Cook } ..... Chester Morris
Phyllis ..... Anita Louise
Sheriff McDaniels ..... Buck Jones
Julie ..... Ona Munson
Hardtack ..... George "Gabby" Hayes
Hardman ..... "Big Boy" Guinn Williams
Marsden ..... Douglas Fowley
Blackie ..... John Gallaudet
Angela Cook ..... Virginia Brissac
Alan Cook ..... Trevor Bardette
Major Marlowe ..... Selmer Jackson
Pima ..... Charles Stevens
David as a boy ..... Wayne Hull
Tom as a boy ..... Warren Hull

Stagecoach War

(Sherman-Paramount)

Western

Up to par with the best of Harry Sherman's Hopalong Cassidy productions for Paramount release, "Stagecoach War" is a historical western, laid, unlike many previous offerings, in the era before the railroads cut through the West. The film has more action, a more substantial story and more music, aptly interpolated, than many of the previous Cassidys.

With William Boyd, MOTION PICTURE HERALD-FAME exhibitors' poll money making western star number two, again playing the lead, and being supported again by Russell Hayden and Britt Wood, the picture's cast includes Julie Carter, Harvey Stephens, J. Farrell MacDonald, Rad Robinson, The King's Men and others. Lesley Solander directed from a screenplay by Norman Houston and Harry F. Olmsted, based on the familiar Clarence E. Mulford characters. Joseph W. Engel was associate producer.

Previewed at a Hollywood studio projection room.—V. K.

Produced and distributed by Paramount Pictures. A Harry Sherman production. Producer, Harry Sherman. Director, Lesley Selander. Screen play, Norman Houston. Based on a story by Clarence E. Mulford. Associate producer, Joseph Engel. Cameraman, Russell Harlan. P. C. A. Certificate No. 6059. Release date, July 12, 1940. Running time, 63 minutes. General audience classification.

CAST

Hopalong Cassidy ..... William Boyd
Lucky ..... Russell Hayden
Speedy ..... Britt Wood
Neal Holt ..... Harvey Stephens
Jeff Chapman ..... J. Farrell MacDonald
Shirley Chapman ..... Julie Carter
Smiley ..... Rad Robinson
Twister Maxwell ..... Frank Lackteen
Quincy Cobalt ..... Edward Waller
Matt Gunther ..... Jack Rockwell
The King's Men

Hot Steel

(Universal)

Romantic Melodrama

Blending romance and action Universal has produced another in the Richard Arlen-Andy Devine series, this time a melodrama of the steel industry with Peggy Moran and Anne Nagel in supporting romantic roles.

Under the directorial guidance of Christy Cabanne the story is told in and around a giant steel mill where the stars have roles of furnace men.

"Frank Stewart" (Richard Arlen) discovers a new steel formula and the plant manager uses strong arm methods to secure the invention for himself. Anne Nagel portrays the part of "Rita Martin," the flirtatious wife of a steel maker who is killed under circumstances which bring about "Stewart's" arrest. Eventually "Stewart" proves his innocence and wins the hand of "Bebe Morrison" (Peggy Moran).

Ben Pivar was associate producer and William Sickner was in charge of photography.

Reviewed at the Rialto theatre in New York where an afternoon audience, comprised mostly of men, watched with interest the developments of the picture.—G. S.

Produced and distributed by Universal. Ben Pivar, associate producer, Christy Cabanne, director. Cameraman, William Sickner. Release date, May 24, 1940. Running time, 61 minutes. P.C.A. No. 6317. General audience classification.

CAST

Frank Stewart ..... Richard Arlen
Matt Morrison ..... Andy Devine
Bebe Morrison ..... Peggy Moran
Rita Martin ..... Anne Nagel
George Barnes ..... Donald Briggs
"Siggie" ..... Joe Besser
Police Inspector ..... Robert Emmet O'Connor
Joe Farley ..... Wade Boteler
Carlton ..... Edward McWade
Dave Martin ..... Wm. Wayne

Private Affairs

(Universal)

Comedy and Romance

"Private Affairs" is anything but private and the accent is on comedy. Its general outline concerns the "black sheep" of a Boston Back Bay family who returns to Boston in a business way after some 20 years as a board boy in a New York brokerage house. His return brings to the fore the old family conflict in both a business and social sense for his daughter is also about to become a "black sheep" by marry-

ing out of her social strata. The mood is light and the comedy lighter.

The "black sheep" are played by Roland Young and Nancy Kelly. Abetting these two are Hugh Herbert, who plays a Scotch taxi driver and Young's valet in the Herbert manner, but subdued. Cummings is a young lawyer and suitor of Miss Kelly. On the other side of the fence are Montague Love, head of the "Bullerton" family, Herbert Stanley, wealthy but dullish socialite and, of course, Back Bay in general.

"Amos Bullerton," looking every inch a gentleman, but only a board boy on Wall Street is visited by his daughter, who lives with her grandfather in Boston. She is engaged to a socialite, but loves "Jimmy Nolan." Through his daughter, "Amos" meets a stock operator who hires him to run his Boston branch.

With a cab driver who has attached himself to the party "Amos" arrives in Boston but the "Bullerton" name fails to improve the stock business. With the operator becoming impatient "Amos" and "Jane" throw a party and by a ruse old "Noble Bullerton" attends. The stock business booms but "Amos" learns that "Gilkin" plans to flood the market with a certain stock to weaken the price. "Amos" connives with "Angus," "Jane" and "Jimmy" to keep "Gilkin" from reaching New York, which results in a whirlwind comedy climax and a happy ending.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by Universal. Directed by Albert S. Rogell. Screen play by Leonard Spigelgass and Charles Grayson. Photography, Milton Krasner. Editor, Philip Cahn. Art director, Jack Otterson. Gowns by Vera West. Sound, Robert Pritchard. Assistant director, Henry Spitz. P.C.A. Certificate No. 6357. Running time, 74 minutes. Release date, July 5, 1940. General audience classification.

CAST

Jane Bullerton.....Nancy Kelly
Amos Bullerton.....Roland Young
Angus McPherson.....Hugh Herbert
Jimmy Nolan.....Robert Cummings
Noble Bullerton.....Montague Love
Herbert Stanley.....G. P. Huntley, Jr.
Mr. Stanley.....Douglas Wood
Mrs. Stanley.....Mary Forbes
Mr. Gilkin.....Jonathan Hale

The Leopard Men of Africa

(Select Attractions)

"Believe It or Not" Exposé

The macabre title of this screen expedition derives from the discovery of a strange cult of the Dark Continent which makes a fetish of the spotted cat native to that land. The practitioners ape the object of their devotion in their dress and manner, and carrying the comparison to extremes, the black savages cultivate an appetite for human flesh.

A printed foreword to the film explains that, because of the nature and difficulty of much of the filming, an enacted reproduction of the proceedings had to be manufactured instead of photographing the original in its natural setting. Exhibitors, handling the subject, should find a plentiful supply of combustible showmanship cues in retailing this "believe it or not" account. Gory scenes of human torture and encounters with animal killers lift the film above the children's hour classification.

The expedition is headed by Dr. Paul L. Hoefler, whose previous African adventures found film publicity in "Africa Speaks." The perils that befall the Doctor's party as it proceeds in its search for the "leopard men of Africa" would seem to be clippings from a chapter play including encounters with wild beasts and equally uncongenial natives, a plague of locust, a landslide and an earthquake. Familiar sequences of wild animal life and drum beating and dancing natives follow routine lines of newsreel reporting.

Screened at a special showing for the New York trade press.—JOSEPH F. COUGHLIN.

Presented by Zeiman International, Inc. Distributed by Select Attractions, Inc. Prepared for the screen by Allyn Butterfield. Produced by Dr. Paul L. Hoefler. Cameraman, Herman Schopp. Special effects, Howard Anderson. Music, James Dietrich. Recording engineer. Peter Decker. Sound editor, E. H. Schroeder. P.C.A. Certificate No. 5912. Release date, June 20, 1940. Running time, 65 minutes. Adult audience classification.

Land of the Six Guns

(Monogram)

Western

The illegal transportaion of cattle from Mexico to the U. S. serves as the theme for this Jack Randall western. The cattle cross the border through a tunnel that has its outlet on property bought by Randall and he is accused when the process is discovered. Trapping the gang responsible and turning them over to the sheriff becomes Randall's problem.

Supporting Randall are Glen Strange as his pal "Manny," Louise Stanley, George Chesebro, Steve Clark, Frank La Rue and Kenneth Duncan. The film was directed by Raymond K. Johnson from an original screen play by Tom Gibson.

The film has several fist fights with Randall as one of the participants each time and a general gun battle at the climax.

Reviewed at the Central theatre, New York. No reaction was indicated.—P. C. M., Jr.

Produced and distributed by Columbia. Directed by Raymond K. Johnson. Original screen play by Tom Gibson. P.C.A. Certificate No. 6229. Running time, 53 minutes. Release date, May 2, 1940. General audience classification.

CAST

Jack Rowan.....Jack Randall
Carol Howard.....Louise Stanley
Manny.....Glen Strange
Sheriff.....Bud Osborne
Taylor.....George Chesebro
Frank Stone.....Steve Clark
Howard.....Frank La Rue
Max.....Kenneth Duncan

Dr. Christian Meets the Women

(RKO Radio)

Quackery in River's End

Exploitation addressed to the feminine side and promising that this picture exposes fake weight-reduction practices is indicated procedure in behalf of this Stephens-Lang production in the Dr. Christian series, generally pronounced best of the sequence by Hollywood preview witnesses. (If one of these may speak parenthetically for himself, off the record, he'll tell the men among you that the film gives voice to your views on the subject.)

In this number the ladies of River's End go in for reduction, by diet, pill and exercise, under direction of a traveling "professor" who operates, with two assistants, on a racket basis. Illness follows, caused by the treatments, and when "Dr. Christian" attempts to expose the racketeer the ladies decline to listen. Near-death of one of them, plus the physician's discovery that the racketeer has been dispensing a drug legally obtainable only by prescription, brings the village back to normal state.

The screen play is an original by Marion Orth, William Stephens producing and William McGann directing.

Previewed at the Hill Street theatre, Los Angeles, where a week-end metropolitan audience received it warmly.—W. R. W.

Produced by Stephens-Lang Productions. Distributed by RKO-Radio. Producer, William Stephens. Director, William McGann. Screen play by Marion Orth. Photographed by John Alton. Edited by Edward Mann. P.C.A. certificate No. 6353. Release date, July 5, 1940. Running time, when seen in Los Angeles, 65 minutes. General audience classification.

CAST

Dr. Paul Christian.....Jean Hersholt
Judy Price.....Dorothy Lovett
George Browning.....Edgar Kennedy
Prof. Kenneth Parker.....Rod La Rocque
Bill Ferris.....Frank Albertson
Kitty Browning.....Marilyn Merrick
Mrs. Hastings.....Maude Eburne
Carol Compton.....Veda Ann Borg
Martha Browning.....Lelah Taylor
Dr. Webster.....William Gould
Annie, the maid.....Phyllis Kennedy
Alice Mason.....Bertha Priestley
Gladys Mason.....Diedra Vale
Ed, the plumber.....Heinie Conklin

The Last Alarm

(Monogram)

Tracking Down the "Firebug"

Fire eaters, both professional and amateur, should sit up in their theatre chairs with active tension, as the sound of the sirens screams through the sequences of this tidy, exciting thriller. Concerned with fire fighters, each reel of the film answers to the alarm call and through the clever clipping of newsreel shots the spectator slides down the firehouse poll into action and goes zooming through the streets at a whirlwind pace.

J. Farrell MacDonald, veteran character actor, plays the principal part of fireman number one, and not only proves his worth to the department in detecting a dangerous firebug but gives a simple and sympathetic portrayal as well. Polly Ann Young, looking unmistakingly like her more famous sister, and Warren Hull enact a sub-plot of romance. William West has given the proceedings a directional pace that matches the nature of the narrative.

"Jim Hadley" is retired from the fire force because of age regulation but gets back into harness when his best friend, who is also ready for retirement, loses his life in a blaze begun by a lunatic pyromaniac. With the assistance of his daughter and her fiancee, an investigator for a fire insurance company, "Hadley" tracks down the "firebug." The reward for this service is "Jim's" nomination as honorary fire chief and the satisfaction of knowing that he is again needed for useful work.

Previewed in New York at a special showing. —J. F. C.

Produced and distributed by Monogram Pictures. Producer, T. R. Williams. Director, William West. Original screen play, Al Martin. Cameraman, Carl Zint. Film editor, Russell Schoengarth. Assistant director, Glen Cook. P.C.A. Certificate No. 6389. Release date, June 25, 1940. Running time, 61 minutes. General audience classification.

CAST

Jim Hadley.....J. Farrell MacDonald
Joan.....Polly Ann Young
Frank.....Warren Hull
Mrs. Hadley.....Mary Gordon
Wendell.....George Pembroke
Burt Stafford.....Joel Friedkin
Jack.....Bruce MacFarlane
Dick Roberts.....Eddie Hart

SHORT PRODUCT

Mechanix Illustrated, No. 4

(Vitaphone)

Creditable Color Parade

A quartet of scientific sequences is combined into an entertaining and instructive whole for this newest reading of Mechanix Illustrated. The opening item concerns airports and particularly the new New York airdrome, La-Guardia Field. Explained in detail are the various devices to insure safe and sane field landings for the ships. Following this are some glimpses of modern streamlined designing from trains down to refrigerators. Another topic, and the most detailed and interesting one of the collection, is the footage devoted to an inspection of various devices used to test manufacturers' product for the sake of consumer protection. Final item in the Mechanix material is a demonstration of the latest method of utilizing in fire fighting the waterless, frozen air extinguisher.—Running time, 10 minutes.

Stranger Than Fiction, No. 78

(Universal)

Interesting Oddities

The item in this round of oddity novelties number an up-side down shaver, a wood carver who can cut magic from a mere board, an aviator whose ground leisure moments are devoted to the building and running of miniature railroads, an artist with a touch so sure

(Continued on following page)

(Continued from preceding page)

that he can sketch blindfolded, an enterprising family from the middle west with a talent for turning ordinary sea shells into attractive knick-knacks and a hobbyist whose passion is the manufacture of tiny wagons. Although the material is predominantly mechanical in nature, the displays are all of the out of the ordinary interest and should be of particular interest to hobby clubs.—Running time, nine minutes.

Going Places, No. 78
(Universal)
Curacao, Port of Call

The picturesque insular spot, Curacao, is the port of call in this newest travel trek from the Going Places excursions. In addition to the usual sightseeing experiences, the journey to the Dutch possession in the Carribean section of the Western Hemisphere becomes important from the international viewpoint in view of the fate of the island's mother country, Holland, as the commentary ominously points out. Besides the political motif, visit material includes sights and sounds of the island's harbor life, contrasting views of old and new world modes of living and a brief view of governmental and judicial procedure in Curacao. Splendid camera work enhances the importance of the miniature.—Running time, nine minutes.

Swingin' in the Barn
(Universal)
Rustic Musical

Audiences with a liking for a well seasoned display of vaudeville turns, with everything but trained seals, should find this demonstration of talent much to their collective liking. The numbers include a cracker box musical ensemble, a cowboy tenor, a swing quartet of vocalizing sisters, a hill billy soprano, an acrobatic team, a pair of rope twirlers and a background of dancing boys and girls. The acts are all talented in their own fields and when put together on the same bill the collection makes for a diversified and fastly paced program.—Running time, 19 minutes.

Bringing It Home
(Strand Film - Anglo American)
War Documentary

Sponsored by an established British cocoa and chocolate firm this concise and vigorous effort uses the short subjects field to trace a pattern of the work of the British Navy in convoying merchantmen and bringing in the nation's food. It is a stirring and quietly noble little film, with both persuasiveness and spectacular sweep in it. The shipboard passages, taken on a destroyer on duty, have the tang of the sea about them. The sponsorship is quite unnoticeable save in the main lead and Patric Curwen's commentary has a friendly flavor. A sound subject for audiences both sides of the Atlantic.—Running time 20 minutes.—AUBREY FLANAGAN.

Zooland Shoulders Arms
(Clive Films - Ace Distributors)
Animal Novelty Featurette

This is an animal film with a difference. Its director-producer Widgey Newman, ardent zoologist, has translated the London Zoo and its fauna into a wartime fantasy. Animals are, in general, safe entertainment pabulum for every brand of audience and the animals here, a wide range, from the better known elephant and lion to the blinturong and the okapi, are both interesting and appealing. There are some amusing passages from animals which are natural comickers. There is no reason why its appeal should be limited to its country of origin.

Center of the nonsense is a precocious chimpanzee, yclept George, who organizes his fellows in the Zoo on a wartime basis. There are radio appeals from George, the Parrot House cast as the Ministry of Information, high pitched interjections from the maribou stork, a herd of mountain goats as an armored flying column, the penguin as ARP warden, and so forth. It is all good natured, inconsequential and effervescent, completely without subtlety, but refreshing whimsy for all that.

The camera work of John Miller seems to have been most painstaking and W. J. Trytel's musical background is pleasant.

Shown in London to an exclusive audience which included H. G. Wells, Lord Asquith, the president of the CEA, a distinguished gossip columnist and but three or four trade critics, the film was obviously accepted without effort or pawky criticisms, kept the assembly on its toes even after a repast which had included homard a l'Americaine, Caneton d'Aylesbury and strawberry melba.—A. F.

A Clive Picture. Distributed by Ace Distributors, Ltd. Written, produced and directed by Widgey R. Newman. Camera, John Miller. Music, W. J. Trytel. Running time, when seen in London, 38 minutes. General audience classification.

SHORT PRODUCT PLAYING BROADWAY

Week of June 22

CAPITOL
- Swing Social ..... MGM
- What's Your I. Q.? No. 2.. MGM
- *Feature: The Mortal Storm*.. MGM

CRITERION
- You're Next ..... Columbia
- Stranger Than Fiction, No. 74. Universal
- *Feature: Phantom Raiders*... MGM

MUSIC HALL
- March of Time, No. 11 (U. S. Navy—1940)..... RKO Radio
- *Feature: Our Town*..... United Artists

PARAMOUNT
- Popular Science, No. 5..... Paramount
- Cradle of Champions..... Paramount
- A Kick in Time..... Paramount
- *Feature: Safari* ..... Paramount

RIALTO
- Louis-Godoy Fight Film.... Banner
- Goofy and Wilbur..... RKO Radio
- *Feature: Hot Steel*..... Universal

ROXY
- Washington Parade, No. 3 (Inside the F.B.I.)..... Columbia
- Rover's Rescue ..... 20th Cent.-Fox
- *Feature: The Doctor Takes a Wife* ..... Columbia

STRAND
- Spills for Thrills..... Vitaphone
- Crosscountry Detours ..... Vitaphone
- *Feature: Brother Orchid*..... Warner Bros.

Miggins in New York

Benjamin Miggins, manager for Continental Europe, for Twentieth Century-Fox, conferred in New York this week with W. J. Hutchinson, director of foreign distribution for the company. Mr. Miggins arrived in New York on Tuesday from Lisbon, where his European headquarters have been moved from Paris.

Roxy Assails Taxes

The Roxy Theatre, Inc., filed a plea, on Tuesday, in New York Supreme Court, for a review of the assessed valuation of $4,100,000 placed on the theatre for 1940-41 by the New York City Tax Commission. The writ seeks a reduction of $1,075,000. There will be a hearing September 23rd.

Hollywood Broadcast Swells Red Cross Fund

Far more than the $25,000 hoped for had been received by the American Red Cross this week, following the special two hour and 20 minute radio broadcast from Hollywood last Saturday evening, in which stars of the screen, radio and the stage participated. At mid-week it was reported that $100,000 had been received in donations and ticket sales from the southern California area alone, and more was expected from the rest of the country.

The broadcast was carried by most southern California radio stations, by the national networks, and was sent by short-wave to South America and Europe.

Howard Hughes, producer, is reported to have donated $25,000.

Among those on the program were Edward Arnold, Mickey Rooney, Orson Welles, Fanny Brice, Gloria Jean, Lum and Abner, Pat O'Brien, Arthur Lake, Penny Singleton, James Cagney, Mary Martin, Burns and Allen, the Merry Macs, Edward G. Robinson, Joe Penner, Kenny Baker, Shirley Temple, Paul Muni, Gene Autry, Irene Rich, Jackie Cooper, Victor Young, Kay Kyser, Charles Laughton, John Garfield, Don Ameche, and Claire Trevor. Pleas for funds by Thomas Mann, Fannie Hurst, and Rupert Hughes were read.

Weekend Premieres for Paramount's "Untamed"

An Independence Day weekend premiere to be held on three consecutive days in three cities will be held for Paramount's "Untamed," Cliff Lewis, studio director of advertising and publicity, said in Hollywood this week. The spots and dates for the premieres for the picture, which stars Ray Milland, Patricia Morrison and Akim Tamiroff are the Paramount theatre, Portland, Ore., Tuesday, July 2nd; the Paramount, Seattle, Wednesday, and the Fox, Spokane, Thursday.

McConnell with Lesser

Fred J. McConnell has been appointed eastern representative for Sol Lesser with headquarters in New York. The post has been filled heretofore by Louis Hyman, who has spent part of his time here and the remainder on the coast. The appointment of Mr. McConnell will permit Mr. Hyman to make his permanent headquarters on the coast. Mr. McConnell, who recently headed Record Pictures Corporation, formerly was a distribution executive for Universal, Columbia and other companies.

Detroit Stage Show

The Fox theatre in Detroit, after a two-day experiment in single feature exhibition, resulting in some of the lowest grosses in years, has inaugurated an intensive vaudeville program. Such name bands as Glenn Miller, followed by Sammy Kaye, Cab Calloway and George White's Scandals, have been booked into the theatre.

Stiff Succeeds Burke

C. B. Stiff, former manager of the South Dakota district for Minnesota Amusement Company, has replaced Barry Burke, who recently resigned as Twin Cities district manager. Harry French has replaced Mr. Stiff in South Dakota.

THE HOLLYWOOD SCENE

Upsurge

Finishing more than twice the number of pictures this week than it did last, Hollywood's studios had a production upsurge generally. Completed were pictures, compared to the eight of the week before, while work was started on 16, four more than in the preceding stanza.

Shooting were 46, two less than last week, while 20 were being prepared and 75 edited, respectively seven and four less than in the week before.

The week's tabulation:

COMPLETED

COLUMBIA
The Howards of Virginia
Five Little Peppers at School
The March of Crime
The Pinto Kid
MONOGRAM
Haunted House
Boys of the City
PARAMOUNT
Rangers of Fortune
Rhythm on the River
RKO
Men Against the Sky
One Crowded Night
REPUBLIC
Sing, Dance, Plenty Hot
The Ranger and the Lady
The Tulsa Kid
ROACH (UA)
Captain Caution
20TH-FOX (UA)
The Return of Frank James
WARNERS
The Man from Fleet Street
Money and the Woman
SIG NEUFELD
Billy the Kid Outlawed

STARTED

COLUMBIA
Dead Wood Dick
Thundering Frontier
Before I Die
MONOGRAM
Shadows Over Chinatown
Rainbow Over the Range
Around the Town
PARAMOUNT
Cherokee Strip
There's Magic in Music
RKO
Too Many Girls
Wildcat Bus
Triple Justice
REPUBLIC
Oklahoma Skies
King of the Royal Mounted
UNIVERSAL
Argentine Nights
A Little Bit of Heaven
Son of Roaring Dan

One short subject was completed and three started.

Start "Featurettes"

Joining the parade of the "slot-film" makers is the newly organized firm of Telefilm, Inc., which has started to produce three minute "featurettes" for the new market.

The company, incorporated the first of the year with Joseph A. Thomas as president and Harold Spina in charge of the production and music departments, has already produced three reel subjects for the Union and the Gilmore Oil Companies and the Santa Fe Trailways.

Just completed, additionally, is a three reel subject sponsored by the Los Angeles Department of Playgrounds and Recreation, to be shown at all public and high schools throughout Los Angeles.

HOLLYWOOD ON MARITAL STATE

Hollywood, through the medium of its personalities and its various and myriad publicity corps, has expressed its collective opinion on most matters on every available opportunity. Most lately, through the media of its current and forthcoming film titles, it has given the subject of marriage its attentions.

RKO Radio has its "You Can't Fool Your Wife", "My Favorite Wife" and "Married and In Love" on the current schedule, while that studio's "Pop Always Pays" was formerly titled "$1,000 Marriage".

Twentieth Century-Fox contributes to the marital score with "Daytime Wife", "He Married His Wife", "The Bride Wore Crutches" and "The Man I Married". Columbia's "Too Many Husbands" is shortly to be followed by "He Stayed for Breakfast" and Warner Brothers add "The Bridegroom Misbehaves" and "My Love Came Back" in addition to its earlier "Four Wives".

Completing the roundup on marriage, marqueewise, are Universal's "Honeymoon Deferred", "First Love" and "I'm Nobody's Sweetheart Now".

Air Series

Several high ranking film stars and a score of leading comedians, singers, writers and directors, drawn largely from Hollywood, will participate in a new eight-week radio series called "Forecast" over the entire Columbia Broadcasting System network, beginning Monday, July 15th. On the schedule are 12 half-hour shows and two full-hour programs, all based on different ideas.

On each of six Monday nights at 9:00 o'clock there will be a half-hour show from New York and a half hour broadcast from Hollywood at 9:30. There will also be one full-hour show from New York and another from Hollywood.

March on First Program

The first program will feature Fredric March and Florence Eldridge from Hollywood and Raymond Paige, Albert Spalding, Frankie Hyers and symphonic and jazz orchestras.

The series is under the direction of W. B. Lewis, CBS vice-president in charge of broadcasts. He will be assisted by George Faulkner in New York, with Charles Vanda in charge of the Hollywood productions. Those who will participate in the series include:

Actors: Herbert Marshall, Loretta Young, Margaret Sullavan, Charles Laughton, Elsa Lanchester, Gertrude Lawrence, Donald Cook, Burgess Meredith, Frank Craven, Walter Hampden, Martha Scott, Ruth Gordon.

Comedians: Edward Everett Horton, Danny Kaye, Ed Gardner, Eddie Greene, Robert Coote, Jed Prouty, Arthur Q. Bryan, Colonel Lemuel Q. Stoopnagle.

Singers: Paul Robeson, John Boles, Mary Martin, Joan Edwards, Gertrude Neilsen, Woody Guthrie, the Golden Gate Quartet, the Eva Jessys Choir.

Writers: Sinclair Lewis, Booth Tarkington, Norman Corwin, George Faulkner, John Houseman, Helen Deutsch, P. G. Wodehouse, John Whedon, John Tucker Battle, Keith Fowler, Margaret Barclay.

Directors: Alfred Hitchcock, John Houseman, George Zachary, Norman Corwin, Earle McGill, Brewster Morgan, Davidson Taylor.

Conductors: Lynn Murray, David Broekman, Harry Salter, John Kirby, Bernard Herrmann, Mark Warnow, Howard Barlow.

▽

HERBERT LEEDS is to direct "Yesterday's Heroes" for Twentieth Century-Fox.

BERT HANLON and WILL PRICE have been signed as dialogue directors by Warners.

WILLIAM CAMERON MENZIES will act as production designer on "Flotsam" for David Loew-Albert Lewin, Inc.

JEANETTE MACDONALD and NELSON EDDY are to be co-starred in "Bittersweet" at MGM.

SAM WOOD will direct "Kitty Foyle" for RKO.

FLORENCE RICE and RICHARD DIX are to head the cast in "Cherokee Strip" for Paramount.

HOWARD KOCH is adapting "Jupiter Laughs," A. J. Cronin play, for Warners.

MAUREEN O'SULLIVAN has been signed to a new MGM contract.

W. R. BURNETT is working on the screen play of "High Sierra" for Warners.

JOY HODGES has received the feminine lead in Monogram's "All Around the Town."

LYNN OVERMAN has been given a new contract by Paramount.

ONA MUNSON was signed to a long term Republic contract.

GENE FOWLER has joined the MGM writing staff.

JOHN STONE, producer, has resigned from Twentieth Century-Fox and will take a vacation before making new plans.

WILLIAM H. PINE will produce "Gay Be Our Laughter" with Madeleine Carroll and Robert Preston under Cecil B. De Mille.

LARRY DARMOUR will replace the JACK HOLT pictures with a series of "Ellery Queen" films for Columbia.

JIMMY LYDON will have a starring role in the GENE TOWNE-GRAHAM BAKER film "Little Man."

NORMAN CORWIN, CBS radio producer, will assist ERICH POMMER in preparing "Two on an Island" for RKO.

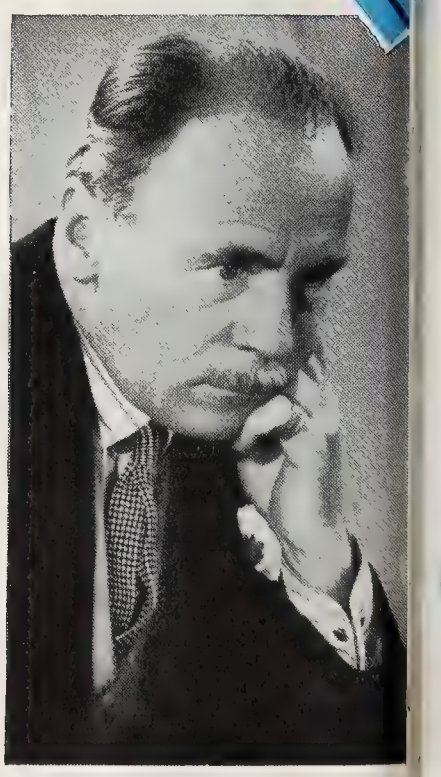
BEAT the HEAT

It's a summer-time breeze from Universal! Romance and laughs ...cool profits for those hot days!

SCREEN IT NOW!
DATE IT from JULY 5th!







with THIS ONE!



NANCY KELLY
ROBERT CUMMINGS
HUGH HERBERT · ROLAND YOUNG
in

PRIVATE AFFAIRS"



with
Montagu Love
G.P. Huntley, Jr.
Dick Purcell
Jonathan Hale
Mary Forbes

Screenplay by CHARLES GRAYSON, LEONARD SPIGELGASS and PETER MILNE
Based on the story "ONE OF THE BOSTON BULLERTONS" by Walton Green Directed by ALBERT S. ROGELL

A NEW UNIVERSAL PICTURE

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

(Notes on this page were mailed from London June 13th. Both the Paramount and RKO home offices in New York said on Wednesday that production plans announced by Mr. Rose and Mr. Sistrom were still in effect as of that moment.)

Carry On

David Rose, managing director of Paramount, declares that as far as British production is concerned, he is adopting Herbert Morrison's slogan: "Go to it!" He is determined to carry on with making films in this country to the fullest extent possible, and he is now completing plans to make British pictures on a big scale.

"We have a valuable industry," says Mr. Rose, "and we want to protect it as much as possible. We certainly cannot protect it by closing down on activity. It is not only a question of money, but of policy. Paramount will go ahead on production here and if we are half way through a film and it is destroyed—well, it seems likely that a lot of other things will be destroyed at the same time, and we shall all be affected alike."

One of the first of these pictures will be "Hatter's Castle." A. J. Cronin's initial novel. This is to be made for Paramount release at the Worton Hall Studios, Hounslow. Production starts immediately.

I. Goldsmith, producer of Cronin's "The Stars Look Down," is to act in a similar capacity.

He has as associate on "Hatter's Castle" Jim Williams, who was responsible for the script of the earlier film.

▽

William Sistrom, executive producer who is to be responsible for RKO Radio's recently announced British line-up, is due in this country from New York.

Mr. Sistrom's programme, includes one or more features starring Danielle Darrieux, one or more Michele Morgan productions, and the making of the remainder of the "Saint" series in Great Britain. The producer delayed his return to this country in order to finalize details on story material and technical matters pertaining to the new features. Each of the new productions will be made on a scale to warrant world distribution.

▽

With the recovery from illness of Clive Brook work has now recommenced vigorously on "Freedom Radio" which Mario Zampi is producing and Anthony Asquith directing at Sound City for Columbia release. Brook's leading lady and co-star is Diana Wynyard.

Meanwhile concern is felt at the possible effect of the intervention of Italy into the war, an the Two Cities Unit. Not only is Zampi Italian, but so are a considerable number of his staff. So far—three days after Italy coming in—none have been interned.

TITLE CHANGES ON WAR THEME FILMS

Because of adverse box office reaction to titles indicating war pictures, Twentieth Century-Fox and Republic have announced title changes. The former has changed "I Married a Nazi" to "The Man I Married," and Republic has changed "The Refugee" to "Three Faces West."

Republic also has decided to turn out light entertainment in view of the war news. The studio has temporarily shelved "Lady from New Orleans," heavy drama, as its next big film, and will make "Hit Parade of 1940."

Formby on Cycle

One of George Formby's earliest successes was in a motor cycling comedy, "No Limit," which was written around the International Tourist Trophy races which used to be held annually in the Isle of Man. Now Britain's Box Office Champion Number One, revives his old love in "Spare a Copper" in which he is a war reserve policeman.

The film calls for much motor cycling and includes not only speedway races but a "wall of death" sequence. Formby who is an ardent motor cyclist will "do his stuff" in earnest in the film. John Paddy Carstairs directs and Michael Balcon is producer for Ealing Studios.

Fyffe as Captain

After an extended spell filming on the Mediterranean seaboard, the Gainsborough unit which has been shooting background material for "Neutral Port," has returned to London. Much suitable material was secured, mainly in and around the harbour and dockside, but the worsening of the war situation made the latter period difficult. Work is now in full swing in the studio where a dockside setup has been built to match the location passages.

Will Fyffe stars as captain of a ship which is torpedoed by the Germans and who in revenge takes over and navigates a German vessel. With him in the film are Hugh McDermott, Dennis Wyndham, Wally Patch, Leslie Banks, Yvonne Arnaud and Phyllis Calvert. Marcel Varnel directs.

Pascal in Devon

Back from the rustic county of Devon, where they have been shooting exteriors, the Pascal unit making Shaw's "Major Barbara," has gone on location in London. A lesser unit has been shooting in Sheffield, Yorks.

In Devon, Pascal used Dartington Hall as an extended location. The Hall which is a modern school run on community lines, and one of the outstanding social and educational enterprises in Britain, has all that might be looked for in filming the social experiment conceived by Shaw. It has a farm, timber mills, workshops, textile factories, lime washed cottages, etc. Many evacuee children from London are stationed there.

Wendy Hiller, Robert Morley, Marie Lohr, David Tree, and others were "shot" there by cameraman Freddie Young.

Stuart Life

Shooting is now concluded on Jack Raymond's film life of Leslie Stuart, "You Will Remember" which he has been making at Worton Hall for Grand National release. The film was shot "back to front" in order to release Robert Morley and Emlyn Williams as soon as practicable. Scenes depicting the childhood of the twain were the last to be shot.

The Stuart film will be followed almost immediately by "The Man Who Lost Himself" in which Leslie Howard will be the star.

Elsewhere, at the Twickenham Studios, another Grand National picture is being made,—"Under Your Hat" in which Cicely Courtneidge and Jack Hulbert are translating their stage success into film terms. Maurice Elvey directs.

RKO Near East Company

The new RKO Near East Company has been granted a corporate charter by Delaware, capitalization being $10,000, par $100. Listed as the company's principal office is the Prentice-Hall, Inc., at Dover, in that state; and listed as the company's incorporators are Robert H. Dann, of Scarsdale, New York; George Mucknic, Long Island; and Gordon E. Youngman, New York.

Armour to Portugal

Reginald Armour, European manager for RKO, plans to establish new headquarters in Lisbon, Portugal. Mr. Armour, who has been in the United States for home office conferences and to attend the RKO annual sales convention, left for Lisbon, last week. His headquarters heretofore have been in Paris.

British Abandon Purchase Tax for Admissions Levy

by AUBREY FLANAGAN
in London

The Cinematograph Exhibitors Association after a lengthy discussion Tuesday, decided against additional taxation in the form of a purchase tax. It is expected the chief form of the tax will be an increased theatre duty. The group abandoned the idea of a percentage of receipts on the ground that it would perpetuate the present rental situation.

A subcommittee has been appointed to continue a study of the most practicable arrangements for an increased admissions scale. The organization is expected to advise the Government of its fear that exhibitors are unable to bear any further financial burdens. No legislative action is likely until after July.

The Customs and Excise representative, Sir Wilfred Eady hearing the industry argument against the tax, an argument propounded on economic as well as ethical grounds, asked the delegation if they would suggest an alternative. This was politely but forcefully declined presumably on the grounds that an alternative would be tantamount to an admission of justification. But it was made equally clear that any scheme involving the exemption of set admission increases from the theatre tax would be impossible.

Economic Complications

So, too, did the industry delegation emphasize the economic complications of the theatre tax which helped kill Simon's excise tax. It explained how the sixpenny seat, at present tax free, would have to be raised in order to pay the distributor the extra charged by him to pay the purchase tax. Because the tax on seats above sixpence starts at three halfpence, the exhibitor would be compelled to put up the price to eightpence in order to recoup a halfpenny to help pay the tax. And so on up the admission scale. In any case an increase would kill trade for the public would not pay the increase. Already cinemas on the south and east Coast of England have dropped over seventy-five percent of their revenue. And they will not be the only ones affected. It is true that in some districts picture houses are flourishing, but conditions vary and no generalization can be justified—certainly no generalization of tax imposition.

Inevitable Increases

Admission increases however are probably inevitable in the near future. It is clear they will be subject to the entertainments tax and to any other taxes imposed by the Treasury. Kenneth Nyman—out of the fight since March, on account of serious illness—has offered a formula which he considers would so reorganize the industry as to make survival possible. He suggests a shilling minimum admission for all first run houses, that bars which operate on distant halls on a first run basis should be relaxed, and that in return for this first run house relaxation of distance bars, subsequent run halls should have the time bars extended to three months or more.

Nyman believes the public will pay more to see what they cannot see elsewhere for months, and that the later run houses will be able to avoid flops and thus increase their business. The distributor would benefit accordingly.

LEE SEES NO CANADIAN MOVE

Reports that leaders of England's film production were contemplating transferring the British industry to Canada in the face of the war, are beginning to show little basis of fact. Alexander Korda, one of London's "key" producers, will continue producing in Hollywood, despite stories of his interest in developing a British industry in the Dominion.

Arthur Lee, for years a distributor of British pictures in the U. S., returned to activity this week, in New York, as U. S. representative of Associated Talking Pictures and Grand National Pictures, Ltd., both of London. He said "The majority of England's producers are not contemplating a move to Canada." They will continue producing in London despite such handicaps as may arise, he added.

Dismiss Complaint Against Trailer Firms

William Mancuso's $250,000 damage and monopoly suit against a number of accessory firms was dismissed Tuesday in New York Supreme Court. Justice Peter Schmuck ruled, however, that the plaintiff might amend his complaint and renew the suit.

Defendants were National Screen Accessories, Inc., National Screen Company, Inc., Exhibitors' Poster and Supply Company, Inc., Advertising Accessories, Inc., Charles Casanave, Harry Schlitt, Samuel Braum, and Herman Robbins.

Mr. Mancuso had charged a monopoly of trailer services in New England, and alleged a breach of contract with the American Display Corporation, in which he was to receive 15 per cent of proceeds of that company's sale to Advertising Accessories.

Warner Patriotic Programs

The entire Warner Brothers Theatre circuit will play one of the company's patriotic two-reel color subjects in their July 4th programs, Joseph Bernhard, general manager of the circuit, said this week. The list of subjects, from which the theatres will select their programs, are: "Give Me Liberty," "The Song of a Nation," "Declaration of Independence," "The Man Without a Country," "The Romance of Louisiana," "Sons of Liberty," "Lincoln in the White House," "Under Southern Stars," "Bill of Rights," "The Monroe Doctrine," "Old Hickory" and "Teddy the Roughrider." The playing of the "Star-Spangled Banner" is a part of the daily program in all Warner theatres.

Muth in Madrid

Russell Muth, Movietone News European director, who had headquarters in Paris, is in Madrid lining up the newsreel's coverage in the Spanish zone. William Murray, stationed at The Hague, who was not heard from in 10 weeks has reached Amsterdam.

Downing in New Post

John A. Downing, RKO home office representative, has been appointed office manager of the Boston exchange of which Ross Cropper is manager.

Million-Dollar Industry War Effort in Canada

A wide campaign has been launched by the film industry in Canada to raise a $1,000,000 fund through the sale of 25 cent war savings stamps in lieu of admissions to all theatres throughout Canada for a special performance Monday night, July 15th, at 10 P. M. The drive is sponsored by the Canadian Picture Pioneers.

Entire Industry Cooperating

The special performance was originally scheduled for Sunday, July 14th, but was changed to avoid a controvery with the church, ministers having questioned the advisability of the Sunday show, even for patriotic reasons.

J. J. Fitzgibbons, vice-president of Famous Players Canadian Corporation and O. R. Hanson, president of Empire-Universal Films, Ltd., were in Hollywood this week to obtain active cooperation of producers and stars.

The general campaign is in the hands of W. M. Gladish. Clair Hague, head of the Pioneers, is vice-chairman of the campaign.

Films furnished without cost by the U. S. industry in keeping with the promise made by the Motion Picture Producers and Distributors of America to N. L. Nathanson, president of Famous Players Canadian, last week, will be used for the special performances.

Benefits Held

A benefit show was held June 20th in the Orpheum theatre, Vancouver, B. C., for the aid of Vancouver's Air Supremacy Drive. The goal of the drive is the purchase of 10 training planes for the Royal Canadian Air Force. Total receipts from the show were turned over to the fund. Theatre, electricity, stage performers, orchestra, usherettes, doormen, stage and engineering crews all contributed their services.

The gross receipts at the Empire, St. John, N. B., for one full day, June 20th, were contributed to the Imperial Order, Daughters of the Empire Bomber Fund. Included were receipts for tickets bought June 20th but not delivered until later. The fund is being raised to buy and equip a giant bombing plane for use in defending England, Wales and Scotland.

Members of the Toronto Operators Union have offered their services to the Canadian Government in any technical capacity for which they are fitted in the war effort without remuneration in their spare time.

A committee of the Toronto local of the International Alliance of Theatrical Stage Employees has been organized for the national service.

Realign Circuit Divisions

The Rocky Mountain division of National Theatres, of which Rick Ricketson is manager with headquarters in Denver, has taken over Fox West Coast operations in Butte, Great Falls, Lewistown and Billings in Montana. Under the new setup, the division is now a single unit from Mexico to Canada. Hall Baetz has been appointed Salt Lake City district manager, taking over territories formerly supervised by Fred Glass and Dick Dickson. Mr. Glass has returned to Denver as assistant to Mr. Ricketson while Mr. Dickson has returned to Southern California.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"He Stayed for Breakfast"	Director: Alexander Hall.	Loretta Young, Melvyn Douglas, Eugene Pallette, Una O'Connor, Alan Marshal.	Shooting
"So You Won't Talk"	Director: Edward Sedgwick.	Joe E. Brown, Frances Robinson, Vivienne Osborne, Joe Downing.	Shooting
"Thundering Frontier"	Director: D. Ross Lederman.	Charles Starrett, Iris Meredith, Sons of the Pioneers, Bob Nolan.	Shooting
"Before I Die"	Producer-director: Ben Hecht.	Douglas Fairbanks, Jr., Rita Hayworth, John Qualen.	Shooting
METRO-GOLDWYN-MAYER			
"Escape"	From the novel by Ethel Vance. Director: Mervyn LeRoy.	Norma Shearer, Robert Taylor, Nazimova, Felix Bressart, Conrad Veidt, Bonita Granville, Edgar Barrier, Albert Basserman, Elsa Basserman.	Shooting
"The Bad Man of Wyoming"	Director: Richard Thorpe.	Wallace Beery, Ann Rutherford, Marjorie Main, Lee Bowman, Paul Kelly, Joseph Calleia, Bobs Watson.	Shooting
"Dulcy"	Director: S. Sylvan Simon.	Ann Sothern, Ian Hunter, Reginald Gardiner, Billie Burke, Roland Young, Lynne Carver, Jonathan Hale, Dan Daily, Jr.	Shooting
"Golden Fleecing"	Original, Lynn Root, Frank Vinton, John Santo. Director: Leslie Fenton.	Lew Ayres, Rita Johnson, Virginia Grey, Richard Carle, Spencer Charters, Nat Pendleton, Leon Earle, Marc Lawrence, Lloyd Nolan.	Shooting
MONOGRAM			
"Rainbow Over the Range"	Screen play, Roland Lynch. Director: Al Herman.	Tex Ritter, Warner Richmond, Slim Andrews, Dennis Moore, Dorothy Fay, Jim Pierce, Chuck Morrison.	Shooting
"Around the Town"	Screen play, Joseph West, John Kraft. Director: Howard Bretherton.	Frankie Darro, Joy Hodges, George Houston, Kay Sutton, Guy Usher, Mantan Moreland, Lillian Elliott, Rolfe Sedan.	Shooting
"Shadows Over Chinatown"	Screen play, Michael Jacoby. Director: William Nigh.	Boris Karloff, Grant Withers, Vera Reynolds, Melvyn Lang, Guy Usher, Catharine Craig, William Stelling, Henry Brandon, Wilbur Mack.	Shooting
PARAMOUNT			
"Victory"	From the novel by Joseph Conrad. Director John Cromwell.	Fredric March, Betty Field, Margaret Wycherly, Fritz Feld, Sig Rumann, Rafaelo Ottiano.	Shooting
"The New Yorkers"	Director: Preston Sturges.	Dick Powell, Ellen Drew, Raymond Walburn, William Demarest, Alexander Carr.	Shooting
"There's Magic in Music"	Producer-director: Andrew Stone.	Allan Jones, Margaret Lindsay, Susanna Foster, Lynne Overman, Grace Bradley, Richard Bonelli.	Shooting
"Cherokee Strip"	Director: Lesley Selander.	Richard Dix, Florence Rice, William Henry, Victor Jory.	Shooting
REPUBLIC			
"Should Wives Work?"	Director: Gus Meins.	James, Lucile and Russell Gleason, Lois Ranson, Tommy Ryan, Harry Davenport, Eric Blore.	Shooting
"Oklahoma Spies"	Director: Nate Watt.	Bob Livingston, Raymond Hatton, Duncan Renaldo, Florine McKinney, Al Herman, Lasses White, William Ruhl, Harold Daniels, James Seay.	Shooting
RKO RADIO			
"Laddie"	From the novel by Gene Stratton Porter. Screen play, Bert Granet. Director: Jack Hively.	Tim Holt, Joan Carroll, Virginia Gilmore, Spring Byington, Robert Barratt, Miles Mander, Esther Dale, Joan Brodell.	Shooting
"Stranger on the Third Floor"	Original and screen play, Frank Partos. Director: Boris Ingster.	Peter Lorre, John McGuire, Margaret Tallichet, Charles Waldron, Elisha Cook, Jr., Charles Halton, Ethel Griffies, Oscar O'Shea, Cliff Clark, Alex Craig, Otto Hoffman.	Shooting
"They Knew What They Wanted"	From the Theatre Guild Play, "They Knew What They Wanted" by Sidney Howard. Adaptation, Robert Ardrey. Director: Garson Kanin.	Charles Laughton, Carole Lombard, William Gargan, Frank Fay, Harry Carey, Joe Berdnard, Janet Fox.	Shooting
"Too Many Girls"	From the musical comedy by George Marion, Jr. Producer-director: George Abbott.	Lucille Ball, Richard Carlson, Desi Arnaz, Eddie Bracken, Frances Langford, Hal LeRoy, Ann Miller, Moroni Olsen, Ernest Truex, Eppie Person, Ivy Scott, Harry Shannon.	Shooting
"Wild Cat Bus"	Original story, Owen Francis. Adaptation, Lou Lustyl. Director: Frank Woodruff.	Fay Wray, Charles Lang, Paul Guilfoyle, Warren Ash, Roland Drew.	Shooting
"Triple Justice"	Original story, Arnold Belgard, Jack Roberts. Adaptation, Arthur V. Jones, Morton Grant. Director: Bert Gilroy.	George O'Brien, Virginia Vale, Paul Fix, Harry Woods, Peggy Shannon, Bud McTaggert, Glen Strange.	Shooting
TWENTIETH CENT.-FOX			
"The Great Profile"	Director: Walter Lang.	John Barrymore, John Payne, Mary Beth Hughes, Gregory Ratoff, Anne Baxter, Willie Fung.	Shooting
"For Beauty's Sake"	Original, Clarence Buddington Kelland. Director: Shepard Traube.	Ted North, Marjorie Weaver, Glenn Hunter, Joan Davis, Ned Sparks, Isabel Jewell.	Shooting
UNITED ARTISTS			
"Kit Carson" (Edward Small)	Original screen play, George Bruce. Director: George B. Seitz.	Jon Hall, Lynn Bari, Dana Andrews, Ward Bond, Harold Huber, Renie Riano, Clayton Moore, Raymond Hatton.	Shooting
"The Son of Monte Cristo" (Edward Small)	Screen play, George Bruce. Director: Rowland V. Lee.	Louis Hayward, Joan Bennett, George Sanders, Florence Bates, Clayton Moore.	Shooting
UNIVERSAL			
"Spring Parade"	Screen play, Bruce Manning, Felix Jackson. Original story, Ernest Marishke. Director: Henry Koster.	Deanna Durbin, Robert Cummings, Mischa Auer, Henry Stephenson, Butch and Buddy, Ann Gwynne, Edward Gargan.	Shooting
"When the Daltons Rode"	Screen play, Lester Cole, Stuart Anthony. From the book by Emmett Dalton, Jack Jungmeyer. Director: George Marshall.	Kay Francis, Randolph Scott, Brian Donlevy, Robert Stack, Andy Devine, Broderick Crawford, George Bancroft, Stuart Erwin, Frank Albertson, Mary Gordon, Dorothy Grainger.	Shooting
"Argentine Nights"	Original screen play, Arthur T. Horman, Sid Kuller, Ray Golden. Director: Albert S. Rogell.	Ritz Brothers, Andrews Sisters, Constance Moore, George Reeves, Anne Nagel, Peggy Moran, Julie Duncan, Kathryn Adams.	Shooting
"Son of Roaring Dan"	Original screen play, Clarence Upson Young. Director: Ford Beebe.	Johnny Mack Brown, Fuzzy Knight, Bob Baker, Jeanne Kelly.	Shooting
"A Little Bit of Heaven"	Original story, Grover Jones. Screen play, Grover Jones, Daniel Taradash, Harold Goldman. Director: Andrew Morton.	Gloria Jean, Robert Stack, Nan Grey, Hugh Herbert, Stuart Erwin, C. Aubrey Smith, Eugene Pallette.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"City for Conquest"	From the novel by Aben Kandel. Screen play, John Wexley. Director: Anatole Litvak.	James Cagney, Ann Sheridan, J. Arthur Kennedy, George Tobias, Anthony Quinn, Donald Crisp, Frank Craven, Roscoe Karns.	Shooting
"Tugboat Annie Sails Again"	Original, Norman Reilly Raine. Director: Lewis Seiler.	Marjorie Rambeau, Alan Hale, Ronald Reagan, Jane Wyman.	Shooting
"Ladies Must Live"	Director: Noel Smith.	Wayne Morris, Rosemary Lane, John Ridgely, Lee Patrick, Roscoe Karns, Phyllis Hamilton, Susan Carnahan, George Reeves, Dana Dale.	Shooting
"Flowing Gold"	Director: Al Greene.	Pat O'Brien, John Garfield, Frances Farmer, Dennis Morgan, William Marshall.	Shooting

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

A FEW WEEKS before Hitler's hordes marched into Paris, this department reported that an enterprising exhibitor in Paris, faced, like all others, with empty balconies—as provided by government regulation to prevent balcony casualties from air raids—placed life-sized wax dummies of famous persons of old and contemporary history in the balcony seats to give the appearance of full capacity. The idea must have spread.

Just before the Nazi soldiers bombed and later occupied Paris, word arrived in New York that other French exhibitors were buying wax dummies and using them in their theatres.

The manager of one Paris cinema, perturbed because there was a decided falling off in customers, decided he would have to do something about it.

He tried running double features and even hired a doorman and dressed him in an Admiral's uniform, but although the new employe ballyhooed the film attractions loud and long he didn't pull in many extra customers.

If there was just some way he could fill up his theatre, so this manager thought, everyone would think his show-place was very popular, and human nature being what it is, would want to get in. Even dummies would help out and that gave him an idea.

He scoured the second-hand shops of which Paris has thousands and was lucky enough to find a set of human replicas that had seen better days in a wax-works. He offered a flat price for the lot and carted them back to the theatre. Without tipping off any of his customers he sat the figures about the theatre in strategic positions so anyone standing at the back would think they were regular patrons intently watching the celluloid drama unwind. He hoped the rumor would get out that his theatre was getting more popular.

On the day the dummies went back into public life, so to speak, the manager stood at the back of the theatre to watch the effect.

When the lights went up, one patron was a little surprised to discover that he had been sitting next to Napoleon. The Little Corporal wore the familiar dress uniform and the famous forelock hung down across his forehead.

Another patron was a little miffed because the figure beside him refused to get up and let him by. He peered closer and saw that he had indeed been in distinguished company. The likeness was that of Premier Laval.

Better luck was the lot of the man who discovered he had been sitting beside the distinguished Mistinguette, complete to her beautiful legs.

Even though the first customers were a little shocked, when the cat was out of the bag, it became an amusing game to see whom they'd draw as seat mates. And business was much better. We said business WAS better.

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Speaking of pictures, still pictures, on which the motion picture industry spends considerable, the New York *Daily News* lists its annual bill for stills at $500,000 spending $100,000 a year for Associated Press photos alone. It has more than 50 staff photographers and photographic studio men, uses two News Planes regularly which fly more than 150,000 miles a year looking for pictures.

▽

Radio must have its shudders. Featured on the "Johnny Presents" CBS program the other Friday night was a song, "The Pessimistic Character with the Crabapple Face," sung in a sketch called "Callous Corpse."

Anna Bell Ward, of the Kentucky Wards, is a lady who gets around—but gets.

The striking, blonde Anna Bell, who knows Washington on the inside, and the motion picture industry on both inside and outside, is secretary, treasurer and assistant general manager of the Elliott-Ward theatres in the south, of the Nelson Amusement Company, Somerset Amusement Company, Versailles Amusements (which name, we assume, will be altered when Hitler gets around to it), and Sterling Amusement Company, all in Kentucky, and of the Dearborn Theatre Company and Westland Amusements, which reach out into Indiana and Ohio, respectively.

Miss Anna Bell is an author, too, writing about Guatemala, in a book about to be published, and also is in Hollywood production, with George Weeks, in Phoenix Productions, new. She has quite a long finger in Kentucky politics, is noted as a traveler, and only this week became vice president of the Chicago Industrial Gas and Engineering Company, at Chicago. Anna Bell does get around.

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Janitoring, long a subject of no little importance in motion picture theatre operation, now is the subject of attention at New York's Columbia University Teachers College, where last week 300 janitors took a five-day course on —janitoring.

▽

Motion pictures scored a victory over non-theatre-playing bingo in Milwaukee District Court when Judge Harvey L. Neelen ordered Oakley Hoffman, 40, to take his wife to the movies at least once a week. Mr. Hoffman, brought into Judge Neelen's court on charges of assault and battery, charged his court appearance was the result of his wife's bingo playing activities. In issuing his edict, Judge Neelen added, "and hold hands with her while there."

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State theatre manager Frank Steffy, in Minneapolis, and George Tharpe and E. Seibel, his press agents, and Merle Potter, Minneapolis Times-Tribune critic, put on some exploitation for RKO's "My Favorite Wife," which reached its peak when they offered to give the first 100 men able to fit their feet into their wives' shoes on opening night free guest tickets.

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From a chest-inflated with great pride the management of Radio-Station WOR, in New York, announces to a waiting world that their master-of-ceremonies, Morey Amsterdam, has added to radio's contribution to the great American language, a language to which radio has already contributed such soul-inspiring jargon as Amos 'n' Andy's 'Ah's regusted," Joe Penner's "Wanna buy a duck?" Joe's "You naaastee man!," etc., etc. Yes sir, from Mr. Amsterdam comes the line: *"Hit the Road, Ya Bum!"*

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Already our news room is receiving nice, neat invitations to join such movements as the Universal Military Training Service, sponsored by such outfits as the Military Training Camps Association of U.S.A., under chairmanship of Grenville Clark. They even have a press agent, one Perley Boone, known for his press agenting of New York's World's Fair, last year.

"Andy" Smith, RKO sales chieftain in New York, and Earl Hudson, United Theatres Circuit chieftain in Detroit, were chatting the other day about new product, in Mr. Smith's Rockefeller Center office, when along came Herbert Wilcox, the producer, of London. A quick introduction by Mr. Smith brought the trio to lunch together. Luncheon brought Mr. Wilcox and Mr. Hudson to reminiscing about old mutual friends, with the reminiscing centering for a while around the old First National days. Mr. Hudson asked Mr. Wilcox how Hope Williams might be doing these days, in Mr. Wilcox's native London. "Splendid," replied the Britisher, who then asked about this and that old First National associate of Mr. Hudson's.

"Say, tell me," continued Mr. Wilcox, "what has happened to my old friend, Earl Hudson?"

"Quick," gushed the startled Earl Hudson, "is there something wrong with him?"

▽

There's always something new in competition for regular neighborhood movie houses. A new apartment house, at No. 2601 Parkway Avenue, Philadelphia, will show free movies on the roof for tenants and guests, each Friday evening during the summer. Equipped with a liquor license, drinks are to be sold during the showings.

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Republic Pictures announces that "the Belle Watling" of Atlanta in "Gone with the Wind" for Metro-Goldwyn-Mayer will be "The Lady from New Orleans" for Republic Pictures. Ona Munson is the lady's name.

▽

"Gentlemen," writes a New Yorker, "I would suggest to you to write to Washington, D. C., to remove the taxes from movies and put a tax on razor-blades, which are free from taxes. At present a single blade costs only one cent, where formerly the same razor-blade was sold at ten cents. There are 75,000,000 persons using razor-blades, including women. There is plenty of room for taxes in this line."

▽

The night, the other night, that "Typhoon" opened at the Bonham theatre in Fairbury, Neb., one of Nebraska's rare rains hit the countryside, coupled with a driving wind. It struck the Ted Kempkes house with driving force, driving away $5,000 worth of roof and plaster, doing water damage to the theatre.

Not only was the wind and the rain in Dorothy Lamour's hair on the screen, but in the hair of about 250 startled customers.

▽

Take it for what it's worth—that's what Damon Runyon did, when he heard from Billy Rose that Billy's next spectacle after "Aquacade," will be an aircade, with hundreds, even thousands, of airplanes—every conceivable kind of airplane—and probably many not conceivable—racing and doing gymnastics and formations in the air for an audience of "at least 50,000" on the ground below. Paul Whiteman and his band, and three other big bands, each at an outside corner of the "field" in the air, would broadcast music from dirigibles. The finale would be an enormous American Flag formed by planes all lighted up at night. It would be stupendous, at least.

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***Just to be Different Department*: Fox has a picture entitled "The Man Who Wouldn't Talk,"—Warner has one called "The Man Who Talked Too Much."**

NEWSREEL WAR SCENES GET THEATRE ATTENTION

Theatre Operators Take Steps to Determine Audience Preferences on War News

Many exhibitors are finding it advisable to decide whether they should continue war-horror sequences in newsreel releases. Sectionally opinion is divided about as much as general opinion is divided on the position of the country in connection with World War II.

Loewenstein Urges Full Use

The full horror of war as depicted by newsreels will be shown, for example, to the Oklahoma patrons of Morris Loewenstein, of Oklahoma City. Mr. Loewenstein, who also is president of the Oklahoma Theatre Owners, Inc., said it had been the practice of many theatres to cut the reels, but since the national MPTOA protested recently against cutting U. S. war defense newsreel sequences, this has been changed, at least in his territory. "It is being done," he explained, "in order that we may do our part in keeping the public fully informed."

In Texas, the Hoblitzelle-O'Donnell Interstate Circuit will "censor" newsreels, expunging horror-footage at least for the circuit's Majestic, Palace, Rialto, Melba and Mirro theatres in Dallas. The reason: Patrons, mostly women, want escape from the conflict.

In many places of late exhibitors have found it necessary to keep out of newsreels in their theatres scenes of controversial nature. The Ambassador theatre in St. Louis, for example, withdrew portions of a newsreel showing Hitler and Mussolini, following an unexpected demonstration in the audience. At one show, an American Legionnaire attacked a patron in a seat next to him for not joining in the open demonstration against the dictators.

In the Texas-Interstate action, "horror-scenes" will be made available, however, at the Capitol and the Tower, the remaining two of the circuit's local operations. "We have definitely ascertained that most of our patrons, especially women, want complete escape from the war when they attend a movie," explained Raymond Willie, assistant general manager of Interstate in charge of Dallas houses. "At the same time," he added, "we don't want to fail in our public duty. Disturbing as some of the newsreel sequences are, many still want to see the truth."

Light Subjects Wanted

In Des Moines, a study by the Tri-States Circuit shows that the theatregoing public there is showing a definite reaction against heavy dramatic pictures, executives noting an increased demand for lighter subjects in this emergency. The circuit has under way a poll to determine whether patrons want war scenes in newsreels.

Chicago will have an anti-Nazi theatre, sponsored by Herb Elisberg, formerly supervisor of the local Essaness Circuit. On July 1st, he will take over the Sonotone, rename it the Studio and show anti-Nazi and anti-totalitarian foreign subjects.

In an effort to find out what the majority of theatre patrons prefer in regard to showing of war newsreels and special short subjects on fifth columns and on preparedness, the army, navy and air corps activities, Walter B. Shuttee, general manager of Standard Theatres Corporation of Oklahoma City, is taking a poll of audiences.

Girls have been placed in the lobbies of downtown Standard theatres to query patrons as they leave the houses. On the first day of the poll last week, 1,084 answers were secured, from both men and women. The poll was taken between 1 and 5 p. m. and 7 and 10 p. m., thereby getting both matinee and evening patrons' opinions.

"Personally I want to see war newsreels and short subjects pertaining to military activities, but I wondered whether the majority of theatre patrons felt as I did," Mr. Shuttee said. "If the poll, when completed, shows that the majority do not want to see war films we will try to eliminate them or at least cut out the worst part of newsreels so that our theatre patrons can be entertained without the sobering effect of war newsreel shots to offset their entertainment."

The questions asked of patrons are: 1. Do you want to see war scenes in newsreels? and, 2. Do you want to see special short subjects pertaining to fifth column, preparedness, army, navy and air corps activities?

War Scenes Favored

Totals are kept on men and women separately. The first day men voted 144 for and 32 against the showing of war scenes in news reels, a ratio of more than 4 to 1 for. The women voted 216 for and 164 against the showing of war scenes in newsreels, a ratio of about 3.5 for 2.6 against, revealing that women are less in favor of seeing war newsreels than men. On the second question, pertaining to war subjects in shorts, the men voted 134 for and 33 against, maintaining the same ratio as on the newsreel question for the men. The women voted 269 for and 93 against the showing of war subject shorts, a ratio of almost 3 to 1 in favor of them. The figures must be studied in the light of the fact that the number of answers from women were more than twice as many as those from men. There were 742 answers from women and 342 only from men reflecting the predominance of women over men as theatre patrons in Oklahoma City first-run theatres.

In addition to the lobby poll, 1,000 self-addressed one-cent postcards will be distributed to persons on the street and in downtown business places asking the same questions.

Mr. Shuttee said he was of the opinion that some patrons might feel they were obliged to answer "yes" when queried in person in order to not appear "unpatriotic."

Acquire Washington House

The Carolina theatre, 11th and Carolina Streets, Washington, D. C., has been acquired by Mickey Marticas, who is new to the motion picture industry. Donald Freeman, son of Charles Freeman, owner of the Lido theatre in Washington, is general manager. He formerly operated theatres in New Castle and Meadville, both in Pennsylvania.

Two Buchanan Accounts

Buchanan & Company, advertising agency, has obtained two new accounts, Alexander Korda Films, and Globe Productions. Both release through United Artists. James Roosevelt heads Globe Productions.

Brown's Picture Wins

MGM's "Edison, the Man," directed by Clarence Brown, has receiver the "Blue Ribbon Award" as the best picture of the month from the National Screen Council.

IN NEWSREELS

MOVIETONE NEWS—No. 82, Vol. 22.—Canada rushing assistance to England....Crown Princess Juliana of Holland takes refuge in Canada....Big guns boom at Fort Monroe....Byrd expedition in Antaractic establish base....Scenes of "American Jubilee" at New York Fair....Ski jumping on Rocky Mountains ....Waitresses walk plank in contest....Lew Lehr.

MOVIETONE NEWS—No. 83, Vol. 22.—Republicans open convention at Philadelphia....Liner Washington safe in New York after brush with submarine.... Egyptian troops guard Cairo, British tanks alert in the desert....British air defense brings down German bomber....Pictures of French fleet....Kelly Field Air Corps students graduated....Army sends reinforcements to Alaska....Diving.

NEWS OF THE DAY—No. 280, Vol. 11.—Candidates line up for Republican convention....Canada spurs war effort....Flying cadets at Randolph Field get intensive schooling....Crown Princess Juliana seeks refuge in Canada....The Poughkeepsie Regatta.

NEWS OF THE DAY—No. 281, Vol. 11.—Republican Convention....London evacuates children....Convoy beats off air attack....Reinforcements off to Alaska ....Hull sees U. S. endangered....Liner returns after U-boat escapade.

PARAMOUNT NEWS—No. 85.—French liner leaves New York while newest British liner takes on oil.... Washington wins Poughkeepsie Regatta....Canada seizes Italian ship....Princes Juliana in Canada.... Allied Ambassadors in Washington visit President ....Speed up Canadian convoys....Republicans gather in Philadelphia for convention.

PARAMOUNT NEWS—No. 86.—National Collegiate track meet....Boy Scouts at New York Fair honor Dan Beard....Girl Scout Mariners off on cruise.... 11 boys depart with Bob Bartlett on annual Greenland expedition....U S. liner returns home after encounter with submarine....Republican convention opens in Philadelphia....Candidates filmed.

RKO PATHE NEWS—No. 97, Vol. 11.—Convoy escorts Canadian troops to England....Princess Juliana in Canada....U. S. warships on South American patrol....U. S. studies mechanic training plan.... New newspaper makes appearance in New York.... Scenes of "American Jubilee"....

RKO PATHE NEWS—No. 98, Vol. 11.—Republicans meet to choose Presidential nominee....Mussolini's war speech....British takes steps to check Italian "fifth column" activity....Army trained pilots win wings....Canada welcomes Earl of Athlone, new Governor General....Toscanini on tour of South America....National Collegiate track meet.

UNIVERSAL NEWSREEL—No. 886, Vol. 12.—U. S. Army in "streamlined" review....National Guard gets novel gun training....Officer urges young Americans to join Army....Canadian convoy fights off U-boats....Queen Elizabeth applauds at parade of Women Auxiliary Service....Golden Wedding couples meet....Zoo babies perform for public.... Cowboys round up wild horses...."Auto polo" new sport thrill....The Poughkeepsie Regatta.

UNIVERSAL NEWSREEL—No. 887, Vol. 12.—France signs armistice....Mussolini's war declaration.... British gird for Nazi invasion....Republican convention gets underway....Nazi and Red offices in New York bombed....New Governor General of Canada welcomed....U. S. troops sail for Alaska.... Liner returns here after sub encounter....Boy Scouts honor Dan Beard....Girl sailors off on cruise.

National Decency Legion Classifies Five Films

Of five pictures classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, two were listed as unobjectionable for adults and one was found objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "The Captain Is a Lady," "Wild Horse Range." Class A-2, Unobjectionable for Adults: "Manhattan Heartbreak," "Man Who Talked Too Much." Class B, Objectionable in Part: "All This and Heaven Too."

Willis Quits CBS

Frederic A. Willis, assistant to the president of the Columbia Broadcasting System and cousin to British Prime Minister Winston Churchill, has resigned from the company to accept a position as vice president of the Thompson Automatic Arms Corp., and its subsidiary. Mr. Willis will become connected with the expansion plan of the company.

NEW YORK OPERATORS MERGER OFF; SETTLE ST. LOUIS 'BLITZKRIEG' STRIKE

Empire Negotiations Abandoned but Circuit Increases Are Won; F. & M. Accedes to Demand for Suit Dismissal

Projectionists' unions in New York and St. Louis starred on the labor news stage this week. The New York Local 306, strongest in the country, unsuccessfully resumed attempts to absorb its rival, the Empire State Operators' Union. Local 306 also began negotiations with members of the Independent Theatre Owners Association on summer wage scale reductions, and secured new wage agreements with the Randforce and Skouras circuits. The St. Louis Local 143 won wage increases and the dropping of a suit against it by the Fanchon & Marco circuit, after closing 27 houses last week with a two day strike.

27 Theatres Closed

Three major theatres of the city, the Fox Ambassador, and Missouri, and 24 neighborhood theatres were closed. Hundreds of patrons at the three large theatres secured refunds.

The operators walked out after F. & M. rejected a demand that its $200,000 damage suit filed last December against eight officers and members of the union and a $75,000 suit against the receivers of the union be dismissed. End of the strike came Friday afternoon June 21st when F. & M. acceded to the demands and also signed new contracts with the union, extending to June 21, 1943, for wage increases.

The suits were the outgrowth of picketing of the F. & M. theatres last winter after the union charged that preference had been shown operators allied with the John P. Nick faction in the union.

Stipulations filed by the company in the courts in St. Louis not only provided that the two damage suits be dismissed, but that two injunction suits enjoining the union from picketing the theatres also be dismissed.

The new wage contract calls for a 5 per cent wage increase for the operators, effective September 1st, a two and one-half per cent increase the second year and another similar raise the third year. The latter increases are to be effective only if other St. Louis theatres also grant it.

Shutdown Threatened

Coincident with the operators' strike against the circuit, there came last week an announcement from Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, that the 65 members of the association might have to close their theatres this summer because of poor business, and a wage dispute with the union. He asserted that his own chain of 25 houses in the neighborhoods had given the operators their required two weeks' notice.

The association has asked the union for a horizontal reduction of $10 per week. The union has a contract until September 1st, wages under it varying from $45 to $75 per week, according to house size.

The union has said it would accept a five per cent reduction during the summer, if it could be assured of a new three year contract with the association's members, to take effect after September 1st. The new contract, it was said, would provide for restoration of the summer slash, and would grant three annual wage increases, similar to those in the Fanchon and Marco agreement.

Merger negotiations between the New York Local 306, projectionists' union and the Empire State Motion Picture Operators' Union, its only rival, have been temporarily abandoned. The Local 306 for some time has been trying to absorb its rival. Abraham I. Kindler, president of Empire, said that his union in September might acquire contracts with 40 independent theatres now employing Local 306 members. Changes in the ownership of these house would overcome the obstacle presented by the long-term contracts which Local 306 holds, it was said.

Local 306 officials last week indicated willingness to consider individual requests by members of the Independent Theatre Owners Association, for wage reductions this summer.

Members of the Local last week approved the new wage scale agreements with the Randforce and Skouras circuits, which provide for a six-year settlement of wage scales, under the present ten-year agreement. A 5 per cent increase is retroactive to September 1939; there is a similar increase set for September, 1941; and a third, also 5 per cent, for September, 1943, to run to the same month in 1945. The agreements also give a two-week vacation with pay.

Petrillo Keeps Post

James Petrillo, elected two weeks ago president of the American Federation of Musicians at its Indianapolis convention, will retain his presidency of the Chicago local. By acclamation, at a special meeting last week, the Chicago local asked Mr. Petrillo to continue.

Another Bioff Plea

William Bioff, leader of the IATSE and other American Federation of Labor studio unions, this week again moved for freedom from the Chicago House of Correction, in which he is serving the remainder of a 1922 six-month jail term.

His attorney, Walker Butler, filed an application in Chicago Criminal Court, for a writ of habeas corpus, charging that the complaint failed to list a legal offense.

AFM Gives Aid to Local 77

The Philadelphia musicians' union, Local 77, was granted an additional $2,500 on Tuesday by the American Federation of Musicians to continue its fight against the Warner Brothers theatre circuit, which is expected to preclude the possibilities of an early settlement of the impasse which started last December. Earlier in the year, the Federation gave the Philadelphia union $7,500 for strike benefits.

RCA Communications Strike

Work of the RCA Communications, Inc., was halted on Friday, June 21st, when 700 operators and other technicians employed by it walked from their posts in New York and San Fran-

(*Continued on following page, column* 1)

U. S. Hears Industry Petition to Exempt White Collar Class from Labor Act

Representatives of the motion picture industry will be given an opportunity to present their views as to the proper definition of executive, professional and administrative jobs under the Fair Labor Standards Acts at a hearing called for this week by Philip B. Fleming, administrator.

At hearings in April the organized industry, through the Motion Picture Producers and Distributors of America, proposed definitions which would exempt from the requirement for payment of time and one-half for overtime thousands of "executive workers who, in addition to other qualifications, receive salaries of at least $50 per week," administrative "employees who receive a minimum of $30 a week" and professionals who are "engaged in work predominantly intellectual" and receive $200 a month or more.

Representatives of the wage-hour division were in Hollywood this month making an investigation of job classifications in the studios, preliminary to the hearing, which will be the last of a series at which the definitions, as applied to various industries, are being reviewed.

When the wage-hour division was first set up, representatives of the producers journeyed to Washington to ask for rulings on some 600 classifications which they contended should be exempt. The former administrator, Elmer F. Andrews, refused to make such rulings and suggested that the producers get together with the unions on classifications.

Definitions issued by Mr. Andrews were so restrictive as to lead to complaints that many jobs were put under the act which should be exempted, leading to a heavy burden in the payment of overtime wages. As a result of those complaints, the administrator agreed to re-open the matter and clarify the definitions.

The Screen Publicists and Advertisers Guild unanimously adopted a resolution condemning the House of Representatives for approving the Smith admendments to the National Labor Relations Act and for adopting "its anti-union stand." The Guild demanded that the Senate "reject all such anti-union legislation now pending or in the future, and that it conduct itself with an eye to the interests of labor, and not to labor's employers."

CIO Reentrance Into Hollywood Scene Is Charged

(Continued from preceding page)

cisco. Offices of the RCA in the RCA Building, Radio City, New York, and at 64 Broad Street, same city, were picketed. The strike was called by the American Communications Association, a CIO union, after the company, the union charged, refused to renew a contract which expired on June 13th, and after 125 members had been suspended by the company for attending a one half hour meeting last Thursday. The company pressed executives and other employees familiar with the technique of radio transmission, into service this week.

Pickets of the union, parading in front of the RCA Building this week, carried signs which called "Dave" Sarnoff unfair. Mr. Sarnoff is president of the Radio Corporation of America.

Charges CIO Organizing

J. W. Buzzell, vice-chairman of the Conference of American Federation of Labor Studio Unions, executive secretary of the Los Angeles Central Trades and Labor Council, and representative of labor in the negotiations to settle the office workers' strike against the Central Casting Corporation, this week charged that the CIO was "seeking a back door into the film industry" by organizing the Screen Office Employees Guild in the studios.

Studios continued to use their extras in Hollywood this week, despite the office workers strike. Meanwhile, producers' representatives and those of the American Federation of Labor Office Employees Local 20978, which called the strike last Monday night continued to meet almost daily, with the sole point still at issue reported to be the disposition of casting directors, whom the local wishes to include in the office workers' category.

The Screen Actors' Guild notified its members that it recognized the strike at Central Casting, but that it did not recognize a strike at any studio; hence, that extras could walk through any picket lines which the office workers' union would establish at the studios. The union threatened, last week, to picket studios which called extras' home directly.

At the weekend, a tentative agreement had been reported, the producers agreeing to a union shop, and union wages, but still balking at the inclusion of casting directors. J. W. Buzzell, vice-chairman of the Conference of AFL Studio Unions, and executive secretary of the Los Angeles Central Labor Council, represented the union at the negotiations. However, Mrs. Elma Goodwin, president and business representative of the local, said no agreement signed by Mr. Buzzell would stand, unless ratified by the local's membership.

Film Editors Elect

The Motion Picture Film Editors' Guild, newly organized, has elected its first officers, in New York. These are John Michon, News of the Day, president; Ben Loweree, Twentieth Century Fox Movietone News, vice-president; Joseph Castilone, News of the Day, secretary; and Jack Bradford, March of Time, treasurer. The guild claims 84 members.

NBC Staff Cut

The National Broadcasting Company is reducing its television department. More films and less of the more expensive dramatic shows will be televised and, in connection with the change, engineers are being shifted to other departments while a few of the members of the staff are to be dropped.

BOOK REVIEW

AN INTRODUCTION TO PUBLIC OPINION. By Harwood L. Childs. John Wiley & Sons, Inc., New York. 151 pages. $1.75.

This compact little volume of published lectures by Dr. Childs, who is Associate Professor of Politics at Princeton University, voices discussion material that is as pertinent as any news copy on "Fifth Column" exposes but unfortunately for the general run of readers the Doctor's dissertation lacks the punch of press presentation. Except for two practical chapters on such current discussional topics as the publicity performances of the press agentry divisions of the World's Fair and the propaganda practices of the German government, the greater part of the study is theoretical in nature and handling and smacks of an academic atmosphere.

Although the tone and treatment of the topic of what constitutes public opinion and how it can best be formulated in a democratic environment is cloaked with an aura of professorial dissection, the research, considered in its own field, is a well constructed, reasoned and documented study which should appeal to sociological and philosophical elements of a reading public.

One of the best chapters, if not the most readable in the light of current events, is the study made of the part played by propaganda in the promotion of dictatorial governments, especially the Hitler regime. In considering the more optimistic and beneficial performances of propagandizing, Dr. Childs pays some nice, neat paragraphs of applause for the publicity parade emanating from Flushing Meadows.

The book is supplemented by a good array of notes, selected references and a name and subject index.—Joseph F. Coughlin.

16mm. Service Group Formed

The National Catholic Film Service has begun functioning at 10 Rockefeller Plaza, New York, headed by Dr. Eugene Colligan, former president of Hunter College, New York, and Joseph Durkin, former New York newspaperman.

To Classify Films

The Service will preview all new 16mm. films, beginning Monday; examine all current 16mm. films, publishing the listings, and will offer to various Catholic schools and other institutions specially selected programs in that field. The organization, in effect, will function like the Motion Picture Bureau of the Young Men's Christian Association, in supplying film, and will exercise a scrutiny of 16mm. films as to suitability for the particular audiences, Mr. Durkin pointed out last Monday.

Mr. Durkin is president of the Catholic Writers Guild of America. He has worked on the New York *Times,* and the old New York *Evening World;* served for 15 years with the Hearst New York newspapers; was secretary in the New York County District Attorney's office in the regime of Thomas Crain, and recently has been editor of the New York News End Service. Dr. Colligan, in addition to his educational posts, has written several books on education.

Jurisdiction of Court Affirmed In ASCAP Case

The American Society of Composers, Authors and Publishers won another legal victory in its long campaign to have the anti-ASCAP legislation in the state of Washington declared unconstitutional when Archie E. Blair, special master, last weekend issued his long awaited report finding that the federal statutory court in Tacoma has jurisdiction in the ASCAP case.

Initiated Three Years Ago

The initial action was tried before a three judge statutory court three years ago this month on the issue of the state law's constitutionality. The federal court waited a year before handing down a finding that it did not have jurisdiction in the case because, the court claimed, ASCAP had not shown that the required jurisdictional amount of a minimum of $3,000 was involved in the case.

The Society appealed to the U. S. supreme court on the jurisdictional issue and the high court directed the statutory court in Tacoma to hear testimony on the jurisdictional question. The court assigned Special Master Blair to hear this testimony.

His report found that there was no question that the required $3,000 jurisdictional amount was involved in the case through ASCAP's business done within the state. The Society may now ask the statutory court for a final ruling on the question of constitutionality on the basis of testimony already taken and without further hearings.

A delay in the case may result, however, from the fact that Judge Cushman, a member of the statutory court which heard the case originally, has since retired and his successor has not been appointed yet.

New ASCAP Contract

Radio broadcasting officials in New York were reluctant to discuss the new ASCAP contract this week except to point out that the fight with the Society had not taken any new turn as a result of the issuance of the text of the contract, which was mailed Wednesday, June 19th, to owners and operators of broadcasting stations and agencies. The contract becomes effective January 1, 1941, for a period of five years. The rates are reduced for individual stations but increased for the networks.

Network officials claim that ASCAP music has been eliminated from about 75 per cent of sustaining programs originating in the studios and they are preparing a set of figures to prove it.

BMI Expansion Approved

Approval of the expansion plans of Broadcast Music, Inc., to set up a national music catalogue in competition to ASCAP, was voted Friday, June 21st, at a joint meeting in New York of the executive boards of National Association of Broadcasters, Independent Radio Network Affiliates, BMI and representatives of National Independent Broadcasters. Methods of financing the plans were left to the discretion of the BMI board.

Change Company Name

The Pathescope Company of America, New York, a Delaware Corporation, has changed its name at Dover, Del., to the Mini-Film Lab, Inc. A certificate of change of name has been issued by the Delaware secretary of state.

Boasberg and Lapidus Feted

Two eastern district managers, Charles Boasberg, of RKO, at Buffalo, and Jules Lapidus, Universal, Pittsburgh, were honored this week at banquets by friends and associates in their respective territories.

Dinner in Buffalo

Mr. Boasberg, the new RKO east central district manager with headquarters in Cleveland, was feted Monday in the Terrace Room of the Hotel Statler in Buffalo. Elmer F. Lux, who succeeds Mr. Boasberg as branch manager for the company in Buffalo, was also honored. The banquet was sponsored by the local Variety Club.

Ned E. Depinet, vice-president in charge of RKO distribution, at the banquet, announced the winners of the 1940 Ned Depinet Drive as follows: Buffalo, first; Milwaukee, A. N. Schmitz, manager, second; New Haven, Barney Pitkin, manager, third; New Orleans, P. M. Baker, manager, fourth; Portland, M. E. Cory, manager, fifth.

Among the 250 members of the industry who attended were: A. W. Smith, Jr., RKO sales manager, who was toastmaster; Sid Lehman of United Artists, general chairman; Vincent McFaul of Shea Theatres, Nicholas Basil of Basil Theatres, Charles Hayman of the Lafayette Theatre; Gus Lampe, Syracuse city manager for RKO; Jay Golden, William Cadoret and Charles Freedman of RKO, in Rochester; John Nolan, John Roberts and Harry Spiegel, of Comerford, Scranton, and Tom Walsh, of Comerford, Binghamton.

Also, Meyer and Louis Schine, George Lynch, Lou Goldstein and Lou Lazar, of Gloversville; Bert Stearn, United Artists, Cleveland; Milt Kusell, district manager for Paramount; George Roberts, district manager for Twentieth Century-Fox in Cleveland.

Also, Bob Mochrie, RKO; Ralph Maw, MGM; Bob Wolff, RKO; Herbert McIntyre, RKO; John Wood, March of Time; Moe Silver, Warner theatres zone manager, Albany; Judge Joseph J. Kelly, William Mahoney, attorney. Assemblyman Harold B. Ehrlich and Paul FitzPatrick, Democratic leader.

Pittsburgh Banquet

Mr. Lapidus, newly appointed Universal district manager, was honored at the William Penn Hotel Monday, with 225 local film and theatre men in attendance.

From the Universal home office, F. J. A. McCarthy, eastern sales manager, attended. W. A. Scully, general sales manager, was forced to cancel the trip because of the pressure of business. Speakers at the dinner included Mr. McCarthy, Dave Miller, district manager, Cleveland; Peter Dana, who succeeded Mr. Lapidus in Pittsburgh as branch manager; M. A. Rosenberg, president of the Motion Picture Theatre Owners of Western Pennsylvania; Harry Kalmine, Warner Theatres zone manager; John Harris, chief barker of the Variety Club, and C. J. Latta.

The dinner committee included Mr. Kalmine and Mr. Harris, co-chairmen, Mr. Rosenberg and the managers of all the Pittsburgh exchanges. Mr. Lapidus will have headquarters in New York.

Goldwyn Heads Hollywood Red Cross Film Division

The Red Cross has announced that Samuel Goldwyn is chairman of the Red Cross for the motion picture industry to coordinate Hollywood's efforts toward raising contributions. Dr. A. H. Giannini was named chairman of the Citizens' Emergency campaign committee, embracing all industries, church groups and organizations in Southern California.

Instead of holding their annual outing, members of the Twentieth Century-Fox Club in Boston have donated $50 to the Red Cross Fund. The girls will devote one evening a week doing Red Cross work.

The Paramount Pep Club of home office employees, New York, is voluntarily contributing money to aid the Red Cross.

A Red Cross representative will instruct the girls of the club in bandage making and a committee will be formed to assign duties to various of the members. All work is to be done at lunch time and after business hours.

Exchanges Change Hands

Edward Hudson and Jesse Jones, operating the General Film Attractions exchange in Seattle and the Feature Film Exchange in Portland, Ore., on a state rights basis, have sold their two offices to Ted Parker of Portland.



NEWSREELS, TELEVISION, RADIO AND PRESS COVER REPUBLICAN SESSION

Convention First News Event To Be Covered by Four Services; Television Signals Wired to N. Y. Transmitter

The Republicans' presidential convention of the Grand Old Party, at Convention Hall in Philadelphia this week, brought the first real four-cornered spot-news coverage contest of an important news event in the making to be recorded simultaneously by the press and radio, newsreel and television.

Newswise, the convention assumed double significance, because of its possible relation in November, and in the interim, to the state of the world and Mars.

Tons of Equipment

On the printed pages of the nation's press, the convention had to share headlines with the momentous events transpiring in Europe. Radio carted exactly 110 microphones, for the three national networks—NBC, CBS, MBS—into the huge arena of Republican delegates, observers, candidates and behind-the-scene politicians and manipulators of policy, procedure and platform. Television brought out its latest equipment to cover its first national political, presidential convention, NBC "piping" its telecasts over the telephone company's coaxial cable from Philadelphia to New York. The newsreels were there in scores, to give to the country a far more complete pictorial record of the daily happenings than any of the other pictorial media.

Arrangements to bring the story of the Republican convention to all the people of the country included, in addition to 800 seats for the press, six glass-enclosed cubicles perched over the seats behind the speaker's stand for the radio coverage. Additional "roosts" for the newsreel cameramen and press photographers were scattered about the hall. Television had its own special booth.

Although the various services—newsreels, newspapers, radio and television—were competing with one another for the best coverage of the convention, a certain amount of cooperation was necessary. All the networks, the newsreels and television shared use of public address system microphones set up for each of the delegations.

No Pooling

The five newsreels were at the conclave. In several cases almost the entire available staff was sent to Philadelphia. There was no pooling of material. The companies were represented, on the average by about 17 men each and a total of from 10,000 to 15,000 feet of film were shot each day.

Cameras were set up in front and behind the speaker's stand and roving cameramen covered the whole floor taking informal shots. Special studios were set up for interviews and each company has a special dark room to load and unload magazines on the spot. Telephone connections between the main camera stands and the home offices in New York were established.

The newsreels used about 30 cameras, half sound and half silent, to cover every phase of the Republican meeting.

The Movietone News staff at the convention was headed by Tony Muto, in charge of the Washington bureau. The New York office said practically every available man on the staff was in Philadelphia, with five sound camera crews and three silent camera crews there.

Universal Newsreel likewise said only a skeleton staff had been kept in New York with most of the force from the home office, as well as all the men in Philadelphia and Washington assigned to the convention. Equipment included one sound camera crew, six silent cameras and a variety of hand cameras for "on the spot" work.

Paramount News reported it had "about the same as everyone else" at the convention and pointed out that after all it is "not what equipment you have but what results you get." The special platforms gave all the newsreels an equal opportunity and each of them had equipment at the key points. Paramount News' force in Philadelphia included two sound and two silent crews. William P. Montague, assignment editor, headed the convention delegation.

News of the Day had about five sound crews and two silent crews plus two contact men.

Pathe News was covered by a sound and a silent crew.

No Decision on Extras

Events at the convention would determine whether a special newsreel issue would be made. All the newsreels prepare their issues on Mondays and Wednesdays but with prospects that the convention would run until the end of the week it was thought that special issues would be sent out to the theatres after the candidate was nominated. No special plans were made in advance because the length of the meeting was indefinite. The type of man selected also, it was said, will determine to a degree the kind of special newsreel material that can be released.

The lighting of Convention Hall for newsreels, stills and television was handled by Charles Ross, Inc., motion picture lighting company and eastern representative for Mole-Richardson equipment, according to announcement of Allyn Butterfield, Republican newsreel contact man. Special equipment included 14 5,000 watt lamps; 7,500 feet of cable and about 50 other lighting units requiring individual operators.

In the Philadelphia area Philco and Mutual, working together, presented television programs of the convention. Plans were made by General Electric to pick up NBC's television signals and rebroadcast them in the Schenectady territory, if the Republican meeting ran until the week-end.

The television "service area" for the convention was a large part of the eastern section of the country. NBC's station, W2XBS, in New York has an effective range of about 70 miles which includes southern New York, Connecticut, a part of Massachusetts and New Jersey. Philco's station covers part of New Jersey and part of Pennsylvania. The General Electric station's signals can be received within 25 miles or so of Schenectady.

Sixty television receivers were set up by Philco in South Museum, adjoining Convention Hall. Spectators not able to get into the hall were able to see part of the proceedings by television.

All the NBC television programs for the whole week have been given over to the Philadelphia convention. About 25 hours of programs were relayed directly from the hall. In addition to television activities on the floor of the convention, special interviews were telecast from a special studio and from the lobby and sidewalk. Altogether a total of four cameras were used.

NBC's crew covering the convention included Thomas H. Hutchinson, manager of television programs; Burke Crotty, director of outside telecasts, Roy Meredith; Ray Forrest, announcer and Harold P. See, television field supervisor.

New Lenses Used

The three Iconoscope cameras and the special sensitive Orthicon camera are provided with lens systems treated with magnesium fluoride which gives them a reported gain of about 30 per cent in the transmission of light. The treatment was developed by Dr. C. Holley Cartwright of the Massachusetts Institute of Technology.

Philco and the Mutual Broadcasting System combined facilities for the Philadelphia television coverage. Receivers were installed in the National Republican Headquarters in the Bellevue-Stratford Hotel and the Union League Club. The television operations were supervised by David Grimes, Philco's chief engineer who collaborated with J. R. Poppele, chief engineer for WOR-Mutual. The main Philco-Mutual television controls were located in the WOR-Mutual network control room overlooking the speaker's stand.

The General Electric television station in the Helderberg hills Southeast of Schenectady received the convention television programs direct from New York. The station's signals have been received near Lake Placid in Northern New York.

Radio Record Set

A total of 110 microphones for the three networks have been assembled at Convention Hall, according to Henry Grossman, chief engineer of the Columbia Broadcasting System's special convention staff. About half the microphones were scattered throughout the Hall and the others in the special booths.

The networks made an effort to combine maximum coverage of the convention with a minimum of disturbance to their commercial broadcasts. Special brief news bulletins and flashes from the convention were carried. In the evening an hour was regularly given to the principal speakers. When radio time was not fetching such high prices from commercial sponsors radio stations frequently covered the convention for almost every minute that it was in session.

WOR-Mutual network used a special microphone shaped like a miniature elephant, 15 inches high and 14 inches wide. After the convention it will be presented to the Republican National Chairman for election campaigning.

The convention was the first such event to be carried by FM radio.

PHILADELPHIA GUIDE ISSUED BY WARNERS

An amusement guide, a giveaway booklet, was issued by Warner Brothers theatres in Philadelphia during the sessions of the Republican convention. Listing theatre attractions and other items of interest in the city the booklet was distributed through the hotels and at Convention Hall.

There is a possibility that such a guide, similar to those issued by metropolitan hotels, may become a permanent promotion during the summer to help offset competition. In addition to the season of outdoor concerts by members of the Philadelphia Orchestra at Robin Hood Dell, which started last week, the city inaugurates free outdoor dancing at the center-city Parkway next Thursday.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE ON A BUDGET: Larry Simms, "Daisy," Arthur Lake, Penny Singleton—Just another good comedy from Columbia. This picture fell down thirty per cent compared to the last "Blondie" we played but still did a nice business mid-week. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms, "Daisy," Rita Hayworth—Here is another of the "Blondie" series that is establishing an excellent reputation and showing at the box office. This "Blondie" is the best so far and it deserves the proper presentation on any theatre program. It has everything for mass appeal. Running time, 73 minutes. Played June 9-11.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

HIS GIRL FRIDAY: Cary Grant, Rosalind Russell, Ralph Bellamy—Now here is just what we are looking for during these depressed and gloomy days. This couple keeps you in constant eagerness to catch every word they utter. Dialogue is fast and packs more laughs than any picture I know of. I played this on a holiday and they came for it in groups. This is the kind of stuff people are asking for. Why don't we get more? Running time, 92 minutes. Played May 29-30. —T. Winkel, Piedmont Theatre, Oakland, Calif. General patronage.

ISLAND OF DOOMED MEN: Peter Lorre, Rochelle Hudson—Just fair. I played this one with Monogram's "Tomboy," the latter getting all the praise. Running time, 66 minutes. Played May 31-June 1.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

First National

DR. EHRLICH'S MAGIC BULLET: Edward G. Robinson, Ruth Gordon, Otto Kruger, Donald Crisp—Those who came acclaimed this a marvelous educational achievement. However, from box office angle it didn't respond. Too heavy for children and likewise the masses. Class this picture with "Emile Zola" and "Pasteur." Acting is most commendable and it can truly be recognized as an inspired production. Box office was off 25 per cent. Running time, 103 minutes. Played June 9-12.—T. Winkel, Piedmont Theatre, Oakland, Calif. General patronage.

FOUR WIVES: Lane Sisters, Gale Page, Jeffrey Lynn, Eddie Albert, Claude Rains, Dick Foran, Frank McHugh, May Robson—A good picture but seems to lack the punch of "Four Daughters." Priscilla Lane seems to hold her own wherever you put her. Lynn is also fine in this picture. Running time, 96 minutes. Played May 10-11.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane—Traded a new picture for this and got far the best of the deal. This is a dandy picture. If you missed it, you had better pick it up. Good print. Running time, 85 minutes. Played May 17-18.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Dennis Morgan, Thomas Mitchell—The fact that I am Irish may have influenced me but this is my idea of a swell show. Excellent cast with Priscilla Lane, Thomas Mitchell and Dennis Morgan really going to town and a supporting cast that is tops. Some good Irish music helps a lot. A very entertaining picture that pleased. My patrons want comedy. Running time, 100 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy, Frank Morgan, Lynne Carver—I have run all the Broadway Melodies and never a poor one. Like all the others, this is simply tops in entertainment. Eleanor has always been my favorite star and what a partner Fred Astaire makes for her. George Murphy is very, very good and Lynne Carver gives an excellent performance and, of course, Frank Morgan is there with the comedy. Dance ensembles, music, story are all up to the standard of this fine series. Struck a Saturday night storm of wind, rain, hail and what have you, so lost out on the country patronage but no fault of the picture. Pleased one hundred per cent. Running time, 100 minutes. Played June 7-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Lynne Overman, Charles Coburn, Henry Travers—A most excellent picture, and Tracy continues as one of the outstanding film stars of all time and is the key of the entire picture. The supporting cast are all good and very clever in the several characters they represented. The picture, besides being educational, is very entertaining and will please all seeing it and everybody should, if at all possible, do so. Of course, the picture depends on the richness of incident and detail and the expectancy of results obtained by the events, as one after another invention is attempted and a successful conclusion obtained. Both large and small theatres should show this picture, which will please all of their patrons, big, little, old and young. Running time, 107 minutes. Played June 13-19.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Ann Rutherford, Mary Howard, Alan Marshal, Kent Taylor—Everybody liked this. We enjoyed real good business but doubt if it would have drawn as well were it not for the fact we played Foto-Nite.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Very good show. I can't get very enthusiastic over Hedy Lamarr in spite of her beauty. Not up to Tracy's standard but still a very satisfactory production. Running time, 97 minutes. Played May 31-June 2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Ruth Hussey, Bruce Cabot, John Carroll —I saw this picture screened and it is certainly not a small town picture. I found it overlong and boresome, with too much talking and not enough action. If you are in a small town, be sure to see it before you play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO GIRLS ON BROADWAY: Lana Turner, George Murphy, Joan Blondell—Good picture; good business. Pleased all. Running time, 73 minutes. Played June 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

SON OF THE NAVY: Jean Parker, James Dunn, Martin Spellman—Very good for theatres catering to the family trade. Clean, wholesome entertainment. Running time, 71 minutes. Played May 26.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

TOMBOY: Marcia Mae Jones, Jackie Moran—Good for the family trade. Audience reaction "good." Running time, 70 minutes. Played May 31-June 1.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Ellen Drew, Andy Devine—This picture did par excellence at the box office and played extended time, of which it deserves. It is one of the top box office attractions on the market today. Running time, 82 minutes. Played June 2-6.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

MYSTERIOUS RIDER: Russell Hayden, Douglas Dumbrille, Sidney Toler—This was a very slow moving picture for a western. Not up to the usual Zane Grey pictures. Running time, 65 minutes. Played May 24-25.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SIDEWALKS OF LONDON: Charles Laughton, Vivien Leigh—This picture did more to hurt business than a siege of small pox. 90 per cent walked out on it. The poorest picture I have played in 11 years as an exhibitor. Shame on Paramount. Played June 5-6.—Tom Edwards, Ozark Theatre, Eldon, Mo. Small town and country patronage.

TYPHOON: Dorothy Lamour, Robert Preston, Lynne Overman—Business very good on this picture and it is a natural for small town. Color is beautiful and there is plenty of action. Running time, 71 minutes. Played June 12-13.—E. M. Freiburger, Paramount Thetare, Dewey, Okla. Small town patronage.

Republic

CROOKED ROAD, THE: Edmund Lowe, Irene Hervey, Henry Wilcoxon—Just fair. Can be used as a filler. Running time, 66 minutes. Played June 2.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

GANGS OF CHICAGO: Lloyd Nolan, Lola Lane, Barton MacLane—This is a satisfactory gangster picture which failed to draw. Running time, 66 minutes. Played June 14-15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HEROES OF THE SADDLE: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—New characters not as good as old ones. Business only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JEEPERS CREEPERS: Weaver Brothers and Elviry, Roy Rogers—Good picture for western fans and others alike. Enjoyed by everyone. Give us more of the Weaver Bros. and Elviry. Good business in spite of very rainy weather. Played June 14-15.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

YOUNG BUFFALO BILL: Roy Rogers, George "Gabby" Hayes, Pauline Moore—An excellent Roy Rogers.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

FLYING DEUCES, THE: Laurel and Hardy, Jean Parker—Okay for those who like that type of thing. No box office. Played May 24-25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRAIRIE LAW: George O'Brien, Virginia Vale—A good western with the usual O'Brien thrills. Running time, 59 minutes. Played June 7-8.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

SWISS FAMILY ROBINSON: Freddie Bartholomew, Thomas Mitchell, Edna Best, Terry Kilburn, Tim Holt—Let the town know you are playing this number. Kids are familiar with the story and will persuade the parents to come. It's a fine picture to tie up with the Scouts or church organizations. They approve of it 100 per cent and will do sufficient advertising to bring the masses. I did it with success. Running time, 94 minutes. Played May 24-25.—T. Winkel, Piedmont Theatre, Oakland, Calif. General patronage.

Twentieth Century-Fox

DRUMS ALONG THE MOHAWK: Claudette Colbert, Henry Fonda—This is a beautiful picture and while it seemed to be a little gruesome in parts the crowd seemed to like it very much. Not quite up to some of the top allocated pictures but would be a dandy at one step down the ladder in price. Running time, 100 minutes. Played May 3-4.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

(Reports continued on following page)

(Continued from preceding page)

EVERYBODY'S BABY: Jed Prouty, Shirley Deane, Spring Byington, Russell Gleason—Real good for dual billings. Business good for week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EVERYTHING HAPPENS AT NIGHT: Sonja Henie, Ray Milland, Robert Cummings—This is a honey. Could stand a little more skating but we welcome more as good. Running time, 77 minutes. Played May 31-June 1.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

I WAS AN ADVENTURESS: Zorina, Richard Greene, Peter Lorre, Erich Von Stroheim—Fair picture; small business. No star power and not strong enough for Sunday. Running time, 80 minutes. Played June 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—Fox evidently thought they had something in this one, as they set it up for percentage. But, it is just another gangster picture, a little better than some, but still the same old cycle. When in doubt, make a gangster picture and maybe it will get by. Lamour some better than usual but her finger nails curling about an inch beyond her fingers looked like H---.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PACK UP YOUR TROUBLES: Jane Withers, Ritz Brothers—Jane Withers liked here but people complained there was too much war in the picture. Not a financial success at the Arcade. Played May 31-June 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SWANEE RIVER: Don Ameche, Al Jolson, Andrea Leeds—Who could ask for a finer picture than this one? The color was perfect, the story A-1, and the acting of Ameche, Jolson and Leeds was perfect. The music of the Choir was as always the best. Let's have some more like this one. Played June 14-15.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Despite the fact that many had seen this elsewhere, it proved a drawing card. Fair at box office, considering the other demands here and lack of money. Everyone liked the picture and some stopped to say that it was the second or third time for them. Played June 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

20,000 MEN A YEAR: Randolph Scott, Margaret Lindsay, Preston Foster—A very satisfactory picture not up to the expectations of the patrons after the build up. Too much sameness in the airplane pictures. Same stunts; same results. Running time, 84 minutes. Played April 26-27.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

United Artists

CHUMP AT OXFORD: Laurel and Hardy—A very fine Laurel and Hardy comedy slapstick picture and the audience enjoyed it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field—Don't make the mistake I did and play it on Sunday. It is as heavy as "Grapes" and will do even less business. Recognize it as a man's picture and pass it up if you can. "N. G." at box office and parents will scold you for showing it to the kids. Running time, 106 minutes. Played May 26-28.—T. Winkel, Piedmont Theatre, Oakland, Calif. General patronage.

REBECCA: Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Here is a picture that just keeps pulling them in. The longer you play it the better it goes and it will rank with the first five in production and box office at the end of the year. That is my opinion. Running time, 130 minutes. Played May 26-30.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

ZENOBIA: Oliver Hardy, Harry Langdon, Billie, Burke, Alice Brady, James Ellison, Jean Parker, June Lang—We couldn't get them in to see this one. Just a very mediocre picture. "Zenobia" is the elephant; we were the goats.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

BAD MAN FROM RED BUTTE: Johnny Mack Brown, Bob Baker, Fuzzy Knight—This one is the best to date made by this trio and are gaining considerable popularity with my western fans. Good western. Running time, 58 minutes. Played May 26. —Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

DESTRY RIDES AGAIN: James Stewart, Marlene Dietrich, Charles Winninger, Micha Auer, Brian Donlevy, Una Merkel—A super western that pleased everyone. This failed to draw extra business but all who saw it liked it. The woman fight was worth the admission. Give us more hair pulling. Played June 9-10. —Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

FOR LOVE OR MONEY: June Lang, Robert Kent —Counter-attraction and bad weather made this a box office flop. Good programmer. Played June 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HOT STEEL: Richard Arlen, Andy Devine—An average Arlen-Devine yarn. Will make a good filler. Running time, 61 minutes. Played June 7-8.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

HOUSE OF SEVEN GABLES: Vincent Price, Margaret Lindsay, Nan Grey, George Sanders, Dick Foran—This is a surprisingly good picture of this old favorite. Both the women principals were good and the reaction of the audience was satisfactory. But, the war drums beating in the Capitol and which I think is unnecessary, is not doing business any good. We are willing to pay for preparedness, that is sure, and we know that the cost is going to be high. Also, the country is pro-Allied. But I don't know why they don't let it go at that and not continuously keep the public in an uproar. If Hitler wins, he will have his country so exhausted, both financially and in man power, that I can't conceive this country in any particular danger for some time to come. And the clamor that is coming out of Washington is hurting business in all lines and, if a recession comes, where are they going to get the money?—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IT'S A DATE: Deanna Durbin, Walter Pidgeon, Kay Francis—Well, we just don't get it. Here is a swell picture in all respects that was a total flop for us. We never have done anything with Durbin. Where she gets her national rating and what she does for us does not jibe. A good picture but no draw. Running time, 103 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE ACCIDENT: Hugh Herbert, Baby Sandy, Florence Rice, Richard Carlson, Joy Hodges—Good program picture. Plenty comedy. The baby was cute. Played on Bank Night and lost my cash gift in its thirteenth week. Quite a little accident. Played June 5.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

RIO: Basil Rathbone, Victor McLaglen, Sigrid Gurie, Robert Cummings, Leo Carrillo—Played on Bank Night to fair business. No bad comment. They liked this gruesome prison life all along. Rathbone was swell in his part. Played June 12.—Felix H. Tisdale, Ritz Theatre, Brantley, Ala. Small town patronage.

Warner Brothers

INVISIBLE STRIPES: George Raft, Jane Bryan, Humphrey Bogart, William Holden—A good gang picture. Raft is quite a favorite here and the Bryan girl is good. Bogart is always the best in his line but we do hope to see him come through alive sometime and perhaps even reformed. Running time, 80 minutes. Played June 7-8.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—On account of local interest in one of Nevada's most famous mining camps, the theatre was packed both nights it was shown. Wish we had more pictures with the same box office appeal. Running time, 115 minutes. Played May 25-26.—S. E. Bower, Desert Theatre, Hawthorne, Nev. Mining, CCC, Marine patronage.

Miscellaneous (Cameo)

LIGHTNING STRIKES WEST: Ken Maynard—This one didn't even stir the kids. Keep it away from your customers. Running time, 55 minutes. Played June 2.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

NEW, PRODIGAL CONTRIBUTORS

One new contributor sent reports to the What the Picture Did for Me department this week and another exhibitor whose reports have been missing for some time resumed. The new contributor is:

T. WINKEL, Piedmont Theatre, Oakland, Cal.

The prodigal contributor to the department this week is:

TOM EDWARDS, Ozark Theatre, Eldon, Mo.

Read the reports of these and other contributors in the adjoining columns.

Short Features

Columbia

ANDY CLYDE GETS SPRING CHICKEN: All Star Comedies—A dandy Andy Clyde comedy and house in an uproar. In fact they loved it, young and old.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COMMUNITY SING, NO. 10: I appreciate a hint. If you do, then, book this subject for a holiday or even any night you have a lot of people in the house. They will sing but little for the first few but when the "Star Spangled Banner" comes on they will stand and sing like a high school glee club. Dozens told me they liked it and want more similar. Running time, 10 minutes.—T. Winkel, Piedmont Theatre, Oakland, Calif. General patronage.

ROCKIN' THRU THE ROCKIES: Three Stooges—Just what the doctor ordered for plenty of laughs. Swell. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VIOLENT IS THE WORD FOR CURLY: Three Stooges—Played this the second time as Columbia had no others we had not played. Audience liked it very much. Played in the right place, you cannot beat these Stooge comedies.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

ALL ABOUT HASH: Our Gang—An average Gang picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DOOR WILL OPEN, A: MGM Miniatures—A very high brow short from the psychological standpoint. No good here. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLAG SPEAKS, THE: Special—Picture very entertaining and educational. Shows first flag ever made, taken from a petticoat, cape, pants, etc., and down the march of time till the present time. The young should see this picture and the grownups, also. Running time, 19 minutes,—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

HIDDEN MASTER, THE: Passing Parade, No. 13—Good subject from Passing Parade. Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME ON THE RANGE: MGM Cartoons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KNOW YOUR MONEY: Crime Doesn't Pay Series —Fine educational crime reel. Every theatre should run these crime reels.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LAND OF ALASKA NELLIE: Fitzpatrick Traveltalks—Another grand travel talk by Jame Fitzpatrick. Beautiful color and scenery. Would like to run a travel talk with every show. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

RAINY DAY, A: MGM Cartoons—Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STUFFIE: Pete Smith Specialties—A dog short that was just fair. Alright for the kids. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SUVA, PRIDE OF FIJI: FitzPatrick Traveltalks —Average travel talk in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TIME OUT FOR LESSONS: Our Gang—Never a poor Gang short and this one is exceptionally good. Darla is some glamor girl and the gang all play their parts in their usual excellent form. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

GRANITE HOTEL: Stone Age Cartoons—Fairly good black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPULAR SCIENCE: No. 4—Real good. Play it. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SMALL FRY: Color Classics—Just fair. Cartoon market getting too crowded.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SMALL FRY: Color Classics—A very nice color picture based on the song "Small Fry" and carried out nicely. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

RKO Radio

DONALD'S DOG LAUNDRY: Walt Disney Cartoons—An excellent Disney cartoon. If Disney would continue these instead of cartoon features on which the exhibitor can make no money this business would be better.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

INFORMATION PLEASE: No. 6—Why report on these reels. They are excellent and the best filler on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

HARVEST TIME: Terry-Toons—This is one of the best colored cartoons we have played. A few like this and Terry-Toons will be in the money. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

MONKEYS IS THE CWAZIEST PEOPLE: Lew Lehr—Not bad at all. Quite a change from anything else we have used. Worth the time and money. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

MUCH ADO ABOUT NOTHING: Terry Toons—One of the best colored cartoons yet from Fox. Will stand up in your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ORPHAN DUCK: Terry-Toons—A "pip." Worth a spot on anybody's program. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

OVER THE SEVEN SEAS: Ed Thorgerson (Sports)—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SANCTUARY OF SEALS: Adventures of the Newsreel Cameraman—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WICKY-WACKY ROMANCE, A: Terry-Toons—A fine colored short but a little too short. Color perfect and plenty of action. Running time, seven minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

WOT'S ALL TH' SHOOTIN' FER: Terry-Toons—Good enough cartoon in black and white. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

BEAR'S TALE, THE: Merrie Melodies—One of the finest colored cartoons of the year. Clever and kept audience in an uproar, young and old.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EARLY WORM GETS THE BIRD: Merrie Melodies—A very nice colored short with some laughs in it. Merrie Melodies are sure going strong. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

HARDSHIP OF MILES STANDISH: Merrie Melodies—Another swell cartoon by this company. This series has shown more improvement than any series from any company this season. They are all good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PUBLIC JITTERBUG NO. 1: Betty Hutton, Hal LeRoy—A jazz reel if there ever was one. So, if your people like the jitterbugs, here is one right up your alley. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREWBALL FOOTBALL: Merry Melodies—A very crazy cartoon but seemed to please both old and young. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

SLAP HAPPY PAPPY: Looney Tunes—A swell cartoon featuring caricatures of Cantor and Crosby. Just a knockout. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SNIFFIES AND THE BOOKWORM: Merrie Melodies—This cartoon started dreadfully slow but developed into a pretty good short. Not up to the general run of Merrie Melodies. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

Serial

Columbia

SHADOW, THE: Victor Jory, Veda Ann Borg—Here is one of the best serials I have ever played and the adults as well as the kids really go for it. It is well produced and is entertaining.—M. A. Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

Publicists Guild Endorsed by AMPA

The Associated Motion Picture Advertisers at a closed meeting in New York Thursday, June 20th, voted to endorse the Screen Publicists and Advertising Guild, recently formed New York affiliate of the Hollywood Screen Publicists Guild. The action was taken following a mail ballot sent out to AMPA's 120 members five days previously by Leon Bamberger, AMPA president. The response was 34 ballots; 25 for approving the guild and nine against.

It was also decided to cooperate with National Book Week next November. Joe Gould is now working on plans to determine the form and extent of the participation. Under consideration is an award for the best film to be made from a book in the current year.

Membership meetings have been suspended for the summer. The AMPA board, however, will meet July 18th to transact interim business.

Renews RCA Service

National Theatres Amusement Company, headed by Spyros Skouras, has signed RCA sound service agreements to include the more than 300 theatres of the various Fox divisions, according to W. L. Jones, RCA National Service Manager. The theatres are located throughout the middle and far west and are associated with the Fox Wisconsin Theatres, Fox Intermountain, Evergreen State Amusement Corporation and Fox West Coast Theatres Corporation.

THE FEUD IS ON!

The inimitable Weavers join forces with the incomparable stars of Radio's famous Grand Ole Opry in a side-splitting war on dirty politics in the Ozarks.

WEAVER BROTHERS and ELVIRY

GRAND OLE OPRY



LOIS RANSON • ALLAN LANE • HENRY KOLKER

AND RADIO'S POPULAR ARTISTS

UNCLE DAVE MACON AND HIS SON DORRIS

ROY ACUFF and his ROCKY MOUNTAIN BOYS with RACHEL

GEORGE DEWEY HAY "THE SOLEMN OLE JUDGE"

FRANK McDONALD — DIRECTOR

A REPUBLIC PICTURE

16mm DeVRY CHAIN IN 800 PHILIPPINE TOWNS

Organization Follows Setting Up of Circuit in China; Educational Features Stressed

The De Vry Corporation is expanding its 16mm theatre circuit throughout the Far East. The most recent addition is the Philippines where the Chicago motion picture equipment company plans to establish theatres in 800 small towns which previously could not support regular film theatres.

$1,000,000 Invested in China

Six months ago the corporation, headed by Herman A. De Vry, opened offices in Shanghai and began assembling a circuit of 500 16mm theatres throughout China with a basic investment announced as about $1,000,000. Chinese business men cooperated with the De Vry company in the financing and management of the company which is known as De Vry Chang, Inc.

Nat Nathanson, Far Eastern representative of De Vry, said in an interview in Manila that no attempt would be made to compete with the larger theatres in the Philippine Islands. Equipment will be furnished on a cooperative basis to communities too small to support a regular theatre. The 16mm houses are called "economy theatres."

The Philippine branch will handle 16mm films produced by local film men in the native language as well as the company's entertainment and educational pictures. Mr. Nathanson also said the company had plans for the inauguration of a local newsreel service. A newsreel service has also been planned for the Chinese De Vry circuit.

Educational Possibilities Seen

The company also will install equipment in small clubs and restaurants so that customers can see as well as hear bands. This activity is related to the 16mm "nickle-in-the-slot" devices which a number of companies have announced in the United States.

The natives of the Islands are said to be enthusiastic about the educational possibilities of the De Vry 16mm chain. The company not only will show entertainment films in its "economy theatres" but will handle films for "visual education" courses in schools.

De Vry has available through its Philippine office films suitable for advanced students in the arts and sciences as well as material for primary and high school grades. A special rate will be offered to schools and universities to include rental of the 16mm equipment and the "visual education" pictures. The company has some 3,000,000 of educational film, Mr. Nathanson said.

Future expansion in the Far East will probably include Japan, Malaya and India.

Theatre Equips Ambulance

The Lincoln Park Theatre, of the Detroit suburb of that name, has started a Red Cross war relief drive which, it is hoped, will be used by other communities. The theatre donated 50 per cent of its receipts at a show last week; merchants and the City Council contributed the rest; the object was to equip an ambulance which will bear the community and theatre name on its sides.

Hold Columbia Outing

Columbia Pictures' home office personnel held their annual outing at Pine Brook Lodge, Nichols, Conn., Friday, June 21st. It was the third consecutive year that the outing was held at the Pine Brook Lodge. The entire personnel attended, including Jack Cohn, vice-president; A. Schnieder, treasurer; A. Montague, general sales manager; Maurice Bergman, advertising director, and Nate Spingold.



Robbins Planning Record Company

Jack Robbins, head of "The Big 3" music publishing group, is conferring with various New York record executives to feel out the possibilities of his entering the record business in a new manner, similar to the set up of United Artists film company.

It is Mr. Robbins' intention to form his own recording company under the "Lion Record" label. It will not compete, it is said, with existing disk companies in a manufacturing capacity, but, instead, will limit its activities to the recording of sound track "masters," which will be licensed to established record companies for manufacture and distribution.

The "Lion Record" label will deal mainly with original compositions and seek to uncover new talent, both in the orchestra and vocal divisions. Mr. Robbins is planning to leave for Hollywood shortly to discuss the advisability of using film studios for his record creations.

U. S. Agricultural Films Won Four Awards at Rome

One first, two second, and one third awards were won by the United States Department of Agriculture films at the International Exposition of Agricultural Films, held in Rome, May 20-27, under the auspices of the International Institute of Agriculture, according to word just received by the Extension Service from J. Clyde Marquis, American delegate to the Institute.

The first award (6500 lira) went to "Poultry—A Billion Dollar Industry," in the general agricultural propaganda class. It was sponsored by the Department Poultry Committee and produced under the subject matter supervision of H. L. Shrader, Extension Poultryman. It was directed and edited by Don Bennett and photographed by Carl Turvey.

"Clouds," which won a second award in the elementary class (International Institute Medal) is a one reel Weather Bureau picture directed by Raymond Evans and produced by Dr. C. C. Clark. Another second award (University Educational Class) went to "How Animal Life Begins," a school subject made by the Department in cooperation with the American Film Center, Inc. It was produced by Dr. E. I. Evans and photoghaphed by Carl Turvey.

A third award in the professional class (The French Medal) was won by the two reel film "Sugar Cane," jointly sponsored by the Bureau of Plant Industry and the Extension Service of Louisiana. It was directed by Raymond Evans, produced by Dr. E. W. Brandes and photographed by Eugene Tucker.

Luncheon for Lebor

A farewell luncheon was tendered John F. Lebor of RKO's real estate department Friday, June 21st, at the Abbey Hotel, New York, by his associates in RKO prior to his departure to become assistant to the executive vice-president of the York Ice Machinery Corporation, York, Pa.

MGM New Exchange

A new exchange to cost $50,000 is being built for MGM in Portland, Oregon.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

"Keep Cool America"; "Chin Up, Chest Out"!

It is evident that theatremen are turning on full pressure in producing a grade of showmanship to alleviate today's ominous war jitters.

Recounted in this issue are the campaigns already underway by the RKO and Loew's Theatres. Decidedly they emphasize the responsibility of motion picture entertainment in lightening the gravity of these troubled times.

The campaign slogans are admirable. RKO's "Keep Cool, America" and Loew's "Chin Up; Chest Out; Cheer Up—Laugh!" are backed with a wealth of intensive promotion to consolidate the theatre's position as a relief from grief.

* * *

No less is being done by Round Tablers in clarioning the theme of Americanism. On another page are detailed the highlights of "Flag Day" observances sponsored by theatres in cooperation with civic heads and veteran organizations. In every instance, the showing of patriotic film subjects, the staging of patriotic exercises attracted turnaway audiences. Newspaper editorials and publicity bowed deeply to these efforts.

* * *

The prominence of the theatre in the American scene and the flexibility of theatre operation allow exhibition a rare opportunity now to gain wider favor in the public mind.

Thus, every device of sound showmanship must be employed, every advantage of the theatre's position must be taken to "keep America cool", to bring "chin up and chest out".

WHERE THE SMART MONEY RIDES

Two contributions picked from recent mails will serve as inspiration on "getting to where you're going by not stopping." The subjects happen to be Warnerite Glenn Nelson and Minnesota-man Jimmie Redmond.

For years, Nelson tried to sell his paper on a double-truck. Finally worn down by the Round Tabler's persistence, the editor would only listen to a deal that included a complicated layout of reading matter and display space providing the manager did all the work. Glenn spent weary midnight hours on a setup satisfactory to the paper, then went ahead and sold the ads. Results were mutually gratifying. The editor now is completely won over.

Redmond sends along a page co-op, labelling it the first to be put over locally in a long, long time. Jim remarks, "it is not so very much, but if you knew how difficult it is for us to make a deal, you would understand why we are so proud of it."

In the parlance of hoss-racing, this "book" will always lay six-two and even on the manager who keeps digging and sweating. The smart money usually rides on the lad who never did learn how to take "no" for answer.

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THE AWARDS POINT OUT

In the seventh year of the Competitions, much significance is to be attached to the shattering of Quigley Awards records, as noted in this issue's listings of Quarter-Master winners. Never before has there been occasion to honor so many entrants. Never before has there been presented such overwhelming evidence of a universal determination to exploit product to its last possibility.

Results in the Second Quarter of the 1940 Awards should make more obvious that extra grosses are to be had on those pictures which furnish the theatreman with the most exploitation slants. Especially in these days of hard going, this would be a conclusion demanding immediate acceptance from production and distribution.

A-Mike Vogel

Round Table In Pictures



Giant American flag for side wall decoration hung above early national emblems and blowup of the mayor's proclamation featured the "Flag Day" celebration observed by Jay Golden at the RKO Palace, Rochester. Reports of other observances will be found on another page.

Huge banner covering practically the entire front of the Fausto Theatre in Havana was erected by Ernesto Smith for date on "Balalaika". In addition, a 20-station broadcast of Eddy-Massey records was held on opening night which was tuned into at the theatre for patron participation.





Promoting a craft for use in his water bally for "Waterloo Bridge" at Loew's Poli, Springfield, Mass., George Freeman bannered it with appropriate copy and had it ply the river during local regatta. WMAS announcer covering event also gave picture plugs.



"Oakie" hut in foyer of the Rena, in Kellogg, Idaho, was the attractor used by Manager Clarence Golder for "Grapes of Wrath". Stove, folding cot, kerosene lamp and other paraphernalia completed the display. Sign at base was planted upside down for extra attention.



With the New York State Convention of Elks holding forth in Rochester during Les Pollock's opening of "Our Town" at Loew's, theatreman secured permission from local authorities for tacking of "Welcome to Our Town" cards on light poles around the city.

Theatremen Fight War Jitters With Laugh Campaigns

Intensive drives directed to the lighter aspects of summer programs and away from the war clouds are now in full force by the RKO theatres in the Greater New York and Westchester area and by the Loew theatres throughout the country.

With the adoption of "Keep Cool America at RKO" as a slogan, the coming programs of laugh pictures are being widely publicised in every possible way, under the direction of John J. O'Connor, vice-president and general manager. Theatres are decorated with flags and buntings. Special lobby hangers, setpieces and displays are also being used. In addition to extensive posting, an attractive red, white and blue herald is being circulated. Headed by the slogan, copy in part reads:

"We have faith in America and its people . . . and we believe that good entertainment is a strong necessity to all people at all times. The show must go on . . . therefore RKO is not holding back. We have gathered several of the year's biggest attractions for showing right now instead of holding them for Fall."

A talking trailer with similar copy is also spotlighted and publicity on the campaign has been planted in the metropolitan press. An exploitation bulletin for the information of RKO theatre managers has been compiled by the publicity department, under the direction of Harry Mandel.

Loew's Sponsor Cheer-Up Weeks

Guided by Oscar A. Doob, circuit ad head, Loew's theatres are also making a determined effort to play up angles other than war. In connection with "Ghost Breakers," in Columbus and Cleveland, for instance, a "Cheer Up Week" was inaugurated. "Chin up; Chest out; Cheer up—Laugh" is the slogan used. Ads emphasized the all-fun, all-laugh programs. "The Silly Season Is On," says one caption. Short subjects are advertised as "more laughs." Where the second feature is also a comedy, an "all-laugh show" is advertised.

The cheer-up theme was followed through in all publicity and advertising. In Cleveland, a radio station was tied in to find the town's cheeriest, happiest, most contagious laughter. Newspapers ran contests to find the happiest smiles among shoppers. The silliest of street ballyhoos were purposely stressed. The Mayor was asked to proclaim "Cheer Up Week" so that the city could lead a national movement to laugh away war worries.

"LET'S HEAR FROM YOU"

Schultz's "West Wall" Tiein

Since Major George Fielding Eliot, noted military expert and radio commentator, was in Sharon, Pa., on a lecture date during the engagement of Round Tabler John R. Schultz' short, "West Wall," at the Columbia Theatre, the theatreman hopped on the attendant publicity bandwagon by receiving prominent mention in ads, etc., since the Major had also done the job of narration.

Educators Cooperate with Stein For Series of Student Shows

With plans already in work for elaboration of the project next season, Manager Louis Stein recently brought to a close his successful series of eight special students' shows, put on during the year at Warner's Roosevelt, Newark, N. J., with the cooperation of local school heads. Each program of selected feature and accompanying shorts was presented at one showing only on a designated week day, starting at three-thirty, after school, and ending at six. As an indication of how the idea took hold, for the final showing, featuring "Young Tom Edison," Stein reported a turnaway house of nearly 2000 admissions at the 10 cent student price.

In the beginning, the theatreman contacted school principals in his area and proposed the following three-point plan:

To offer a selected program of screen entertainments to educate, amuse and develop a sense of evaluation among the younger patrons; to enable the theatre to make a real cultural contribution to the life of the community; to establish amicable, cooperative relationships between theatre and school.

The plan accepted, individual programs were organized with the cooperation of the educators. Tickets detailing each showing were printed by the manager and distributed among the schools to be passed out by individual teachers who were invited to the presentations. Since it was found impossible to have programs suitable for all ages, children of the first three grades were not included. For the rest, the shows were varied, some directed at high schools, others at grade schools, with four of the eight planned to include both.

In addition to the feature, five short subjects, including a cartoon, were shown. As an instance, with the "Edison" feature, were presented Diamond Dust, Mechanix Illustrated, in color, Angel of Mercy, Frozen Fish and Monroe Doctrine. The newspapers assisted in announcing the project, Stein also carrying the shows in his regular advertising and in a special 40 by 60 lobby announcement.

Local Doctor Honored On "Kildare" Campaign

To compete with the activities of Memorial Day, on which "Dr. Kildare's Strange Case" opened at the Mayfair, Bridgton, Me., Manager Elmore H. Rhines conceived the idea of dedicating the opening night to a local doctor who had practiced in the sector for over 50 years and was widely known. With this in mind, and with the cooperation of his newspaper editor, Rhines arranged for an engraved plaque to the venerable medico, invited other physicians to be guests at the ceremony held on the stage, and promoted the town band for a concert as part of the proceedings.

In addition to the local publicity which ran to two and three-column feature stories and art, notice of the occasion was carried in the Portland and Boston papers. As a result, the boxoffice was stimulated and as important, says Rhines, the theatre's local stock took quite a jump in valuable prestige.

"LET'S HEAR FROM YOU"

Storm Copy Aids "Typhoon" Dates

As to be expected, storm warning copy was gagged up a bit by theatremen in campaigns for their "Typhoon" dates, Ken Prickett at the Texas Theatre, in Bay City, Texas, for instance distributing cards carrying storm signals, copy advising that "Typhoon" would hit the city at a certain time, the time of course being the theatre dates; same copy was carried across top of front page of his daily paper. Copy on cards read: "Center of disturbance will be at the Texas Theatre. Those most affected will be Dorothy Lamour (in her sarong) and Robert Preston (Star of Union Pacific). Better be there. It will sweep you off your feet."

For his engagement at Schine's Athena, in Athens, Ohio, Frank Nolan took out "Typhoon" insurance, blowing up the policy on a 40 by 60 for lobby display. For follow up, insurance agent also took a tap ad. Nolan headed his newspaper campaign with warning copy, had boys on the street with posters in the same direction. Effective also were posters hanging on merchants' doors Saturday night after store closings reading: "Closed! Typhoon coming. To Schine's Athena Theatre Sunday and Monday."

"LET'S HEAR FROM YOU"

Saunders Promotes Baker For "Our Town" Full Page

That specialist in full-page coop ad promotion, Matt Saunders, clicks again, this time on behalf of "Our Town" at Loew's Poli, Bridgeport, the space taken by a leading baker. Topped with a five-column shot of the business section, tiein copy read, "Home Pride Is Civic Pride. Like All Bridgeporters, We Are Proud of Our Town," etc. Together with other shots of the baker's activities, the layout included a giant cut from the picture with theatre and picture credits.

For the same attraction at the State, Waterville, Me., Ed Harrison, city manager, Gordon Theatres, sends in a double truck based on the press book layout and put over by Manager Lawrence Libby. In all, some 17 ads were sold, all mentioning the title in addition to the two mastheads supported by star closeups and action shots.

CIVIC HEADS AND VETERAN GROUPS TIED TO "FLAG DAY" OBSERVANCES

Community Respects Paid at Theatre in Conjunction with Showings of Patriotic Shorts; High and Grade Schools Aid

Projected more emphatically this year because of the European situation and availability of patriotic short subjects, "Flag Day" observances in the theatre celebrating the national event on June 14 are numerously reported, particularly in conjunction with M-G-M's technicolor short, "The Flag Speaks."

Campaigns were put on with the endorsement and cooperation of civic bodies and patriotic organizations. Parades were held and newspapers contributed prominently to the significance of the engagement.

In Madison, Wis., Manager Ed Benjii, at the Capitol, worked out an elaborate promotion that obtained official approval of the state with a written endorsement on the showing from Secretary of State Zimmerman. Similar support was received from the Mayor of Madison, Commanders of the Veterans of Foreign Wars and American Legion, and the National Director of the American Patriots. These documents were displayed on a special easel in the lobby a week ahead and out front during the engagement. In addition, the proper use of the American flag was also pictured (see reproduction in column to right). On the marquee was placed a specially constructed flag, four and a half by six feet, animated by flasher lights to produce a waving effect.

Elks Benefit Aids Kid Camp

The school heads assisted the showing by allowing Benjii to post announcements on all bulletin boards in the public schools. The newspapers, daily and weekly, carried stories on the date for three days ahead and during the run. Extra advertising was taken by the theatre to plug the showing.

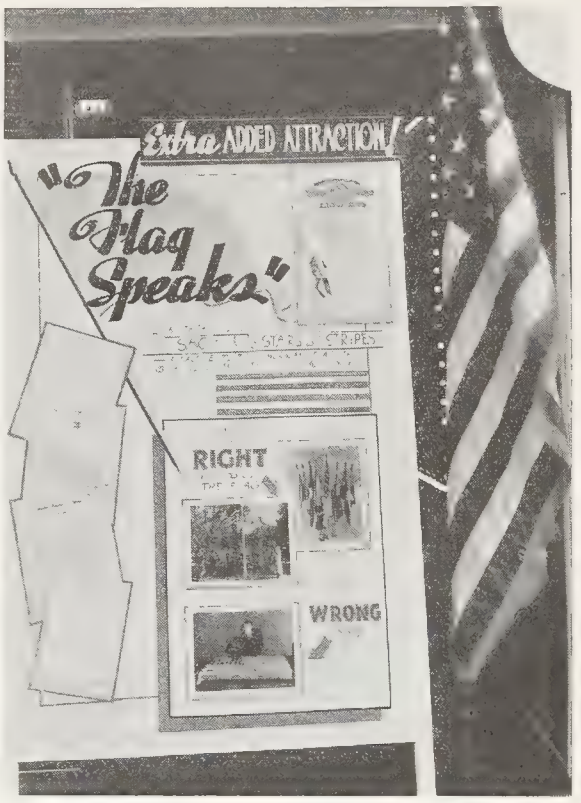
Main organizational tiein effected by the Round Tabler was made with the Elks' lodge on behalf of the *Capital Times* kid camp. Special tickets sold at evening prices and featuring the short were distributed by the lodge, the Elks receiving a percentage for the camp. Letters were sent to all members and a vigorous campaign followed.

On the afternoon of the opening day, bugle corps of the V. of F. W., in full uniform, paraded the downtown section to the theatre. Banners exploiting the short were carried by Boy Scouts.

Editorial Builds Short Showing

For his showing of "The Flag Speaks" at the Paramount, Jackson, Tenn., Manager J. R. "Mac" MacEachron enlisted the support of the American Legion and Veterans of Foreign Wars, the attraction being announced at regular meetings in advance and stressed in members bulletins. Flags of both organizations were borrowed by the Round Tabler for lobby decoration.

Outstanding in the campaign arranged by Round Tabler Pat Notaro for the date, at Warners' Columbia, Sharon, Pa., was



BENJII'S FLAG LOBBY DISPLAY

what the manager announces as a "first-time" editorial locally for a theatre attraction. Importance of the short was given as the reason for the editorial departure.

The war organizations in Hibbing, Minn., were also called upon for aid on his date by Manager Billy McCreary at the State, both American Legion and Veterans of Foreign Wars appointing "Flag Speaks" committees. Week ahead the Legion Commander addressed local Elks Lodge and recommended that they see the picture, the same announcement being made in the American Legion and V.F.W. weekly meetings. Newspapers carried several stories combining local Flag Day exercises with the showing of the picture, and proclamations in ad form were run and paid for by cooperating organizations. Since 35 locals were made citizens on that day, they were invited to the theatre as guests of the management, this also being good for important publicity in the papers. The American Legion post mailed postcards to the entire membership urging that every Legionnaire see the picture.

Borough Heads Work With Loews

The campaign for the Loew theatres in the Brooklyn area was arranged by Eddie Dowden of Oscar Doob's ad forces who with Manager Ben Simon of Loew's Metropolitan Theatre held a special breakfast screening of "Flag Speaks" at which promoted doughnuts and coffee were served. Screening was attended by members of the American Legion who presented a "grouping of colors," all posts assembled for the occasion, and entire proceedings being covered with stories and art by the Brooklyn *Eagle*. The same campaign was put on for the Bronx Loew theatres, Borough President Cashmore issuing the Flag Week proclamation in Brooklyn and Borough President James Lyons doing the same for the Bronx contingent.

Henry Organizes Two-Day Tribute for Flag Honors

Under the appealing title of "All-American Show," Manager Ken Henry arranged "Flag Week" exercises at Skouras' Embassy, in Port Chester, N. Y. A stage and screen program, put on for two days with the cooperation of local civic and patriotic units plus the heads and students of all public and high schools in the community.

The screen units were repeats, the feature, "Wings of the Navy," followed by short subjects, The City, Peace on Earth, The Man Without a Country, Yankee Doodle Comes to Town, The Story that Couldn't Be Printed, and a patriotic song reel. Children's after-school shows were held allowing youngsters under 12 a special admission price of five cents. For this purpose, tickets were printed and widely distributed. With the night performances, the various patriotic organizations, high school bands, etc., staged activities in keeping.

Mayor Proclaims Occasion

The celebration was officially opened with a proclamation from the Mayor who also appeared on the stage on the first night to pay tribute to the flag. A huge parade composed of patriotic societies, uniformed soldier organizations, Red Cross, police and fire departments, made the downtown area arriving at the theatre at 8:15, where a 30-minute stage program in honor of the flag was conducted by the American Legion, including the pledge of allegiance. Prominent ministers were on the program. Boy and Girl Scouts also took part, trumpet squads from each opening each evening's exercises.

Featuring the second night showings, called "High School Nite" was a concert rendered by the 75-piece high school band. Students were invited to take advantage of the special admissions for the pupils arranged with the school heads by the Round Tabler, the cards distributed in all high schools in the area. Broadcast of the event was made at the schools to all classes through the public address system.

"LET'S HEAR FROM YOU"

Imprints Merchant's Envelopes

Neat tieup made with local utilities company was effected by J. R. MacEachron at the Paramount Theatre, in Jackson, Tenn., whereby the backs of all their envelopes are imprinted with the theatre's weekly program. Entire cost to Mac is two fifty each week for printing job and depending on the message he has to sell, theatreman determines whether it shall be printed lengthwise or crosswise on the envelopes.

SECOND QUARTER VOTING BREAKS AWARDS RECORD

Recognition Given Fortnighters Chosen from Among Winners in Quarter Preliminaries; Listings Include Newcomers

by A-MIKE VOGEL

The greatest burst of activity in the history of the Quigley Awards is signalized in the results of the Second Quarter-Master judging, as a record-breaking total of 79 names is listed for the Plaque, Medal and Citation honors. Whether it be an anxiety to chase the war jitters, or just an old-time ambition to tear things loose, the fact remains that at no time in the background of the Competitions has there been displayed such an intensity among theatremen to display their wares.

The eight Quarter-Master Plaques and Medal honors in the Second Quarter are shared by nine entrants, the added distinction going to the Schiner Syracuse team of Gus Lampe and Harry Unterfort. Of the Plaque winners, the Quarter is distinguished by the second consecutive win of E. V. Callow, Warner Philadelphia ad head, and J. R. Wheeler, now promoted to the Roxy, LaPorte, Ind., from the Lex, Chicago. Loew-man Ed Fitzpatrick, of Meriden, in Harry Shaw's division, is a first-timer this year for these honors, thus adding to his score of a Citation in the first Quarter. The greatest number of Second Quarter Medal winners are also "firsters," in most instances having scored previously for Quarter-Master mentions.

Half-Way Mark Reached

The 68 Citations are shared by 70 entrants, the extra two accounted for by the teams of Charlie Bierbauer, and Nick Todorov, in Allentown, and George French and Bill Morton, in Providence, also prominents in the battle for recognition. The rest, according to situation, are solo workers and among these are to be found a smart scattering of newcomers to the honors as well as the veterans who score their hits regularly as the Competitions go on.

With the listing of the winners on this page, the 1940 Awards turn the half-way mark and point directly to the end of the year. Regardless of standing, entrants who have scored in one Quarter or both, may look forward to an excellent opportunity of being up there when the race is run, depending of course upon how consistent their participation can be counted upon in the Fortnight periods.

Of these, the Third Quarter numbers seven, and as usual managers are invited to send in their outstanding single ideas or promotions put on in each of these two-week periods. Since the Judging Committee of the Second Quarter gave first consideration to entrants represented most often in the Fortnights, it is expected the same procedure will hold in all other quarterly selections.

VOTED QUARTER-MASTER PLAQUES

E. C. CALLOW
Warner's, Philadelphia, Pa.

ED FITZPATRICK
Poli, Waterbury, Conn.

J. R. WHEELER
Roxy, LaPorte, Ind.

VOTED QUARTER-MASTER MEDALS

MOON CORKER
Palace, Athens, Ga.

FRANCIS DEERING
Loew's, Houston, Tex.

GUS LAMPE
HARRY UNTERFORT
Keith's, Syracuse, N. Y.

JACK LYKES
Loew's Stillman, Cleveland, Ohio

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

VOTED QUARTER-MASTER CITATIONS

WALLY ALLEN
Schine's Kentucky, Lexington, Ky.

STAN ANDREWS
Capitol, Guelph, Ont., Canada

DAVE BACHNER
Warners, Cleveland, Ohio

GEORGE BANNAN
Schine's Van Wert, Van Wert, Ohio

JOHN BARCROFT
RKO Palace, Columbus, Ohio

RAY BELL
Loew's, Washington, D. C.

CHARLES BIERBAUER
NICK TODOROV
Colonial, Allentown, Pa.

MEL BLIEDEN
Lex, Chicago, Ill.

CLIFF BOYD
Paramount, Brattleboro, Vt.

LEW BRAY
Lyric, Brownwood, Tex.

LIGE BRIEN
Prince, Ambridge, Pa.

WILL BRIZENDINE
Rialto, Baltimore, Md.

BILL BURKE
Schine's State, Fostoria, Ohio

WALLY CALDWELL
Loew's Valentine, Toledo, Ohio

JACK CAMPBELL
Capitol, Brampton, Ont., Canada

LOUIE CHARNINSKY
Rialto, Dallas, Tex.

HARVEY COCKS
Schine's Eckel, Syracuse, N. Y.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

MARLOWE CONNER
Avalon, Chicago, Ill.

MAX COOPER
Cove, Glen Cove, L. I., N. Y.

E. E. CRABTREE
Fischer, Danville, Ill.

GENE CURTIS
Paramount, Syracuse, N. Y.

BILL DECKER
Cambria, Johnstown, Pa.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

PETE EGAN
Palace, Calgary, Ont., Canada

BILL ELDER
Loew's, Harrisburg, Pa.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

JACK FRETWELL
State, Harrisonburg, Va.

BOB FULTON
Paramount, Waterloo, Iowa

SAM GILMAN
Loew's, Dayton, Ohio

JAY GOLDEN
RKO Palace, Rochester, N. Y.

FRANCIS GOOCH
Uptown, Bath, Me.

ED GOTH
Paramount, Staten Island, N. Y.

KEN GRIMES
Warner, Erie, Pa.

EMIL GROTH
RKO 86th Street, New York City

AL HAMILTON
Empress, South Norwalk, Conn.

LEO HANEY
Bucklen, Elkhart, Ind.

ROY HANSON
Jefferson, Goshen, Ind.

LOU HART
Schine's Hipp, Gloversville, N. Y.

JOHN HEINZ
RKO Keith, Flushing, L. I., N. Y.

LEW HENSLER
Ben Ali, Lexington, Ky.

GEORGE IRWIN
Lyceum, Duluth, Minn.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

GEORGE LABY
Victory, Holyoke, Mass.

HAROLD LEAND
Revere, Revere, Mass.

MILTON LEVY
Commercial, Chicago, Ill.

RUSS McKIBBON
Royal, Guelph, Ont., Canada

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

JO MARQUIS
Egyptian, Brighton, Mass.

ED MAY
Schine's Paris, Paris, Ky.

SEYMOUR MORRIS
Schine's Palace, Lockport, N. Y.

GLENN NELSON
Harris, Findlay, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

HARRY PALMER
Majestic, Seymour, Ind.

MANNY PEARLSTEIN
Warners, Cleveland, Ohio

ED PENN
Fox Arlington, Santa Barbara, Cal.

LES POLLOCK
Loew's, Rochester, N. Y.

JIMMY REDMOND
Bonham, Fairbury, Neb.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

TOM SORIERO
United Artists, Los Angeles, Cal.

LOU STEIN
Roosevelt, Newark, N. J.

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

BOB UNGERFELD
RKO, Newark, N. J.

ANSEL WEINSTEIN
RKO 58th Street, New York City

EXPLOITATION BRIEFS FROM A-FIELD

Ahead of his opening of "Little Accident" at the Strand, in Griswold, Iowa, Manager Gordon P. Held, purchased enough white banner cloth to make 14 squares, diaper size. On each of these one letter of the title was painted, the aggregation being hung on line out front, spelling out name of picture.

▽

Lad dressed as a farmer led a cow about town as part of Jack Fretwell's advance on "Farmer's Daughter" at the State, in Harrisonburg, Va. Farmer carried a suitcase on either side of which was copy reading: "Goin' to see the farmer's daughter at the State Theatre."

▽

Up Calgary way, Pete Egan, manager, and publicist George Shafer at the Palace Theatre run a half hour stage show each Wednesday night, featuring a local dance band and local artists. Weekly in addition to their ads, an item is run containing the names of the artists to appear on the program that night. Not satisfied with this, Shafer hit upon the idea of running a small gossip column called "Party Patter," which contains news about his shows and behind-the-scene happenings.

▽

To the first son born of Harrisburg, Pa., parents on the day Bill Elder opened with "My Son, My Son" at Loew's Regent, a five dollar bank account was started with the compliments of the management. Through this tieup plugs were received daily for a period of four days and a final plug when the winner was announced and presentation made. Neat stunt was the four-column, 14-inch co-op ad sold to local portrait studio using head of Madeleine Carroll. Cards were used on all city light poles tying in with the local safety campaign and as classified ad contest held in cooperating paper, first 10 people phoning in ads on used cars receiving tickets.

▽

Ahead of "Magic Bullet" at the Regent Theatre, in Cedar Falls, Iowa, Merle Blair planted cards at curb in front of theatre, each carrying a letter of the title for attractor. Doctors, nurses, heads of women's clubs, hospitals, etc., were circularized with a letter heralding the opening, and for lobby stunt, 1,000 small capsules were placed in a large sealed jar, with guest tickets going to those coming closest to guessing correct number contained.

▽

Novel stunt was put over by Bernard Peterson, Falls Theatre, Little Falls, Minn., in connection with his showing of "Edison, the Man," through tieup arranged with local power company whereby the face of all envelopes sent out were imprinted with a cut of a large bulb inside which were theatre and playdate credits.

▽

E. H. Crouch of the Auburn Theatre, Auburn, N. Y., ran a lobby contest in connection with his showing of "Waterloo Bridge." Displaying a number of photos of bridges, theatreman asked patrons to guess correct names for passes.

GIVES HANDKERCHIEFS, BUT NOT FOR CRYING

To spotlight the picture at the Avon, Utica, N. Y., and also the new styles suggested by "Irene", Arnold Stoltz promoted the local store handling the fashion line for an advance distribution of imprinted women's handkerchiefs, decoratively colored.

In addition to the theatre credits, tiein copy read: "Hear Anna Neagle sing Alice Blue Gown. Everything for the June bride from a handkerchief to an Alice Blue Gown."

Advance teaser used by Bill Yeakle at the Kentucky, in Danville, Ky., consisted of small card on which was clipped a burned out match, copy at right reading "This was a light that failed, but Ronald Colman will not fail you with his performance of Rudyard Kipling's," etc., etc.

▽

Promoting a full page of co-op ads on "Pinocchio," Les Preston, manager of the Capitol, in St. Thomas, Ontario, went a bit further and brought a contest angle into it by offering prizes to kids coloring the ads on the pages and submitting best jobs of same.

▽

Measuring some ten feet high by 18 long was the front built by W. A. Sandefur for "Pinocchio" at the Leeds, Winchester, Ky. Title letters were eight inches thick and two feet high, painted medium blue on the edges and covered with silver metallics. Figures of the little puppet were in natural colors and planted on either side of boxoffice, base of which featured copy of the book on top of which Jimminy Cricket was perched.

▽

Tying up musical stores in Suffern, N. Y., Manager Theodore J. Sullivan at the Strand for his date on "South of the Border" used stickers on all windows with playdates, title and cast conspicuously listed. A record featuring hit tune from the picture was played at the theatre week ahead and during run.

COLORING LETTERS BUILD NEW EFFECTS

Unique marquee color combinations at the Million Dollar, Los Angeles, are noted by Manager Ralph G. Pollock, with the application of red, green and other colors to the marquee letters, which for the summer will be dipped in a cool, refreshing green.

Little expense is attached, according to Pollock, who recommends that managers a bit timid about the idea might first experiment with water color, as effective and easily removed if returns are not up to expectations.

Four-day newspaper contest was featured by Milt Levy at the Commercial, in Chicago, for "Adventure in Diamonds," in which scene stills were run of the stars with conversation balloons. Prizes were awarded to those correctly listing names of various diamonds used in the dialogue of the pictures reproduced. Local jeweler donated winner's gift, tickets going to runners up. Display of diamond cutting tools and replicas of famous diamonds were shown in the lobby week ahead.

▽

As a result of his private screening for civic leaders, Jay Golden on his March of Time short at the RKO Palace, in Rochester, landed story on the editorial page of leading paper on what the nation is doing for the unemployed youngsters as shown by the National Youth Administration program. Reader also called attention to the fact that the short could be seen at the Palace.

▽

Tying in with largest music store in town, Edgar Goth, publicity director, and George Evans, manager of the Fabian St. George Theatre, in Staten Island, for "Pinocchio" arranged an eye-arresting window display. Each evening for week ahead and during run, a "Pinocchio" puppet show was held. Numerous colored scene stills were featured in the window as were tieup cards with playdates, etc.

▽

Running for five days, was Joe Samartano's "Rebecca" contest which was planted in local paper for that picture's run at Loew's Palace, Meriden, Conn. Guest tickets went to those submitting the best 100-word essayettes describing what entrant considered the most effective scene in the picture and why.

▽

Basing his campaign on the arrival locally of the 20 Mule Team, Morris Rosenthal at the Majestic in Bridgeport, secured abundant newspaper coverage for that picture. Using a candid camera contest stant, prizes were awarded to those submitting best photos of the parade. Streamers were used on store windows heralding the arrival of the team, Chamber of Commerce announced the event in their bulletins and had Capt. Phifer of the caravan as their guest at their dinner.

▽

Bill Studebaker landed a full page of tieup ads for his date on "Edison, the Man" at the Logan Theatre, in Logansport, Ind. The layout tied in with a contest offering prizes for the best answer to the question: "What electrical device or invention has given you the most comfort, health, happiness or pleasure?"

▽

Picking out a nice hot day, Jerry Gordon at the Palace, in Newport News, Va., planted a Christmas tree fully decorated with lights, tinsel, etc., in his lobby with card reading "We couldn't wait until Christmas to bring you these grand presents." Fancy wrapped packages carried titles of forthcoming attractions.

personalities

DON REILLY
has been promoted from assistant at the Warner Hippodrome, in Cleveland, to manager of the State, in Lima, succeeding CLARENCE SLENTZ, now manager of the Ohio, Sydney, where he succeeds BUNNY SOMERS, resigned. GUY ELLIS moves from the Variety as assistant at the Hipp, while TONY LAURIE becomes assistant at the Variety.

▽

RAY LAWS
has taken over the Grand, in Lebanon, Ohio, from J. C. PATTERSON.

▽

SIMON KERETSKY
has opened the Park, at Windsor, Ontario.

▽

ELMER BILLS
who operates theatres in Salisbury, Brunswick and Glasgow, Mo., is taking over the Casino, Boonville, Mo., from MRS. MARION MILLER.

▽

WILFORD N. SKLAR
former assistant at Warner's Boulevard in Pittsburgh, Pa., resigned that post to become manager of the Roxy at Clearfield, Pa.

▽

PEARCE PARKHURST
of the State Theatre, in Torrington, Conn., dropped into Round Table headquarters for his annual summer visit.

▽

HALL BAETZ
has been appointed Salt Lake City district manager for National Theatres, taking over territories formerly supervised by FRED GLASS and DICK DICKSON. Glass has returned to Denver as assistant to Rick Ricketson, while Dickson has returned to Southern California.

▽

A. M. TOLKINS
and LOUIS MILLER of Washington have taken over the Little Theatre, in Baltimore from H. A. BLUM. MAXWELL WEINBERG continues as manager.

▽

HERB CHATKIN
has been appointed manager of the promotion department of Filmack Trailer Co., in Chicago.

▽

E. C. MENARD
has purchased the New Theatre, in Amity, Ark.

▽

JOHN WALSH
of the Fulton Theatre, Pittsburgh, closed, has gone to Cambridge, Ohio, to manage the Shea operated house there.

▽

FRANK ZEHRINGER
is managing the reopened Warner Theatre, in Atlantic City. Herbert Coplan, zone manager also announces that DAVID KAPLAN will take over management of the Virginia, succeeding LAWRENCE PETERSON, who has been elevated to manager of the Stanley.

▽

NELSON HAMPTON
manager of the State, Spartanburg, S. C., has resigned. No successsor has been announced as yet.



SYLVIA KAMSKY to HARRY ROTH at the Hotel Jefferson, Richmond, Va., on June 14th. Groom is associated with Benjamin Pitts in the operation of theatres in Suffolk, Va.

▽

CHARLES GAUDINO
student assistant at Loew-Poli, in New Haven, has been made assistant manager of the Loew-Poli Bijou, succeeding SAL DEMANO, who has been transferred to New York. FRANK MANENTE, Poli chief usher, is promoted to student manager assistant and JERRY DELISE becomes chief usher.

▽

JAMES PAPAYANKOS
has opened the new Star Theatre, in Potsdam, N. Y.

Showmen's Calendar

AUGUST

1st	Colorado admitted to Union—1876
2nd	Myrna Loy's Birthday
	Alexander Graham Bell died—1922
5th	Francis Scott Key, Poet, Born—1870
	Alfred Lord Tennyson, Born—1809
7th	June Travis' Birthday
8th	Sylvia Sidney's Birthday
10th	Herbert Hoover, 31st President, Born—1874
	Missouri admitted to Union—1821
	Norma Shearer's Birthday
	Glenda Farrell's Birthday
	Hugh Herbert's Birthday
11th	Jean Parker's Birthday
	Hobart Bosworth's Birthday
13th	Gene Raymond's Birthday
15th	Panama Canal opened—1914
	Napoleon Bonaparte Born—1769
17th	Mae West's Birthday
20th	Benjamin Harrison—23rd President, Born—1833
26th	U. S. gave suffrage to women in 19th Amendment, 1920
29th	Oliver Wendell Holmes, Poet, Born—1809
30th	Joan Blondell's Birthday
31st	Fredric March's Birthday

WILLIAM GERST
manager of Hunt's Rockland has gone to Wildwood, N. J., to assist Guy Hunt in the operation of Hunt's Ocean Pier and also to resume his duties as publicity and advertising director for the circuit. WILLIAM KEEGAN, general manager of the houses in Trenton, N. J., has gone to Wildwood for the summer.

▽

HENRY LE CLAIR
of the State Theatre, Denver, has gone to New Mexico, where he will do exploitation and advertising for the Gibralter Enterprise theatres.

▽

E. M. SMITH, JR
has taken over the operation of the Milton Theatre, in Milton, Del.

▽

EDWARD STUTZ
has been appointed manager of the Colonial Theatre, in Albany, N. Y.

▽

ARTHUR BERGOFFEN
formerly connected with Skouras, Fox and Cocalis, is now at Woodlawn Villa, White Lake, N. Y., as associate resident manager in charge of entertainment.

▽

HOWARD BAKER
for the past seven years manager of the Carlton and old Rialto, Pleasantville, N. J., has been named manager of the new Rialto, Stanley-Warner house.

▽

IRVING ROSENSTOCK
assistant manager of the Albany, Albany, N. Y., will succeed BOB HOFFMAN as assistant of the Ritz.

▽

NAT MERVIS
assistant at Warner's Capitol, has been upped to managership of the house.

▽

HERBERT ELISBURG
supervisor for Essaness Theatres, in Chicago, has resigned that post and is negotiating for a small theatre in the Loop.

▽

W. G. FRASER
former manager of the Holland, Bradford, Ont., has been appointed manager of the Century, Trenton, Ont., succeeding TOM NAYLOR, who has been transferred to Toronto.

▽

ROBERT MARHENKE
manager of Rome's Broadway Theatre in Baltimore, Md., and his wife visited at Round Table headquarters recently.

▽

JACK WILSON
has sold the Liberty, St. Helena, Cal., to L. A. SCHELLING.

▽

REX BEACH
has been appointed manager of the State, Garden City, Kan., succeeding M. B. SMITH, who becomes western Kansas supervisor of the Commonwealth Theatres group. Beach has been succeeded at the Ritz, Garden City, by ERNEST NELSON.

IN COURTS

"Fifth Column" Title Suit Filed

A motion to restrain the Film Alliance of the United States from distributing in this country, and the Midtown Theatre Corporation, operator of the Rialto theatre, New York, from exhibiting an English film under the title "The Fifth Column Squad," was filed in New York supreme court Friday, June 21st, by Ernest Hemingway, author, and Benjamin Glazer, adapter, of the play "The Fifth Column," and the Theatre Guild, producers of the play. The action, filed by Maurice J. Speiser, attorney, charged that the defendants had changed the original title of the picture, "Spies in the Air," to capitalize on the reputation of Mr. Hemingway's play.

Mr. Speiser said he had negotiated with several motion picture companies for the sale of the film rights of the play, the value of which was estimated as between $100,000 and $150,000, and that release of the English film with "Fifth Column" in its title would harm the negotiations, and also the scheduled fall and winter performances of the play. The play, which opened March 6th at the Alvin theatre, New York, has closed for the summer.

Affidavits filed in support of Mr. Speiser's claims revealed that Mr. Hemingway's book, "The Fifth Column and the First Forty-nine," had sold 11,171 copies in the United States and Canada since its publication in October, 1938, and that the Guild's production of the play had netted $197,586 since its first performance in New Haven on January 26th.

File Warner Suits

Two plagiarism suits were filed against Warner Brothers in Hollywood Monday, June 24th. William Milan seeks $1,250,000, claiming his material was used in "The Angels Wash Their Faces." Hans Relfisch filed suit for $750,000 charging plagiarism in "The Life of Emile Zola."

Institute Patent Action

Frank C. Reilly, Ltd., filed a patent infringement suit Friday, June 21st, in federal court in New York against Moredall Realty Corporation, owner of the Capitol theatre, in which an injunction, damages and accounting is asked. The plaintiff claims that the defendant is manufacturing, selling and using a pattern sheet controlled mechanism for illuminable signs which he charges infringes upon a device owned by the plaintiffs.

Theatre Writ Sought

An action to restrain the revocation of a theatre license has been filed in New York supreme court by Quinral, Inc., operator of the Empire theatre, Brooklyn, against Paul Moss, New York commissioner of licenses. The revocation is threatened, the complaint state, on the charges that Quinral permitted unescorted children to sit in the balcony of the theatre.

Grant Temporary Injunction

Bernard L. Schientag, New York supreme court justice, Monday, June 24th, issued a temporary injunction restraining M. Lowenstein and Associates, Inc., and Aleo Mills, Inc., from using the words "Information Please" and radio symbols as patterns on fabrics, on the application of Dan Golenpaul Associates, owner of the radio program. The suit seeks a permanent injunction and an accounting.

McClintic Sues for "Lynton" Award Share

Guthrie McClintic has filed suit in New York supreme court for 50 per cent of the $167,000 damage award recently won by Edward Sheldon and Margaret Ayer Barnes, author, from Metro-Goldwyn-Mayer in the "Letty Lynton" infringement suit. The authors' play, "Dishonored Lady," on which the infringement was based, was produced on Broadway by Mr. McClintic and he claims that he is entitled to half of the amount paid for film rights, which he says in this case, is the amount awarded on the infringement charges. Louis Nizer, attorney, represents Mr. McClintic, in what is said to be the first case of its kind on record.

Estate Litigation Settled

Court litigation in Buffalo over an accounting of bequests left by Pearl White, star of the silent screen, was settled Tuesday. Surrogate George T. Vandermeulen ended the litigation by approving an accounting of part of the $15,000 bequests left to two nieces. The beneficiaries are Evelyn White of Buffalo, and Mrs. Eileen W. Siegler of Tonawanda.

Deny Premium Motion

An injunction sought by Premium Promotion Syndicate, Inc., against Price Theatre Premiums Corporation to restrain the defendant from selling encyclopedias to theatres has been denied in New York supreme court. The decision held that essential allegation was lacking.

Mayo Drops Suit

Archie Mayo's action in Hollywood against Samuel Goldwyn, seeking relief from a contract which called for him to direct a film in England has been settled out of court.

Benjamin, Krim Advanced

Robert Benjamin and Arthur B. Krim have become full partners in the law firm of Phillips and Nizer, New York City, their names now being part of the firm's title. The law firm has done much work in, and one of its members, Louis Nizer, has written much about, the motion picture industry.

Harold Melniker Heads Central Casting Division

Harold Melniker, a graduate of Columbia law school, has been named head of the casting division at the Central Casting Corporation in Hollywood. Gerald Farman will act as office manager and also handle all interviews and prepare statistics. Figures are compiled on qualifications and earnings of extras.

Howard R. Philbrick, general manager of Central Casting, has informed Elma Goodwin, president of the American Federation of Office Employes, that the Casting Corporation is not satisfied the union represents a majority of the employes and has refused a demand for a closed shop.

To Raze New York Theatre

Wallack's Theatre, at 254 West 42nd Street, Times Square, New York, will be razed and another store building and theatre will replace it, it was announced this week. The property was sold by the Schulte Realty Company to Anfin Enterprises, Inc., headed by Max Cohen, owner and operator of the New Amsterdam and Harris theatres on the same block; operator of the Cinema circuit, same city; and president of the New York Allied.

OBITUARIES

Charley Chase, Comedian, Dead

Charley Chase, screen comedian since 1914, died in Hollywood June 20th of a heart attack. He was 46.

Born in Baltimore, Md., October 20, 1893, Mr. Chase started his theatrical career in musical comedy and vaudeville, where he gained distinction by his ability to sing, dance and play a variety of musical instruments.

He made his screen debut in 1914 in Mack Sennett's old Keystone Kop series. In that series he was known as Charlie Parrott. He later was signed to work in Hal Roach productions and remained under contract for 17 years. At the time of his death he was appearing in a series of short subjects for Columbia.

Among his pictures were "Modern Love," "You Can't Buy Love," "Stepping Out," "Leaping Love," and "Sons of the Desert," the latter with Laurel and Hardy. He has appeared in innumerable short subjects.

He leaves a widow, known professionally as Bebe Eltinge, and two daughters, Mrs. James Preshaw and Mrs. Donald Hargis, both of Hollywood.

Funeral services were held last Saturday at Wee Kirk of the Heather, Hollywood, with burial at Forest Lawn.

John Gatelee, IATSE Representative, Dies

John F. Gatelee, 55, New England representative for the International Alliance of Theatrical Stage Employees for the last five years, and a labor leader for the last 30 years, died Friday, June 21st, while on a fishing trip in Maine. He spent some time on the coast last year representing George Browne, Alliance president, at the studios.

He was one of the first motion picture operators in Massachusetts, and was business agent for the Springfield, Mass., operators union for 28 years. For five years he headed the Massachusetts Federation of Labor, retiring in 1938. This spring he entered the exhibition field with an open air theatre near Albany, N. Y.

Robert J. Wildhack

Robert J. Wildhack, 58, screen, radio and stage comedian, died in Hollywood June 20th of a pulmonary ailment.

Joe Lefko

Joe Lefko, RKO salesman in Cleveland, who had been suffering from tuberculosis of the spine, died June 20th in Cleveland.

George E. Pratt

George E. Pratt, 84, former theatre operator, died June 20th in Washington, Iowa, following a stroke. Two sons, Ralph and Clyde, operate the State and Fox theatres in Washington.

Douglas Ross

Douglas Walter Ross, Shakespearean actor, father of Lancelot (Lanny) Ross, radio singer, died in London June 19th. Mr. Ross was at one time drama coach at the Carnegie Institute of Technology and later at Yale University.

Renew Altec Agreement

Under a renewal agreement, the 12 Wometco circuit theatre in Miami and Miami Beach, Florida, will be serviced by Altec Service Corporation. Altec district manager A. Fiore negotiated the agreement.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abe Lincoln in Illinois, 009, Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928, Mel.....Para
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
Allegheny Uprising, 006, Mel.....RKO
All This and Heaven Too, Mel.....FN
All Women Have Secrets, 3914, Mel.....Para
Amazing Mr. Williams, Com.-Mel.....Col
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com...MGM
Angel from Texas, An, 468, Mel.....FN
Anne of Windy Poplars, 035, Mel.....RKO
Another Thin Man, 13, Com.-Mel.....MGM
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Cyclone, 4064, West.....Univ
Around the Town, Mel.....Mono

B

Babies for Sale, Mel.....Col
Bad Man from Red Butte, 4063, West...Univ
Bad Man of Wyoming, Mel.....MGM
Baker's Wife, The, Com.....Foreign
Balalaika, 17, Mus.....MGM
Band Wagon, Mus.....Foreign
Barricade, 026, Mel.....20th-Fox
Before I Die, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Big Guy, The, 4016, Mel.....Univ
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Brings Up Baby, Com.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie on a Budget, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, Mel.....MGM
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, Mel. 20th-Fox
British Intelligence, 416, Mel.....WB
Broadway Melody of 1940, 21, Mus.....MGM
Broken Strings, Mel.....St. Rts
Brother Rat and a Baby, 406, Com.....WB
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO
Bullets for Rustlers, West.....Col
Buried Alive, Mel.....Producers
Busman's Honeymoon, Mel.....MGM

C

Cafe Hostess, Mel.....Col
Call a Messenger, 4020, Mel.....Univ
Calling Philo Vance, 420, Mel.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Carolina Moon, West.....Rep
Carson City Kid, 955, West.....Rep
Castle on the Hudson, 459, Com.-Mel.....FN
Cat and the Canary, The, 3909, Mel.....Para
Chamber of Horrors, Mel.....Mono
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan in the Wax Museum, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charlie McCarthy, Detective, 4011, Com..Univ
Chasing Trouble, 3917, Mel.....Mono
Cherokee Strip, Mel.....Para
Cheyenne Kid, The, 3962, West.....Mono
Child Is Born, A, 415, Mel.....WB
Chip of the Flying U, 4060, West.....Univ
Chump at Oxford, Com.....UA
Cisco Kid and the Lady, The, 012, Mel. 20th-Fox
City for Conquest, Mel.....WB
City in Darkness, 021, Mel.....20th-Fox
City of Chance, 023, Mel.....20th-Fox
Claudine, Mel. .....Foreign
Comin' Round The Mountain, Com.....Para
Confessions of a Nazi Spy, Mel.....WB
Congo Maisie, 10, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convicted Woman, Mel.....Col
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel...RKO
Covered Trailer, 915, Com.....Rep
Covered Wagon Days, 965, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Cowboys from Texas, 962, West.....Rep
Crashing Thru, 3936, Mel.....Mono
Crooked Road, 923, Mel.....Rep
Cross Country Romance, 039, Mel.....RKO
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

D

Dance, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Ahead, 3939, Mel.....Mono
Danger Flight, 3816, Mel.....Mono
Danger on Wheels, 4055, Mel.....Univ
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Days of Jesse James, 953, West.....Rep
Day-Time Wife, 020, Mel.....20th-Fox
Dead End Kids on Dress Parade, 413, Com.-Mel. .....WB
Destry Rides Again, 4002, Com.-Mel....Univ
Disputed Passage, 3908, Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare's Strange Case, 30, Mel...MGM
Dr. O'Dowd, Mel. .....Foreign
Doctor Takes a Wife, The, Com.....Col
Double Alibi, Mel.....Univ
Dreaming Out Loud, Com.....RKO
Drums Along the Mohawk, 015, Mel. (C) 20th-Fox
Dulcy, Com. .....MGM
Durango Kid, West.....Col

E

Earl of Chicago, 18, Mel.....MGM
Earthbound, 034, Mel.....20th-Fox
East Side Kids, 3924, Mel.....Mono
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, Mel. 20th-Fox
Emergency Squad, 3917, Mel.....Para
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM
Escape, The, Mel.....20th-Fox
Escape to Paradise, 945, Mus.....RKO
Eternally Yours, Com.-Mel.....UA
Everything Happens at Night, 029, Mel. 20th-Fox
Everything's On Ice, 946, Mel.....RKO

F

Face Behind the Scar, Mel.....Foreign
Farmer's Daughter, The, 3927, Com.....Para
Fast and Furious, 6, Mel.....MGM
Fatal Hour, 3907, Mel.....Mono
Fight for Life, Mel.....Col
Fighting Mad, 3937, West.....Mono
Fighting 69th, 451, Mel.....FN
First World War, 062, Mel.....20th-Fox
Five Little Peppers in Trouble, Com.....Col
Five Little Peppers at School, Com.....Col
Flight Angels, 466, Mel.....FN
Florian, 29, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying Deuces, 010, Com.....RKO
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Sons, 047, Mel.....20th-Fox
Four Wives, 453, Mel.....FN
Framed, 4032, Mel.....Univ
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Frontier Crusader, West.....Producers
Fugitive, The, Mel.....Univ
Fugitive at Large, Mel.....Col
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

G

Gambling on the High Seas, 424, Mel....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gentleman from Arizona, 3912, West. (C) Mono
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Geronimo, 3918, Mel.....Para
Gestapo, Mel.....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Comes Home, The, 27, Com.....MGM
Ghost of Cisco Kid, Mel.....20th-Fox
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, Com.....20th-Fox
Girl from God's Country, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Golden Fleecing, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The West.....Mono
Gold Rush, Maisie, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Goose Step, Mel.....Producers
Granny Get Your Gun, 421, Mel.....WB
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel....20th-Fox
Great McGinty, The.....Para
Great Plane Robbery, Mel.....Col
Great Profiile, The, Com.....20th-Fox
Great Victor Herbert, The, 3916, Mus....Para
Gulliver's Travels, 3915, Cartoon (C)....Para
Green Hell, 4011, Mel.....Univ

H

Half a Sinner, 4040, Mel.....Univ
Haunted House, Mel.....Mono
Heaven With a Barbed Wire Fence, 019, Mel. 20th-Fox
He Married His Wife, 023, Mel.....20th-Fox
He Stayed for Breakfast, Com.....Col
Henry Goes Arizona, 2, Com.....MGM
Heroes in Blue, 3919, Mel.....Mono
Hidden Enemy, Mel.....Mono
Hidden Gold, 3958, West.....Para
Hidden Menace, Mel.....Foreign
High School, 028, Com.....20th-Fox
Hired Wife, Com.....Univ
His Girl Friday, Com.-Mel.....Col
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Mel.....Producers
Hollywood Cavalcade, Mel. (C).....20th-Fox
Honeymoon Deferred, 4038, Mel.....Univ
Honeymoon's Over, The, 024, Com.Mel. 20th-Fox
Hot Steel, 4056, Mel.....Univ.
Horrors of War, Mel.....St. Rts
House Across the Bay, Mel.....UA
Housekeeper's Daughter, Com.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Human Monster, The, 3916, Mel.....Mono
Hunchback of Notre Dame, 015, Mel.....RKO

I

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, Mel.....MGM
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
In Old Missouri, 921, Com.....Rep
Inspector Hornleigh on Holiday, 029, Mel. 20th-Fox
Invisible Killer, The, Mel.....Producers
Invisible Man Returns, 4009, Mel.....Univ
Invisible Stripes, 408, Mel.....WB
Irene, 024, Mus.....RKO
Island of Doomed Men, Mel.....Col
Isle of Destiny, 017, Mel (C).....RKO
I Take This Oath, Mel.....Producers
I Take This Woman, 26, Mel.....MGM
It All Came True, 407, Mel.....WB
It Happened in Paris, Mel.....Col
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

J

Jamaica Inn, 3906, Mel.....Para
Jeepers Creepers, 914, Com.....Rep
Joe and Ethel Turp Call on the President, 14, Com.-Mel. .....MGM
Johnny Apollo, 042, Mel.....20th-Fox
Judge Hardy and Son, 16, Com.....MGM

K

Kansas Terrors, The, 951, West.....Rep
Kid from Santa Fe, The, 3965, West....Mono
Kid Nightingale, 411, Mel.....WB
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Knights of the Range, 3923, West.....Para

L

La Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel .....RKO
Ladies Must Live, The, Com.....WB
Lambeth Walk, Com.....MGM
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono

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[THE RELEASE CHART--INDEX CONT'D]

(*Continued from preceding page*)

Laugh It Off, 4026, Mel.....Univ
Law of the Pampas, 3955, West.....Para
Law of the Texan, West.....Col
Legion of Lost Flyers, 4053, Mel.....Univ
Legion of the Lawless, 082, West.....RKO
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Life of Knute Rockne, Mel.....WB
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Light That Failed, The, 3921, Mel....Para
Lillian Russell, 045, Mus.....20th-Fox
Lion Has Wings, Mel.....UA
Little Accident, 4019, Com.....Univ
Little Bit of Heaven, A, Mus.....Univ
Little Miss Mollie, Mel.....Foreign
Little Orvie, 020, Com.....RKO
Little Old New York, 031, Mel.....20th-Fox
Llano Kid, 3913, West.....Para
Lone Wolf Meets a Lady, Mel.....Col
Lone Wolf Strikes, Mel.....Col
Long Voyage Home, Mel.....UA
Lost on the Western Front, Mel.....Foreign
Lost Squadron, The, 994, Mel.....RKO
Louise, Mus.....Foreign
Love, Honor and Oh, Baby, 4036,Mel....Univ
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-Mel.....RKO
Lucky Texan, West.....Mono

M

Mad Empress, The, 481, Mel.....WB
Mad Men of Europe, Mel.....Col
Main Street Lawyer, 905, Mel.....Rep
Ma! He's Making Eyes at Me, 4022, Com. Univ
Man from Dakota, 24, Mel.....MGM
Man from Fleet Street, Mel.....WB
Man from Montreal, 4054, Mel.....Univ
Man from Tumbleweeds, West.....Col
Man I Married, The, Mel.....20th-Fox
Man Who Talked Too Much, Mel.....FN
Man Who Wouldn't Talk, 030, Mel...20th-Fox
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
March of Crime, Mel.....Col
Margie, Com. .....Univ.
Marines Fly High, 018, Mel.....RKO
Married and In Love, 014, Mel.....RKO
Marshal of Mesa City, 081, West.....RKO
Marx Brothers "At the Circus," 8, Com. MGM
Maryland, 050, Mel (C).....20th-Fox
Meet Dr. Christian, 005, Mel.....RKO
Mein Kampf, My Crimes, Documentary Foreign
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men Without Souls, Mel.....Col
Men with Steel Faces, Mel.....St. Rts
Mercy Plane, Mel.....Producers
Mexican Spitfire, 016, Com.-Mel.....RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires In Prison, 037, Mel.....RKO
Millionaire Playboy, 022, Com.....RKO
Missing Evidence, 4028, Mel.....Univ
Mr. Washington Goes to Town, Mel...St Rts
Modern Monte Cristo, Mel.....Univ
Money and the Woman, Mel.....WB
Money to Burn, 917, Com.....Rep
Monkey Into Man.....Foreign
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder on the Yukon, 3928, Mel.....Mono
Music In My Heart, Mus.....Col
Mutiny In the Big House, 3803, Mel...Mono
My Favorite Wife, 025, Com.....RKO
My Little Chickadee, 4004, Com.....Univ
My Love Came Back, Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery In Swing, Mel.....St Rts.
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

N

New Moon, 31, Mus.....MGM
New Yorkers, The, Com.....Para
Nick Carter, Master Detective, 15, Mel..MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Ninotchka, 7, Com.....MGM
North West Mounted Police, Mel. (C)...Para
Northwest Passage, 25, Mel. (C).....MGM
No Time for Comedy, Com.....WB

O

Of Mice and Men, Mel.....UA
Oh, Johnny, How You Can Love, 4021, Mel. .....Univ
Oklahoma Frontier, 4059, West.....Univ
Oklahoma Spies, West.....Rep
On Your Toes, 463, Mus.-Com.....FN
One Crowded Night, 042, Mel.....RKO
One Hour to Live, 4030, Mel.....Univ
One Night in Paris, Mel.....Foreign
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Night of the Fire, Mel.....Foreign
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Orphans of the North, Mel.....Mono
Our Neighbors—the Carters, 3911, Com..Para
Our Town, Mel.....UA
Outside These Walls, Mel.....Col
Out West with the Peppers, Com.....Col
Overland Mail, 3857, West.....Mono
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

P

Pack Up Your Troubles, 011, Com..20th-Fox
Pals of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parole Fixer, 3920, Mel.....Para
Passport to Alcatraz, Mel.....Col
Phantom Raiders, 40, Mel.....MGM
Phantom Strikes, The, 3923, Mel.....Mono
Phantom Wagon, Mel.....Foreign
Pier 13, Mel.....20th-Fox
Pinocchio, 091, Cartoon (C).....RKO
Pioneer Days, 3961, West.....Mono
Pioneers of the Frontier, West.....Col
Pioneers of the West, 964, West.....Rep
Pinto Kid, The, West.....Col
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Pride and Prejudice, Com.....MGM
Pride of the Blue Grass, 418, Mel.....WB
Pride of the Navy, 822, Mel.....Rep
Pride of the Prairie, West.....Mono
Primrose Path, The, 023, Com.-Mel....RKO
Proud Valley, The, Mel.....Foreign
Private Affairs, Com.-Mel.....Univ
Private Lives of Elizabeth and Essex, The, 402 Mel. (C).....WB

Q

Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para

R

Raffles, Mel.....UA
Rainbow Over the Range, West.....Mono
Rancho Grande, 942, West.....Rep
Ranger and the Lady, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel.....UA
Remember? 11, Com.....MGM
Remember the Night, 3919, Mel.....Para
Reno, 008, Mel.....RKO
Return of Dr. X, 464, Mel.....FN
Return of Frank James, Mel. (C)....20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Destiny, West.....Mono
Riders of Pasco Basin, 4062, West.....Univ
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road to Glory, 061, Mel.....20th-Fox
Road to Singapore, 3926, Mus.....Para
Roaring Twenties, The, 403, Mel.....WB
Rocky Mountain Rangers. 966, West.....Rep
Roll, Wagons, Roll, 3951, West.....Mono
Rovin' Tumbleweeds, 848, West.....Rep
Rulers of the Sea, 3910, Mel.....Para

S

Sabotage, 913, Mel.....Rep
Safari, 3937, Mel.....Para
Saga of Death Valley, 952, West.....Rep
Sagebrush Family Trails West, West.Producers
Sagebrush Trail, West.....Mono
Sailor's Lady, 052, Mel.....20th-Fox
Saint's Double Trouble, 021, Mel.....RKO
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Marshal, 3956, West.....Para
Santa Fe Stampede. 863, West.....Rep
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, Com.....Rep
Sea Hawk, Mel.....WB
Secret Four, The, 3918, Mel.....Mono
Secret of a Model, Mel.....St. Rts
Secret of Dr. Kildare, 12, Mel.....MGM
Seventeen, 3924, Com.....Para
Shadows Over Chinatown, Mel.....Mono
Shipyard Sally, 018, Com.....20th-Fox
Shooting High, 041, West.....20th-Fox
Shop Around the Corner, 20, Mel.....MGM
Should Wives Work? Com.....Rep
Showdown, 3957, West.....Para
Sidewalks of London, 3922, Mel.....Para
Singapore, Mel. ....Col.
Sing, Dance, Plenty Hot, Mus.....Rep
Skeleton on Horseback, Mel.....Foreign
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Slightly Honorable, Mel.....UA
Slightly Tempted, Com.-Mel.....Univ
Smashing the Money Ring, Mel.....FN
Song of the Road, Mus.-Com.....Foreign
Song of the Windmills, Mus.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of the Border, 941, West.....Rep
South of Pago Pago, Mel.....UA
South to Karanga, Mel.....Univ
So You Won't Talk, Com.....Col
Spies of the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Spy for a Day, Com.....Foreign
Stage Coach War, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust. 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Strange Cargo, 23, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Stranger from Texas, The, West.....Col
Street of Memories, Mel.....20th-Fox
Strike Up the Band, Mus.-Com.....MGM
Student Nurse, Mel.....WB
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM
Swanee River, 017, Mus. (C).....20th-Fox
Swiss Family Robinson, 019, Mel.....RKO

T

Taming of the West, West.....Col
Tear Gas Squad, 423, Mel.....WB
Television Spy, 3907, Mel.....Para
Terror, The, Mel.....Foreign
Tevya, Mel. .....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Renegades, West.....Producers
Texas Stagecoach, West.....Col
That's Right, You're Wrong, 011, Mus...RKO
There's Magic in Music. Mus.....Para
They Came by Night, 033, Mel.....20th-Fox
They Drive by Night.....FN
They Knew What They Wanted 992, Mel.RKO
Thief of Bagdad, Mel. (C).....UA
Those Were the Days, 3936, Com.-Mel...Para
Thou Shalt Not Kill, 916, Mel.....Rep
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Three Sons, 004, Mel.....RKO
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Busy to Work, 016, Com.....20th-Fox
Too Many Girls, Mus.-Com.....RKO
Too Many Husbands, Com.....Col
Torrid Zone, 455, Mel.....FN
Torpedo Raider, 3925, Mel.....Mono
Torture Ship, Mel.....Producers
Touchdown, Mel. .....Para
Tower of London, 4012, Mel.....Univ
Triple Justice, 085, West.....RKO
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
20,000 Men a Year, 013, Mel.....20th-Fox
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Bright Boys, 4017, Mel.....Univ
Two Fisted Rangers, West.....Col
Two Girls on Broadway, Mel.....MGM
Two Thoroughbreds, 013, West.....RKO
Typhoon, 3934, Mel. (C).....Para

U

Ultimatum, Mel. .....Foreign
Under-Pup, The, 4010, Mel.....Univ
Untamed, Mel. (C) .....Para

V

Vengeance of the Deep, Mel.....Foreign
Victory, Mel. .....Para
Vigil in the Night, 007, Mel.....RKO
Villain Still Pursued Her, Com.....RKO
Village Barn Dance, 919, Mus.-Com.....Rep
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

W

Wagons Westward, 907, Mel.....Rep
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
We Are Not Alone, 458, Mel.....FN
Westbound Stage, 3952, West.....Mono
Westerner, The, Mel.....UA
West of Abilene, West.....Col
West of Carson City, 4061, West.....Univ
West of the Divide, West.....Mono
We Who Are Young, Mel.....MGM
What a Life, 3995, Com.....Para
When the Daltons Rode, Mel.....Univ
Wild Cat Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Witness Vanishes, The, 4027, Mel.....Univ
Wolf of New York, 918, Mel.....Rep
Women In War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para

Y

You Can't Fool Your Wife, 032, Com....RKO
Young As You Feel, 032, Com.....20th-Fox
Young Buffalo Bill, 954, West.....Rep
Young People, The, Com.....20th-Fox
Young Tom Edison, 28, Mel.....MGM
You're Not So Tough, 4023, Mel.....Univ
Yukon Flight, 3938, Mel.....Mono

Z

Zanzibar, Mel. .....Univ

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger (†) symbol indicates picture is of the 1939-40 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Mr. Williams, The (G) 30	Joan Blondell-Melvyn Douglas	Nov. 23,'39†	86.	Nov. 25,'39
(Exploitation: Dec. 2,'39, p. 75.)				
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64.	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63.	Mar. 16,'40
Blondie Brings Up Baby (G)	P. Singleton-A. Lake-L. Simms	Nov. 9,'39†	69.	Nov. 11,'39
Blondie on a Budget (G)	P. Singleton-A. Lake-L. Simms	Feb. 29,'40†	73.	Mar. 2,'40
Bullets for Rustlers	Charles Starrett-Lorna Gray	Mar. 5,'40†	58.	
(See "In the Cutting Room," Nov. 25,'39.)				
Cafe Hostess (A)	Preston Foster-Ann Dvorak	Nov. 30,'39†	63.	Jan. 20,'40
Convicted Woman (G)	Rochelle Hudson - June Lang - F. Innescort-L. Lane-G. Ford	Jan. 31,'40†	66.	Mar. 2,'40
Doctor Takes a Wife, The (A)	L. Young-R. Millard-G. Patrick	Apr. 25,'40†	88.	Apr. 27,'40
Five Little Peppers at Home	Edith Fellows-Dorothy Peterson	Feb. 8,'40†	65.	
(See "In the Cutting Room," Jan. 13,'40.)				
Fugitive at Large (G)	Jack Holt-Patricia Ellis	Dec. 7,'39†	66.	Aug. 5,'39
Girls of the Road	A. Dvorak-H. Mack-L. Lane	June 20,'40†		
His Girl Friday (A)	C. Grant-R. Russell-R. Bellamy	Jan. 18,'40†	92.	Jan. 13,'40
(Exploitation: Jan. 27,'40, pp. 71, 76; Feb. 24,'40, p. 55; Mar. 2,'40, p. 68; June 22,'40, p. 76.)				
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67.	June 15,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71.	June 22,'40
Lone Wolf Strikes, The (G)	Warren William-Joan Perry	Jan. 26,'40†	67.	Feb. 10,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73.	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2.'40†	59.	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40†	73.	May 4,'40
Men Without Souls (G)	John Litel-Rochelle Hudson	Mar. 14,'40†	62.	May 18,'40
Music In My Heart (G)	Tony Martin - Rita Hayworth - Edith Fellows - Eric Blore	Jan. 10,'40†	70.	Jan. 13,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63.	Jan. 20,'40
Outside the Three Mile Limit (G)	J. Holt-D. Purcell-I. Ware	Mar. 7,'40†	65.	Feb. 17,'40
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60.	June 22,'40
Pioneers of the Frontier	Bill Elliott-Linda Winters	Feb. 1,'40†	58.	
Return of Wild Bill	Bill Elliott-Iris Meredith	June 27,'40†		
(See "In the Cutting Room," May 18,'40.)				
Stranger from Texas, The	Charles Starrett - Lorna Gray - Sons of the Pioneers	Nov. 2,'39†	54.	
Taming of the West	Bill Elliott-Iris Meredith	Dec. 7,'39†	55.	
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59.	Mar. 30,'40
Too Many Husbands (A)	Jean Arthur -Fred MacMurray - Melvyn Douglas	Mar. 21,'40†	84.	Mar. 9,'40
(Exploitation: May 18,'40, p. 78; June 22,'40, p. 75.)				
21 Days Together (A)	Vivien Leigh-Laurence Oliver	May 16,'40†	72.	June 1,40
Two Fisted Rangers	Charles Starrett - Lorna Gray - Sons of the Pioneers	Jan. 4,'40†	62.	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona	Jean Arthur-Wm. Holden			
Before I Die*	Douglas Fairbanks, Jr. - Rita Hayworth			
Blondie Has Servant Trouble	P. Singleton-A. Lake-L. Simms	July 25,'40†		
Durango Kid	Chas. Starrett - Luana Walters - Sons of the Pioneers			
Fight for Life (A)	Myron McCormick		69.	Mar. 16,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese			
Fugitive From a Prison Camp	Jack Holt-Marian Marsh			
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
He Stayed for Breakfast	Loretta Young-Melvyn Douglas			
Howards of Virginia, The	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke			
It Happened in Paris	Brian Aherne-Rita Heyworth			
March of Crime, The	Bruce Bennett-Florence Rice			
Military Academy	Tommy Kelly-Bobby Jordan	July 18,'40†		
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†		
Pinto Kid, The	Chas. Starrett-Louise Currie			
Singapore	Melvyn Douglas-Miriam Hopkins			
So You Won't Talk	Joe E. Brown-Frances Robinson			
Thundering Frontier, The*	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
West of Abilene	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers			
(See "In the Cutting Room," May 25,'40.)				

FIRST NATIONAL
(See Warner Brothers)

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70.	Apr. 6,'40
Another Thin Man (G) 10	Myrna Loy - William Powell - Ruth Hussey-Virginia Grey	Nov. 17,'39†	102.	Nov. 18,'39
(Exploitation: Dec. 2,'39, p. 73; Dec. 16,'39, p. 68; Feb. 24,'40, p. 52; Mar. 16,'40, p. 61.)				
Balalaika (G) 17	Nelson Eddy-Ilona Massey-Chas. Ruggles-Frank Morgan	Dec. 29,'39†	102.	Dec. 23,'39
(Exploitation: Mar. 23,'40, p. 61; Mar. 30,'40, p. 89.)				
Broadway Melody of 1940 (G) 21	E. Powell-F. Astaire-G. Murphy	Feb. 9,'40†	101.	Feb. 10,'40
(Exploitation: Apr. 6,'40, p. 58.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65.	June 22,'40
Congo Maisie (A) 19	Ann Sothern - John Carroll - Rita Johnson	Jan. 19,'40†	70.	Jan. 20,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77.	Apr. 6,'40
Earl of Chicago (G) 18	Robert Montgomery - Reginald Owen - Edward Arnold	Jan. 5,'40†	87.	Dec. 30,'39
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76.)				
Fast and Furious (G) 6	Ann Sothern-Franchot Tone	Oct. 6,'39†	73.	Oct. 7,'39
Florian (G) 29	Robert Young-Helen Gilbert	Mar. 29,'40†	93.	Mar. 30,'40
(Exploitation: June 8,'40, p. 52.)				
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Ghost Comes Home, The (G) 27	Frank Morgan - Billie Burke - Ann Rutherford	Mar. 8,'40†	79.	Mar. 2,'40
Henry Goes Arizona 2	Frank Morgan-Virginia Weidler	Dec. 8,'39†	67.	
(See "In the Cutting Room," Aug. 12,'39.)				
I Take This Woman (G) 28	Spencer Tracy-Hedy Lamarr	Feb. 2,'40†	97.	Feb. 3,'40
Joe and Ethel Turp Call on the President (G) 14	Ann Sothern-William Gargan	Dec. 1,'39†	70.	Dec. 9,'39
(Exploitation: June 15,'40, p. 59.)				
Judge Hardy and Son (G) 16	Lewis Stone - Mickey Rooney - Cecelia Parker - Fay Holden	Dec. 22,'39†	90.	Dec. 10,'39
(Exploitation: Feb. 10,'40, p. 69; Feb. 14,'40, p. 52; Mar. 16,'40, p. 61; May 11,'40, p. 68.)				
Lambeth Walk, The (G)	L. Lane-S. Gray-S. Hicks	Jan. 26,'40†	66.	Apr. 22,'39
Man from Dakota (G) 24	W. Beery-D. Del Rio-J. Howard	Feb. 16,'40†	77.	Feb. 17,'40
Marx Brothers "At the Circus" (G)	Marx Bros.-F. Rice-K. Baker	Oct. 20,'39†	87.	Oct. 21,'39
(Exploitation: Nov. 11,'39, pp. 64, 66; Dec. 9,'39, p. 36; Dec. 16,'39, p. 68; Jan. 6,'40, p. 72.)				
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - M. Boland	June 28,'40†	104.	June 22,'40
Nick Carter, Master Detective (G) 15	Walter Pidgeon-Rita Johnson	Dec. 15,'39†	60.	Dec. 9,'39
Ninotchka (G) 7	G. Garbo-M. Douglas-I. Claire	Nov. 3,'39†	110.	Oct. 14,'39
(Exploitation: Jan. 13,'40, pp. 52, 53; Jan. 27,'40, p. 72; Feb. 10,'40, p. 70; Feb. 24,'40, p. 55.)				
Northwest Passage (G) 25	S. Tracy-R. Young-W. Brennan	Feb. 23,'40†	126.	Feb. 17,'40
(Exploitation: Mar. 2,'40, pp. 66, 67; Apr. 6,'40, p. 59; May 4,'40, pp. 72, 76; May 18,'40, p. 76; June 8,'40, p. 50.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Remember? (A) 11	R. Taylor-G. Garson-L. Ayres	Nov. 10,'39†	83.	Nov. 11,'39
(Exploitation: Dec. 16,'39, p. 69.)				
Secret of Dr. Kildare (G) 12	Lionel Barrymore - Lew Ayres - Laraine Day-Helen Gilbert	Nov. 24,'39†	85.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Shop Around the Corner (G) 20	Margaret Sullavan-James Stewart-Frank Morgan	Jan. 12,'40	100	Jan. 6,'40
(Exploitation: Jan. 27,'40, pp. 66, 67; Mar. 2,'40, p. 68; May 4,'40, p. 72.)				
Strange Cargo (A) 23	Clark Gable - Joan Crawford - Peter Lorre-Ian Hunter	Mar. 1,'40†	113	Mar. 9,'40
(Exploitation: June 8,'40, p. 51.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley-R. Hussey-J. Carroll-B. Cabot	June 7, 40†	117	June 8,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83	May 4,40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 15,'40, p. 57.)				
Two Girls on Broadway (G) 33	Blondell-L. Turner-G. Murphy	April 19,'40†	73	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76.)				
Young Tom Edison (G) 28	Mickey Rooney-Gene Reynolds-Virginia Weidler-Fay Bainter-George Bancroft	Mar. 15'40†	85	Feb. 17,'40
(Exploitation: Mar. 9,'40, pp. 77, 79; Apr. 6,'40, p. 69; Apr. 13,'40, p. 66; Apr. 20,'40, p. 56; May 4,'40; pp. 70, 71; May 11,'40, p. 72; May 18,'40, p. 76.)				

Coming Attractions

Andy Hardy Meets Debutante 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†		
(See "In the Cutting Room," Apr. 6,'40.)				
Bad Man of Wyoming, The*	Wallace Beery-Ann Rutherford			
Boom Town	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr			
Busman's Honeymoon	Robt. Montgomery - Constance Cummings			
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young			
Escape	N. Shearer-R. Taylor-Nazimova			
Golden Fleecing	L. Ayres-R. Johnson-V. Grey			
Gold Rush Maisie	Ann Sothern - Lee Bowman - Virginia Weidler			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40; p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
I Love You Again	William Powell-Myrna Loy			
Pride and Prejudice	Greer Garson-Laurence Olivier-Mary Boland-Maureen O-Sullivan	July 26,'40†		
(See "In the Cutting Room," Apr. 27,'40.)				
Sporting Blood 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†		
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103	Jan. 27,'40
Strike Up the Band	M. Rooney-J. Garland-J. Preisser			
We Who Are Young	Lana Turner-John Shelton	July 19,'40†		

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Chasing Trouble (G) 3917	Frankie Darro-Marjorie Reynolds	Jan. 30,'40†	64	Feb. 3,'40
Cheyenne Kid, The 3962	Jack Randall-Louise Stanley	Feb. 20,'40†	50	
(See "In the Cutting Room," Feb. 17,'40.)				
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58	May 11,'40
Crashing Thru 3936	J. Newill-W. Hull-M. Stone	Oct. 1,'39†	60	
Danger Ahead 3939	James Newill	Jan. 10,'40†	60	
Danger Flight (G) 3816	J. Trent-M. Reynolds-M. Stone	Nov. 1,'39	65	Oct. 28,'39
East Side Kids (G) 3924	Dennis Moore-Vince Barnett	Feb. 10,'40†	62	Feb. 24,'40
Fatal Hour (G) 3907	Boris Karloff-Marjorie Reynolds-Grant Withers	Jan. 15,'40†	68	Jan. 20,'40
Fighting Mad 3937	James Newill	Nov. 5,'39†	60	
Gentleman from Arizona (G) 3912	Craig Reynolds-John King	Dec. 25,'39†	76	Dec. 9,'39
Heroes in Blue (G) 3919	D. Purcell-B. Hayes-C. Quigley	Nov. 7,'39†	61	Nov. 25,39
Hidden Enemy 3922	Warren Hull-Kay Linaker	Jan. 20,'40†	63	
Human Monster, The (A) 3916	Bela Lugosi	Mar. 9,'40†	76	Nov. 18,'39
(Reviewed under the title, "Dark Eyes of London.")				
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61	June 29,'40
Lucky Texan (reissue) (G)	John Wayne	Dec. 10,'39†	56	Jan. 27,'34
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61	Mar. 23,'40
Murder on the Yukon 3928	James Newill	Feb. 25,'40†	58	
Mutiny in the Big House (G) 3803	Chas. Bickford-Barton MacLane	Oct. 25,'39	83	Oct. 14,'39
(Exploitation: Oct. 28,'39, p. 70.)				
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62	June 8,'40
Overland Mail (G) 3857	Jack Randall	Oct. 31,'39	51	Nov. 18,'39
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52	May 4,'40
Phantom Strikes, The (G) 3923	S. Hale-W. Lawson-L. Henry	Nov. 15,'39†	58	Nov. 18,'39
Pioneer Days 3961	Jack Randall	Jan. 25,'40†	51	
(See "In the Cutting Room," Jan. 13,'40.)				
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45	
(See "In the Cutting Room," May 11,'40.)				
Riders of Destiny (reissue) (G)	John Wayne-Cecilia Parker	Oct. 20,'39	58	Jan. 27,'34
Roll, Wagons, Roll (G) 3951	Tex Ritter	Nov. 25,'39	52	Dec. 23,'39
Sagebrush Trail (G) (reissue)	John Wayne	Oct. 20,'39	55	Dec. 23,'33
Secret Four, The (A) 3918	H. Sinclair-F. Lawton-A. Lee	Jan. 15,'40†	85	June 24,'39
(Reviewed under the title, "Four Just Men.")				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56	
Sons of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72	Apr. 6,'40
Torpedo Raider (G) 3925	B. Mackay-B. Balfour-J. Mills	Feb. 28,'40†	55	June 1,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70	Apr. 27,'40
Westbound Stage (G) 3952	Tex Ritter	Dec. 15,'39†	56	Feb. 24,'40
West of the Divide (reissue) (G)	John Wayne	Dec. 10,'39†	55	Jan. 20,'34
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57	
(See "In the Cutting Room," May 18,'40.)				
Yukon Flight 3938	James Newill-Louise Stanley	Dec. 5,'39†	60	
(See "In the Cutting Room," Nov. 18,'39.)				

Coming Attractions

Around the Town*	F. Darro-J. Hodges-G. Houston	Aug. 12,'40†		
Boys of the City	East Side Kids	July 15,'40†		
Chamber of Horrors*	Leslie Banks-Gina Malo	Aug. 5,'40†		
Golden Trail, The	Tex Ritter	July 3,'40†		
Haunted House	Marcie Mae Jones-Jackie Moran	July 22,'40†		
Orphans of the North*				
Pride of the Prairie*	Fred Scott	July 10,'40†		
Rainbow Over the Range*	Tex Ritter-Dorothy Fay	July 29,'40†		
Shadows Over Chinatown*	Boris Karliff-Grant Withers	Aug. 5,'40†		

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72.)				
All Women Have Secrets (A) 3914	Jos. Allen-Jean Cagney-V. Dale	Dec. 15,'39†	74	Dec. 9,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50.)				
Buck Benny Rides Again (G) 3932	Jack Benny - Ed Rochester" Anderson-Andy Devine	May 3,'40†	85	Apr. 20,'40
(Exploitation: June 1,'40, p. 60.)				
Cat and the Canary, The (G) 3909	Bob Hope-Paulette Goddard	Nov. 10,'39†	74	Oct. 29,'39
Disputed Passage (G) 3908	Dorothy Lamour-Akim Tamiroff-John Howard	Oct. 27,'39†	91	Oct. 21,'39
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72.)				
Emergency Squad (G) 3917	W. Henry-R. Page-L. Campbell	Jan. 5,'40†	58	Jan. 13,'40
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67	Nov. 11,'39
Geronimo 3918	P. Foster-A. Devine-E. Drew	Jan. 12,'40†	90	Nov. 25,'39
(Exploitation: Apr. 13,'40, p. 64; Apr. 27,'40, p. 80; May 18,'40, p. 80; May 25,'40, p. 70.)				
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85	June 15,'40
(Exploitation: June 8,'40, p. 51.)				
Great Victor Herbert, The (G) 3916	Allan Jones - Mary Martin - Walter Connolly	Dec. 29,'39†	91	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 80; Feb. 10,'40, p. 70; Mar. 2,'40, p. 68.)				
Gulliver's Travels (G) 3915	Color Cartoon-Feature	Dec. 22,'39†	77	Dec. 16,'39
(Exploitation: Dec. 23,'39, p. 56; Jan. 27,'40, p. 71; Feb. 3,'40, pp. 72, 74, 76, 78; Feb. 17,'40, pp. 54, 55; Mar. 2,'40, p. 68; Mar. 23,'40, p. 61; Mar. 30,'40, pp. 68, 90; May 4,'40, p. 76; May 11,'40, p. 69; May 18,'40, pp. 77, 79.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61	May 18,'40
Jamaica Inn (A) 3906	Charles Laughton-Leslie Banks-Maureen O'Hara-Emlyn Williams	Oct. 13,'39†	99	May 27,'39
(Exploitation: Oct. 7,'39, p. 66.)				
Knights of the Range (G) 3923	Russell Hayden-Jean Parker	Feb. 23,'40†	70	Feb. 24,'40
Law of the Pampas (G) 3955	W. Boyd-R. Hayden-S. Duna	Nov. 3,'39	74	Oct. 21,'39
Light of the Western Star (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67	Apr. 20,'40
Light that Failed, The (G) 3921	R. Colman-W. Houston-I. Lupino	Feb. 9,'40†	99	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 70; Feb. 17,'40, p. 53.)				
Llano Kid (G) 3913	Tito Guizar-Gale Sondergaard	Dec. 8,'39†	86	Nov. 25,'39
Night of Nights (G) 3912	P. O'Brien-O. Bradna-R. Young	Dec. 1,'39†	*68	May 11,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67	May 11,'40
Our Neighbors—the Carters (G) 3911	Fay Bainter-Frank Craven	Nov. 24,'39†	85	Nov. 4,'39
(Exploitation: May 4,'40; p. 74.)				
Parole Fixer (G) 3920	W. Henry-V. Dale-R. Paige	Feb. 2,'40†	68	Feb. 17,'40
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61	June 22,'40
Remember the Night (G) 3919	Barbara Stanwyck - Fred MacMurray-Beulah Bondi-Elizabeth Patterson	Jan. 19,'40†	94	Jan. 13,'40
(Exploitation: Jan. 27,'40, p. 71; Mar. 30,'40, p. 87; Apr. 20,'40, p. 57.)				
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85	Feb. 24,'40
(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rulers of the Sea (G) 3910	Douglas Fairbanks, Jr.-Margaret Lockwood-Will Fyffe	Nov. 17,'39†	97	Sept. 16,'39
(Exploitation: Feb. 24,'40, p. 55.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81	June 8,'40
Santa Fe Marshal (G) 3956	William Boyd-Russell Hayden	Jan. 26,'40†	68	Jan. 13,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78	Feb. 24,'40
(Exploitation: Mar. 2,'40, p. 65.)				
Showdown (G) 3657	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63	Mar. 2,'40
Sidewalks of London (A) 3922	Charles Laughton-Vivien Leigh	Feb. 16,'40†	86	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53.)				
Television Spy (G) 3907	Judith Barrett-Wm. Henry	Oct. 20,'39†	60	Oct. 14,'39
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	75	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40†	71	May 4,'40
(Exploitation: June 22,'40, p. 76.)				
What a Life (G) 3905	Jackie Cooper - Betty Field - Lionel Stander - John Howard	Oct. 6,'39†	79	Sept. 23,'39
(Exploitation: Nov. 11,'39, p. 66; Jan. 6,'40, p. 72.)				
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63	Feb. 24,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Sept. 13,'40	
(See "In the Cutting Room," Apr. 20,'40.)			
Arise My Love*	Claudette Colbert	Oct. 25,'40	
Cherokee Strip*	Richard Dix-Florence Rice		
Comin' Round the Mountain	Bob Burns-Una Merkel	Aug. 16,'40	
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 1,'40	
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40	
(See "In the Cutting Room," Mar. 30,'40.)			
Golden Gloves	Jean Cagney-Richard Denning	Aug. 2,'40†	
(See "In the Cutting Room," Jan. 13,'40.)			
Great McGinty, The	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†	
(See "Down Went McGinty," "In the Cutting Room," Feb. 10,'40.)			
I Want a Divorce	Joan Blondell-Dick Powell	Sept. 20,'40	
(See "In the Cutting Room," May 18,'40.)			
Mystery Sea Raider	Henry Wilcoxon-Carole Landis	Aug. 9,'40	
New Yorkers, The	Dick Powell-Ellen Drew		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Oct. 18,'40	
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40	
Rangers of Fortune	Fred MacMurray-Albert Dekker-Patricia Morison	Oct. 11,'40	
Rhythm on the River	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40	
Stage Coach War (G)	Wm. Boyd-Russell Hayden	July 12,'40†	63 June 29,'40
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson		
There's Magic in Music*	A. Jones-S. Foster-M. Lindsay		
Three Men from Texas	W. Boyd-R. Hayden-A. Clyde	Nov. 8,'40	
(See "In the Cutting Room," May 18,'40.)			
Touchdown*	Wayne Morris	Oct. 4,'40	
Untamed (A)	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†	*83 June 29,'40
Victory	Fredric March-Betty Field	Sept. 27,'40	
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86 June 1,'40

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Buried Alive	Beverly Roberts-Robert Wilcox	Nov. 6,'39†	62	
Frontier Crusader (G)	Tim McCoy	June 21,'40	62 June	15,'40
Goose Step (G)	Roland Drew-Steffi Duna	Oct. 29,'39†	84 Nov.	25,'39
(Reviewed under the title, "Beasts of Berlin.")				
Hold That Woman! 102	James Dunn	June 28,'40	67	
Invisible Killer, The (G)	Grace Bradley-Roland Drew	Nov. 14,'39†	61 Feb.	24,'40
I Take This Oath	Gordon Jones	May 20,'40		
(See "In the Cutting Room," May 4,'40.)				
Mercy Plane	James Dunn-Frances Gifford	Dec. 4,'39	58	
(See "In the Cutting Room," Dec. 9,'39.)				
Texas Renegades	Tim McCoy	Jan. 21,'40†		
Torture Ship	Lyle Talbot-Jacqueline Wells	Oct. 22,'39†	64	
(See "In the Cutting Room," Sept. 16,'39.)				
Sagebrush Family Trails West, The	Bobby Clark-Earle Hodgins	Jan. 14,'40†		

Coming Attractions

Billy the Kid Outlawed	Bob Steele	July 15,'40	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Covered Trailer, The 915	Jas., Lucile & Russell Gleason	Nov. 10,'39†	66 Nov.	11,'39
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56 May	11,'40
Cowboys from Texas (G) 962	Three Mesquiteers	Nov. 29,'39†	57 Dec.	9,'39
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66 May	11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94 Apr.	13,'40
(Exploitation: May 25,'40, p. 67.)				
Days of Jesse James (G) 953	Roy Rogers-Geo. "Gabby" Hayes	Dec. 20,'39†	63 Dec.	23,'39
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68 Mar.	23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66 May	25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66 May	18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57 Apr.	6,'40
Grand Ole Opry 908	Weaver Bros. & Elviry	June 25,'40†	68	
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66 Apr.	20,'40
Heroes of the Saddle (G) 963	Three Mesquiteers	Jan. 12,'40†	56 Jan.	20,'40
Hi-yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69 Apr.	20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40†	67 May	4,'40
Jeepers Creepers (G) 914	Weaver Bros. & Elviry - Roy Rogers	Oct. 27,'39†	69 Nov.	4,'39
Kansas Terrors, The (G) 961	3 Mesquiteers-Jacqueline Wells	Oct. 6,'39†	57 Oct.	21,'39
Main Street Lawyer 905	Edward Ellis-Anita Louise	Nov. 3,'39†	72 Nov.	11,'39
Money to Burn (G) 917	Jas., Lucille & Russell Gleason	Dec. 28,'39†	69 Dec.	30,'39
Pioneers of the West (G) 964	Three Mesquiteers	Mar. 12,'40†	56 Mar.	16,'40
One Man's Law 992	Don "Red" Barry-Janet Waldo	June 29,'40†	57	
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68 Mar.	30,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58 June	8,'40
Rovin' Tumbleweeds (G) 848	G. Autry-S. Burnette-M. Carlisle	Nov. 16,'39	64 Nov.	25,'39
Sabotage (G) 913	Chas. Grapewin-Arleen Whelan-Gordon Oliver	Oct. 13,'39†	69 Oct.	14,'39
Saga of Death Valley (G) 952	Roy Rogers-George Hayes	Nov. 22,'39†	58 Nov.	25,'39
South of the Border (G) 941	Gene Autry-Smiley Burnette	Dec. 15,'39†	71 Dec.	16,'39
(Exploitation: Apr. 27,'40, p. 77.)				
Thou Shalt Not Kill (A) 916	Charles Bickford - Owen Davis, Jr.-Doris Day	Dec. 22,'39†	68 Dec.	16,'39
Village Barn Dance (G) 919	Richard Cromwell - Doris Day - Lulu Belle & Scotty	Jan. 30,'40†	74 Feb.	3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	69 June	29,'40
Wolf of New York (G) 918	Edmund Lowe - Rose Hobart - James Stephenson	Jan. 25,'40†	69 Jan.	27,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71 May	25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59 Apr.	20,'40

Coming Attractions

Carolina Moon	G. Autry-S. Burnette-J. Storey		
Carson City Kid, The (G) 955	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40†	57 June 22,'40
Girl from God's Country	C. Morris-J. Wyatt-C. Bickford		
Oklahoma Skies*	3 Mesquiteers-F. McKinney		
Ranger and the Lady, The	R. Rogers-Geo. "Gabby" Hayes-J. Wells		
Scatterbrain	Judy Canova - Alan Mowbray - Ruth Donnelly		
Should Wives Work?	James, Lucile & Russell Gleason		
Sing, Dance, Plenty Hot	Johnny Downs-Ruth Terry		
Three Faces West	J. Wayne-C. Coburn-S. Gurie	July 3,'40†	81 June 15,'40
(Reviewed under the title, "The Refugee.")			
Tulsa Kid, The*	Don "Red" Barry-L. Walters		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln In Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110 Jan.	27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70.)				
Allegheny Uprising (G) 006	John Wayne-Claire Trevor-Brian Donlevy-George Sanders	Nov. 10,'39†	81 Oct.	28,'39
(Exploitation: Jan. 6,'40, pp. 66, 67; Mar. 30,'40, p. 90.)				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40†	86 June	22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84 Mar.	30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshal	May 31,'40†	74 Mar.	16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58 Apr.	13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67 Mar.	30,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63 Apr.	13,'40
Escape to Paradise (G) 945	Bobby Breen-Kent Taylor	Dec. 22,'39	62 Dec.	9,'39
Everything's On Ice (G) 946	Irene Dare-Edgar Kennedy	Oct. 6,'39	67 Sept.	9,'39
Flying Deuces (G) 010	Laurel & Hardy-J. Parker	Nov. 3,'39†	65 Oct.	14,'39
Hunchback of Notre Dame, The (A) 015	C. Laughton-M. O'Hara-Sir C. Hardwicke - W. Hampden - T. Mitchell - B. Rathbone	Dec. 29,'39†	115 Dec.	23,'39
(Exploitation: Mar. 23,'40, p. 63.)				
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101 Apr.	20,'40
(Exploitation: June 1,'40, p. 61.)				
Isle of Destiny (G) 017	W. Gargan-W. Ford-J. Lang	Mar. 8,'40†	83 Mar.	9,'40
Legion of the Lawless (G) 042	George O'Brien-Virginia Vale	Jan. 5,'40†	59 Nov.	25,'39
Little Orvie (G) 020	J. Sheffield-E. Truex-A. Todd	Mar. 1,'40†	66 Mar.	9,'40
Marines Fly High (G) 018	R. Dix-C. Morris-L. Ball	Feb. 2,'40†	68 Feb.	17,'40
Married and in Love (G) 014	Alan Marshal - Barbara Read - Helen Vinson-Patric Knowles	Jan. 19,'40†	59 Dec.	18,'39
Marshal of Mesa City (G) 081	George O'Brien-Virginia Vale	Nov. 3,'39†	62 Oct.	7,'39
Meet Dr. Christian (G) 005	Jean Hersholt-Dorothy Lovett	Nov. 17,'39†	70 Oct.	21,'39
Mexican Spitfire (G) 016	L. Velez-D. Woods-L. Errol	Jan. 12,'40†	67 Dec.	16,'39
Millionaire Playboy (G) 022	Joe Penner-Linda Hayes	Mar. 15,'40†	64 Mar.	2,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88 May	4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59.)				
Pinocchio (G) 091	Disney Feature Cartoon	Feb. 23,'40†	87 Feb.	3,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 9,'40, p. 77; Mar. 16,'40, p. 59; Mar. 23,'40, p. 61; Apr. 6,'40, p. 57; Apr. 13,'40, pp. 65, 66; Apr. 20,'40, p. 57; Apr. 27,'40, p. 79; May 4,'40, p. 73; May 25,'40, p. 71; June 8,'40, p. 53.)				
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67 June	22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59 June	22,'40

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Primrose Path (A) 023	Ginger Rogers-Joel McCrea	Mar. 22,'40†	93	Mar. 16,'40
(Exploitation: Apr. 6,'40, p. 57.)				
Reno (G) 008	R. Dix-G. Patrick-A. Louise	Dec. 1,'39†	73	Nov. 18,'39
Saint's Double Trouble (G) 021	George Sanders-Helene Whitney-Bela Lugosi	Jan. 26,'40†	68	Jan. 20,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40†	69	Apr. 27,'40
Sued for Libel (G) 012	Kent Taylor-Linda Hayes	Oct. 27,'39†	69	Mar. 25,'39
Swiss Family Robinson (G) 019	Thomas Mitchell - Edna Best - Freddie Bartholomew - Terry Kilburn - Tim Holt	Feb. 16,'40†	91	Feb. 3,'40
(Exploitation: Feb. 24,'40, p. 63; Mar. 2,'40, p. 65; Apr. 27,'40, p. 77.)				
That's Right, You're Wrong (G) 011	Kay Kyser & Orch.-A. Menjou-May Robson - E. E. Horton - Lucille Ball	Nov. 24,'39†	91	Nov. 18,'39
(Exploitation: Jan. 13,'40, p. 56; Feb. 10,'40, p. 71.)				
Three Sons (G) 004	E. Ellis-W. Gargan-K. Taylor	Oct. 13,'39†	72	Sept. 30,'39
Two Thoroughbreds (G) 013	Jimmy Lydon-Joan Brodel	Dec. 8,'39†	62	Dec. 2,'39
Vigil in the Night (A) 007	Carole Lombard-Anne Shirley-Brian Aherne	Feb. 9,'40†	96	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 30,'40, p. 89; June 15,'40, p. 58.)				
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68	May 18,'40

Coming Attractions

Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 19,'40†	68	June 29,'40
Dance, Girl, Dance 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40†		
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	*65	June 29,'40
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson			
Laddie	T. Holt-V. Gilmore-J. Carroll			
Lucky Partners 038	Ronald Colman-Ginger Rogers	Aug. 2,'40		
Men Against the Sky	R. Dix-W. Barrie-E. Lowe			
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 12,'40†	*61	June 29,'40
One Crowded Night 042	Billie Seward-Wm. Haade	Aug. 9,'40†		
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 16,'40†	95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Stage to Chino 085	George O'Brien-Virginia Vale	July 26,'40†		
Stranger on the Third Floor	Peter Lorre - John McGuire - Margaret Tallichet	July 26,'40†		
They Knew What They Wanted	Chas. Laughton-Carole Lombard			
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson		*81	June 22,'40
Too Many Girls*	L. Ball-R. Carlson-D. Arnaz-E. Bracken - F. Langford - A. Miller			
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton			
(See "In the Cutting Room," Apr. 27,'40.)				
Wild Cast Bus*	Fay Wray-Charles Lang			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barricade (G) 026	Alice Faye-Warner Baxter	Dec. 8,'39†	71	Dec. 16,'39
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75	May 11,'40
Cisco Kid and the Lady, The (G) 012	C. Romero-V. Field-M. Weaver	Dec. 29,'39†	73	Dec. 2,'39
City in Darkness (G) 021	Sidney Toler-Lynn Bari	Dec. 1,'39†	74	Nov. 18,'39
City of Chance (G) 027	Lynn Bari-Donald Woods	Jan. 12,'40†	57	Dec. 30,'39
Day-Time Wife (A) 020	Tyrone Power - Linda Darnell - Warren William - B. Barnes	Nov. 24,'39†	72	Nov. 18,'39
Drums Along the Mohawk (A) 015	Henry Fonda-Claudette Colbert-Edna May Oliver	Nov. 10,'39†	103	Nov. 11,'39
(Exploitation: Nov. 25,'39, p. 56; Dec. 2,'39, pp. 72, 75; Dec. 9,'39, p. 94; Dec. 16,'39, pp. 66, 69; Dec. 30,'39, pp. 64, 65; Jan. 13,'40, p. 56.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67	June 8,'40
Escape, The (G) 010	Amanda Duff-Kane Richmond	Oct. 6,'39†	58	Nov. 11,'39
Everything Happens at Night (G) 029	Sonja Henie - Ray Milland - Robert Cummings	Dec. 22,'39†	77	Dec. 23,'39
(Exploitation: Feb. 10,'40, p. 69.)				
First World War, The (reissue) (A) 062	Documentary	Oct. 27,'39†	78	Nov. 17,'34
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40†	67	Feb. 17,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56	June 15,'40
Grapes of Wrath, The (A) 040	Henry Fonda - Dorris Bowden - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76.)				
Heaven with a Barbed Wire Fence (G) 019	Jean Rogers-Glenn Ford	Nov. 3,'39†	62	Oct. 7,'39
He Married His Wife (A) 023	J. McCrea-N. Kelly-M. Boland	Jan. 19,'40†	83	Jan. 20,'40
High School (G) 028	Jane Withers-Joe Brown, Jr.	Jan. 26,'40†	74	Jan. 6,'40
Hollywood Cavalcade (G) 007	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton	Oct. 13,'39†	96	Oct. 7,'39
(Exploitation: Nov. 4,'39, p. 67; Dec. 9,'39, p. 94; Dec. 23,'39, p. 57; Dec. 30,'39, p. 65.)				
Honeymoon's Over, The (G) 024	M. Weaver-S. Erwin-P. Knowles	Dec. 15,'39†	70	Nov. 25,'39
Inspector Hornleigh on Holiday (A) 022	Gordon Harker-Alastair Sim	Dec. 1,'39†	74	Nov. 18,'39
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40†	127	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74.)				
Little Old New York (G) 031	Alice Faye - Fred MacMurray - Richard Greene-Brenda Joyce	Feb. 9,'40†	100	Feb. 10,'40
(Exploitation: Feb. 10,'40, p. 70; May 4,'40, p. 72.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40†	68	June 1,'40
Man Who Wouldn't Talk, The (G) 030	L. Nolan-J. Rogers-M. Marsh	Feb. 2,'40†	72	Jan. 20,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40†	63	Apr. 13,'40
Pack Up Your Troubles (G) 014	J. Withers-Ritz Brothers-Lynn Bari-Stanley Fields	Oct. 20,'39†	75	Oct. 14,'39
Road to Glory (reissue) (G) 061	Fredric March-Lionel Barrymore-Warner Baxter-June Lang	Oct. 13,'39†	101	June 6,'36
Shipyard Sally (A) 018	Gracie Fields-Sidney Howard	Oct. 20,'39†	79	July 29,'39
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40†	84	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85	Apr. 6,'40
Swanee River (G) 017	D. Ameche-A. Jolson-A. Leeds	Jan. 5,'40†	86	Dec. 23,'39
(Exploitation: Feb. 24,'40, p. 55.)				
They Came By Night (G) 033	Will Fyffe-Phyllis Calvert	Feb. 23,'40†	73	Mar. 16,'40
Too Busy to Work (G) 016	J. Prouty-S. Byington-J. Davis	Nov. 17,'39†	65	Nov. 4,'39
20,000 Men a Year (G) 013	R. Scott-P. Foster-M. Lindsay	Nov. 17,'39†	84	Oct. 28,'39
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40†	70	Mar. 23,'40
Young As You Feel (G) 032	Jed Prouty-Spring Byington	Feb. 16,'40†	59	Feb. 3,'40

Coming Attractions

Bride Wore Crutches, The	Lynn Roberts-Ted North			
Bringham Young	T. Power-L. Darnell-J. Carradine-B. Donlevy-J. Darwell-J. Rogers-M. Astor-V. Price	Aug. 16,'40		
Charlie Chan in the Wax Museum	Sidney Toler-Marguerite Chapman			
Elsa Maxfell's Public Deb No. 1	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Charles Ruggles	Sept. 27,'40		
(See "In the Cutting Room," May 25,'40.)				
For Beauty's Sake	Ted North-Marjorie Weaver			
Ghost of Cisco Kid	Cesar Romero-Sheila Ryan			
Girl from Avenue A	Jane Withers-Kent Taylor	Aug. 23,'40		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The	John Barrymore-John Payne-Mary Beth Hughes-G. Ratoff			
Manhattan Heartbreak (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40†	71	June 1,'40
Man I Married, The	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 30,'40		
Maryland 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles	July 19,'40†		
Pier 13	Lynn Bari-Lloyd Nolan	Sept. 6,'40		
(See "In the Cutting Room," May 25,'40.)				
Return of Frank James, The	H. Fonda-A. Leeds-J. Cooper	Sept. 13,'40		
Sailor's Lady 052	Jon Hall-Nancy Kelly	July 5,'40†	66	
(See "In the Cutting Room," Mar. 2,'40.)				
Street of Memories	Lynn Roberts-John McGuire	Aug. 9,'40		June 29,'40
Young People, The	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan			
(See "In the Cutting Room," May 11,'40.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford (G)	Laurel and Hardy	Feb. 16,'40†	63	Mar. 2,'40
(Exploitation: Apr. 20,'40, p. 56.)				
Eternally Yours (A)	Loretta Young - David Niven - H. Herbert-B. Burke-Z. Pitts	Oct. 12,'39†	95	Oct. 7,'39
(Exploitation: July 22,'39, p. 81; Dec. 30,'39, p. 66.)				
House Across the Bay (G)	Joan Bennett-Geo. Raft-Lloyd Nolan-Gladys George	Mar. 1,'40†	88	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Housekeeper's Daughter (G)	Joan Bennett-Adolphe Menjou	Oct. 26,'39†	80	Sept. 16,'39
(Exploitation: Dec. 30,'39, p. 66.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lion Has Wings, The (G)	Merle Oberon-Ralph Richardson-June Duprez-Flora Robson	Jan. 19,'40†	73.	Nov. 18,'39
(Exploitation: Dec. 23,'39, pp. 57, 59; Jan. 20,'40, p. 72; Mar. 16,'40, p. 60.)				
My Son, My Son (A)	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69.)				
Of Mice and Men (A)	Burgess Meredith-Lon Chaney, Jr.-Betty Field-Chas. Bickford	Jan. 12,'40†	106.	Dec. 30,'39
(Exploitation: Jan. 20,'40, pp. 66, 67; Jan. 27,'40, p. 70; Feb. 3,'40, p. 78; Mar. 2,'40, p. 64.)				
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59.)				
Over the Moon (A)	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Raffles (G)	David Niven-Olivia de Havilland	Dec. 29,'39†	71.	Dec. 23,'39
(Exploitation: Jan. 20,'40, p. 67; Mar. 9,'40, p. 76.)				
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40†	57.	May 4,'40
Slightly Honorable (A)	Pat O'Brien-Ruth Terry-Broderick Crawford-Edward Arnold	Dec. 22,'39†	85.	Jan. 13,'40
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51.)				

Coming Attractions

Captain Caution	Victor Mature-Louise Platt
Flotsam*	Fredric March-Marg't Sullavan
Foreign Correspondent	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley
Kit Carson	Jon Hall-Lynn Bari
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson - B. Fitzgerald - Shields
Son of Monte Cristo*	L. Hawyard - J. Bennett - G. Sanders
South of Pago Pago	Jon Hall - Victor McLaglen - Frances Farmer
Thief of Bagdad	Sabu-J. Duprez-C. Veidt
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan
(See "In the Cutting Room," Feb. 10,'40.)	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Big Guy, The (G) 4016	Victor McLaglen-Jackie Cooper	Nov. 24,'39†	78.	Dec. 2,'39
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Call a Messenger (G) 4020	Billy Halop-Huntz Hall-Mary Carlisle-Larry Crabbe	Nov. 3,'39†	65.	Sept. 23,'39
Charlie McCarthy, Detective (G) 4011	E. Bergen-"Charlie McCarthy"-"Mortimer Snerd" - Robert Cummings-Constance Moore	Dec. 22,'39†	77.	Dec. 23,'39
Chip of the Flying "U" (G) 4060	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Doris Weston	Nov. 24,'39†	55.	Jan. 27,'40
Danger on Wheels 4055	R. Arlen-A. Devine-P. Moran	Feb. 2,'40†	61	
Destry Rides Again (A) 4002	Marlene Dietrich-Jas. Stewart-Chas. Winninger-Mischa Auer	Dec. 29,'39†	94.	Dec. 2,'39
(Exploitation: Mar. 2,'40, p. 64.)				
Double Alibi (G) 4034	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
First Love (G) 3002	Deanna Durbin-Helen Parrish-Robert Stack-Eugene Pallette-Leatrice Joy	Nov. 10,'39	84.	Nov. 4,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 30,'39, p. 66; Mar. 23,'40, p. 64.)				
Framed 4032	Constance Moore-F. Albertson	Feb. 23,'40†	60	
(See "In the Cutting Room," Nov. 18,'39.)				
Green Hell (G) 4041	Douglas Fairbanks, Jr. - Joan Bennett - John Howard - Alan Hale - George Sanders-George Bancroft - Vincent Price	Jan. 26,'40†	87.	Jan. 20,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40†	59	
Honeymoon Deferred (G) 4038	Edmund Lowe-Margaret Lindsay	Feb. 16,'40†	59.	Feb. 24,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40†	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
Invisible Man Returns (G) 4009	Vincent Price-Sir Cedric Hardwicke-Nan Grey	Jan. 12,'40†	81.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 66; Jan. 27,'40, p. 70; Mar. 16,'40, p. 58; May 4,'40, p. 74; May 18,'40, p. 78.)				
It's a Date (G) 4001	Deanna Durbin-Kay Francis-Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Laugh It Off (G) 4026	C. Moore-J. Downs-E. Kennedy	Dec. 1,'39†	63.	Dec. 30,'39
Legion of Lost Flyers (G) 4053	R. Arlen-A. Devine-A. Nagel	Nov. 3,'39†	63.	Nov. 4,'39
Little Accident (G) 4019	Baby Sandy - Hugh Herbert - Richard Carlson - Florence Rice - Joy Hodges	Oct. 27,'39†	65.	Nov. 4,'39
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Man from Montreal 4054	R. Arlen-A. Devine-A. Gwynne	Dec. 8,'39†	60	
Missing Evidence (G) 4028	Preston Foster-Irene Hervey	Dec. 15,'39†	64.	Nov. 25,'39
My Little Chickadee (A) 4004	Mae West - W. C. Fields - Jos. Calleia - D. Foran - A. Nagel	Feb. 9,'40†	84.	Feb. 10,'40
Oh, Johnny, How You Can Love 4021	Tom Brown-Peggy Moran	Jan. 5,'40†	63	
(See "In the Cutting Room," Dec. 30,'39.)				
Oklahoma Frontier 4059	Johnny Mack Brown-Bob Baker-Fuzzy Knight	Oct. 20,'39†	58	
One Hour to Live (G) 4030	C. Bickford-D. Nolan-J. Litel	Nov. 10,'39†	59.	Nov. 11,'39
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Tower of London (G) 4012	Basil Rathbone-Boris Karloff-N. Grey-B. O'Neil-I. Hunter	Nov. 17,'39†	92.	Nov. 25,'39
(Exploitation: Feb. 3,'40, p. 72.)				
Tropic Fury 4052	R. Arlen-A. Devine-B. Roberts	Oct. 13,'39†	62½	
(See "In the Cutting Room," July 29,'39.)				
Two Bright Boys (G) 4017	Jackie Cooper-F. Bartholomew	Sept. 15,'39†	70.	Sept. 16,'39
Under-Pup, The (G) 4010	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis	Sept. 1,'39†	88.	Aug. 26,'39
(Exploitation: Oct. 7,'39, p. 65; Oct. 14,'39, p. 66; Nov. 11,'39, p. 67; Nov. 25,'39, p. 58; Dec. 23,'39, p. 60.)				
West of Carson City (G) 4061	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Peggy Moran	Jan. 19,'40†	55.	May 11,'40
Witness Vanishes, The (G) 4027	Edmund Lowe-Wendy Barrie	Sept. 22,'39†	66.	Oct. 28,'39
Zanzibar (G) 4025	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Argentine Nights	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves
Arizona Cyclone 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight
Black Diamonds 4057	Richard Arlen-Andy Devine
Boys from Syracuse	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane
Fugitive, The	Ralph Richardson-Diana Wynyard
Hired Wife*	R. Russell-B. Aherne-V. Bruce
I'm Nobody's Sweetheart Now	H. Parrish-D. O'Keefe-C. Moore
Little Bit of Heaven, A*	Gloria Jean - Robt. Stack - N. Grey-H. Herbert-S. Erwin
Margie	N. Grey-T. Brown-M. Auer
Modern Monte Cristo, A	V. McLaglen-J. Loder-A. Nagel
Mummy's Hand, The	Dick Foran-Peggy Moran
Private Affairs (G)	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings
Slightly Tempted	H. Herbert-J. Downs-P. Moran
Son of Roaring Dan*	Johnny Mack Brown-Bob Baker-Fuzzy Night
South to Karanga	C. Bickford-J. Craig-L. Deste
(See "In the Cutting Room," May 11,'40.)	
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer
When the Daltons Rode	K. Francis-R. Scott-B. Donlevy
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey

July 26,'40†				
July 19,'40†				
Aug. 9,'40†				
June 28,'40	76			
Aug. 16,'40†				
July 5,'40†	74.	June 29,'40		
July 26,'40†	71.	June 1,'40		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too (A)	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	June 29,'40†	143.	June 22,'40
Angel from Texas, An (G) 468	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459	John Garfield - Pat O'Brien - Ann Sheridan - Burgess Meredith	Feb. 17,'40†	77.	Mar. 2,'40
(Exploitation: Feb. 24,'40, p. 53.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. date	Running Time Minutes	Reviewed
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Fighting 69th (G) 451	J. Cagney-P. O'Brien-J. Lynn-G. Brent-A. Hale-D. Morgan	Jan. 27,'40†	90.	Jan. 13,'40
(Exploitation: Jan. 20,'40, p. 67; Feb. 3,'40, pp. 74, 78; Feb. 24,'40, pp. 52, 56; Apr. 13,'40, p. 66; May 4,'40, p. 73.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Four Wives (A) 453	Lane Sisters-G. Page-J. Garfield - E. Albert - C. Rains - J. Lynn-D. Foran-F. McHugh-M. Robson	Dec. 25,'39†	99.	Nov. 25,'39
(Exploitation: Dec. 16,'39, p. 67.)				
Fugitive From Justice (G) 473.	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Murder in the Air 472	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	
On Your Toes (G) 463	Zorina-Eddie Albert-A. Hale-J. Gleason-G. Dickson	Oct. 14,'39†	94.	Oct. 28,'39
Private Detective (G) 471	Jane Wyman-Dick Foran	Dec. 9,'39†	55.	Dec. 9,'39
Return of Dr. X, The (G) 464.	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane	Dec. 2,'39†	62.	Dec. 2,'39
(Exploitation: Jan. 20,'40, p. 66.)				
Smashing the Money Ring (G) 470	R. Reagan-Margot Stevenson	Dec. 21,'39†	57.	Nov. 25,'39
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
We Are Not Alone (G) 458	Paul Muni - Jane Bryan - Flora Robson - Una O'Connor	Nov. 25,'39†	112.	Nov. 11,'39
(Exploitation: June 15,'40, p. 57.)				

Coming Attractions

Man Who Talked Too Much	G. Brent-V. Bruce-B. Marshall	July 6,'40†		
They Drive by Night	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	July 27,'40		

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
British Intelligence (G) 416	Boris Karloff-Margaret Lindsay	Jan. 29,'40†	62.	Feb. 17,'40
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
Brother Rat and a Baby (G) 406	W. Morris-P. Lane-J. Bryan-R. Reagan-J. Wyman-E. Albert	Jan. 13,'40†	87.	Jan. 13,'40
(Exploitation: Apr. 6,'40, p. 57; May 25,'40, pp. 69, 72.)				
Calling Philo Vance (G) 420	J. Stephenson-Margot Stevenson	Feb. 3,'40†	62.	Feb. 17,'40
Child Is Born, A (A) 415	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George	Jan. 6,'40†	79.	Jan. 6,'40
(Exploitation: Dec. 9,'39, p. 96; Jan. 27,'40, p. 72; Feb. 3,'40, p. 75; Feb. 10,'40, p. 71; Feb. 24,'40, p. 53; Mar. 9,'40, p. 78; Mar. 16,'40, p. 61; Mar. 30,'40, pp. 88, 89; Apr. 6,'40, p. 57; May 4,'40, p. 73; June 15,'40, p. 58; June 22,'40, p. 76.)				
Dead End Kids on Dress Parade (G) 413	Dead End Kids-John Litel	Nov. 18,'39†	62.	Nov. 4,'39
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
Granny, Get Your Gun 421	May Robson-Harry Davenport-Margot Stevenson	Feb. 10,'40†	56.	
Invisible Stripes (G) 408	George Raft - William Holden - Humphrey Bogart-Jane Bryan	Dec. 30,'39†	82.	Jan. 6,'40
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
Kid Nightingale (G) 411	J. Payne-J. Wyman-W. Catlett	Nov. 4,'39†	57.	Sept. 23,'39
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Mad Empress, The (G) 420	M. Novara-C. Nagel-L. Atwill	Dec. 16,'39†	72.	Apr. 22,'39
(Reviewed under the title, "Juarez and Maximilian.")				
Pride of the Blue Grass (G) 418.	Edith Fellows-James McCallion	Oct. 7,'39	65.	Nov. 11,'39
Private Lives of Elizabeth and Essex, The (G) 402	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price	Nov. 25,'39†	106.	Sept. 30,'39
(Exploitation: Dec. 2,'39, p. 72; Dec. 23,'39, p. 58; Jan. 13,'40, p. 53; Mar. 30,'40, pp. 86, 90.)				
Roaring Twenties, The (G) 403.	Jas. Cagney-Humphrey Bogart-Priscilla Lane-Jeffrey Lynn	Oct. 28,'39†	106.	Oct. 21,'39
(Exploitation: Nov. 25,'39, p. 59; Feb. 17,'40, p. 54.)				
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76.)				

Coming Attractions

City for Conquest	James Cagney-Ann Sheridan			
Confessions of a Nazi Spy (G).	Edw. G. Robinson - Francis Lederer - Geo. Sanders - Paul Lukas		102.	Apr. 29,'39
(See "New 'Nazi Spy'," June 1,'40, p. 8.)				

Title	Star	Rel. date	Running Time Minutes	Reviewed
Flowing Gold*	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan			
Ladies Must Live	Wayne Morris-Rosemary Lane	July 20,'40†		
Letter, The	Bette Davis-Herbert Marshall			
Life of Knute Rockne, The	Pat O'Brien-Gale Page			
Man from Fleet Street, The	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
Money and the Woman	Jeffrey Lynn-Brenda Marshall			
My Love Came Back (G)	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 13,'40†	*85.	June 29,'40
No Time for Comedy	James Stewart-Rosalind Russell			
Rivers End	Dennis Morgan-Elizabeth Earl			
Sea Hawk	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson--Una O'Connor			
(See "In the Cutting Room," May 11,'40.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne	July 27,'40†		
Tugboat Annie Sails Again*	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Horrors of War (G)	Documentary	Merit	Feb. 7,'40	51.	Feb. 17,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The* (A)	Dr. P. L. Hoeffer	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Broken Strings (G)	Clarence Muse	International	*60.	Mar. 23,'40
Mr. Washington Goes to Town (G)	F. E. Miller	Buell	*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International	*75.	Mar. 7,'40

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Band Wagon (G)	Arthur Askey	Central		85.	Feb. 24,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy* (A)	Clive Brook	Assoc. British		90.	June 29,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
Face Behind the Scar, The	Griffith Jones	Film Alliance	Feb. 29,'40	72.	Mar. 9,'40
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hidden Menace, The (G)	Otto Kruger	Film Alliance	Jan. 15,'40	59.	Apr. 13,'40
Let George Do It (G)	George Formby	ABFD		82.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Lost on the Western Front (G)	Paul Cavanaugh	World	Jan. 10,'40	63.	Jan. 20,'40
Louise (A)	Grace Moore	Mayer-Burstyn	Feb. 2,'40	80.	Feb. 10,'40
Mayor's Dilemma, The (A). (Reviewed under the title, "Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
Mein Kampf, My Crimes (A)	Documentary	Assoc. British		75.	May 25,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
One Night in Paris	John Lodge	Film Alliance	Feb. 15,'40		
On the Night of the Fire (A)	Ralph Richardson	General		94.	Jan. 6,'40
Phantom Wagon, The (La Charrette Fantome).	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Proud Valley, The (A)	Paul Robeson	ABFD		77.	Jan. 27,'40
Skeleton on Horseback (G).	Hugo Haas	C. L. Import Corp.		78.	Feb. 24,'40
Song of the Windmills (Molinos de Viento) (G).	Maria Mercader	Atlas	Feb. 23,'40	73.	Mar. 2,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies of the Air	Barry K. Barnes	Film Alliance	July 15,'40		
Spy for a Day (G)	Duggie Wakefield	Paramount		71.	Jan. 27,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		
Tevya (G)	Maurice Schwartz	Maymon	Feb. 5,'40	93.	Jan. 13,'40
Ultimatum (G)	Erie Von Stroheim	Hoffberg	Feb. 3,'40	75.	Feb. 24,'40
Vengeance of the Deep (G)	Lloyd Hughes	Astor	Feb. 22,'40	70.	Mar. 2,'40

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (4-20-40) April 20, 1940. Numerals following review dates are production numbers.]

COLUMBIA

ALL STAR COMEDIES

Title	Rel. Date	Min.
All American Blondes (11-11-39) 1423	Oct. 20,'39	†17
Andy Clyde		
Andy Clyde Gets Spring Chicken (12-30-39) 1426	Dec. 15,'39	†19
A Plumbing We Will Go 1406	June 1,'40	†.2 rls.
(3 Stooges)		
Awful Goof, The, 1427	Dec. 22,'39	†17
Charley Chase		
Boobs in the Woods (6-22-40) 1435	May 31,'40	†16
Andy Clyde		
Glove Slingers (1-6-40) 1425	Nov. 24,'39	†18
(All Star)		
Heckler, The (2-10-40) 1430	Feb. 16,'40	†17
Charley Chase		
His Bridal Fright 1437	July 12,'40	†.2 rls.
Charley Chase		
Mr. Clyde Goes to Broadway 1429	Feb. 2,'40	†17
Andy Clyde		
Money Squawks 1432	Apr. 5,'40	†.2 rls.
Andy Clyde		
Nothing But Pleasure (2-24-40) 1428	Jan. 5,'40	†17½
Buster Keaton		
Oh, You Nazty Spy (2-24-40) 1404	Jan. 19,'40	†18
(3 Stooges)		
Oily to Bed, Oily to Rise (10-14-39) 1402	Oct. 6,'39.	18½
(3 Stooges)		
Pardon My Berth Marks (3-16-40) 1431	Mar. 22,'40	†16
Buster Keaton		
Rockin' Thru the Rockies (3-16-40) 1405	Mar. 8,'40	†18
(3 Stooges)		
Skinny the Moocher 1421	Sept. 8,'39	†16½
Charley Chase		
South of the Boudoir (6-22-40) 1434	May 17,'40	†18½
Charley Chase		
Static in the Attic 1422	Sept. 22,'39	†19
Walter Catlett		
Taming of the Snood, The 1436	June 28,'40	.2 rls.
Teacher's Pest 1424	Nov. 3,'39	†16½
Charley Chase		
Three Sappy People 1403	Dec. 1,'39	†18½
(3 Stooges)		
You're Next (6-15-40) 1433	May 24,'40	†17
Walter Catlett		

CINESCOPES

Berth of a Queen (4-27-40) 1974	Mar. 15,'40	†11
Fashion Takes a Holiday (3-16-40) 1973	Mar. 8,'40	†11
Odd Vacations 1975	May 24,'40	†.1 rl.
Threads of a Nation, The (2-10-40) 1972	Feb. 9,'40	†11
World of 1960 (Futurama) (1-6-40) 1971	Dec. 22,'39	† 9

COLOR RHAPSODIES

Blackboard Revue 1508	Mar. 15,'40	† 7
Boy, a Gun and Birds, A (12-30-39) 1506	Jan. 12,'40	† 7½
Dreams on Ice (10-7-39) 1503	Oct. 20,'39	† 6½
Egg Hunt, The (6-22-40) 1510	May 31,'40	† 7½
Greyhound and the Rabbit (4-27-40) 1509	Apr. 19,'40	† 7½
Happy Tots' Expedition 1507	Feb. 9,'40	† 6½
Mother Goose in Swingtime 1505	Dec. 19.'39	† 7
Mountain Ears (11-11-39) 1504	Nov. 3,'39	† 7
Timid Pups 1512	Aug. 1,'40	.7½
Ye Old Swap Shoppe 1511	June 28,'40	†.1 rl.

Title	Rel. Date	Min.

COLUMBIA TOURS

Beautiful Switzerland (1-6-40) 1553	Nov. 17,'39	†10
Historic Cities of India 1552	Oct. 27.'39	†10
Holland and the Zuyder Zee (11-25-39) 1551	Sept. 15,'39	†10
In the Land of Pagodas 1558	June 14,'40	†.1 rl.
Life in Paris 1554	Dec. 22,'39	†11
New Hampshire (3-30-40) 1555	Feb. 9,'40	†11
(color)		
Pleasure Bound in Canada 1557	May 3,'40	†.1 rl.
Unveiling Algeria (4-27-40) 1556	Mar. 1,'40	†10

COMMUNITY SING
(Series 4)

No. 2 1652	Sept. 8,'39	†.9½
(Old Time Songs)		
No. 3 1653	Oct. 13,'39	†10
(College Songs)		
No. 4 1654	Nov. 17,'39	†11
(Stephen Foster Songs)		
No. 5 (3-10-40) 1655	Dec. 29,'39	†10
(Gypsy Songs)		
No. 6 1656	May 28,'40	†.1 rl.
(Songs of Hit Parade)		

FABLES CARTOONS

Barnyard Babies 1754	June 14,'40	†.1 rl.
Park Your Baby (2-24-40) 1752	Dec. 22,'39	†.6
Little Lost Sheep 1751	Oct. 6,'39	†.7
Practice Makes Perfect (4-27-40) 1753	Apr. 5,'40	†.6

FOOLS WHO MADE HISTORY

No. 1 (Elias Howe) (10-2-39) 1601	Sept. 1.'39	†11
No. 2 (Charles Goodyear) 1602	Oct. 6,'39	†10½

SPECIAL (HAPPY HOUR)

No. 1 (11-11-39) 1520 (Book of Books)	Oct. 6,'39	†10
No. 2 1521 (Building of Boys)	Oct. 12,'39	†11

PHANTASIES CARTOON

Charm Bracket, The (9-9-39) 1701	Sept. 1,'39	†.6½
Fish Follies 1705	May 10,'40	†.1 rl.
Man of Tin 1704	Feb. 23,'40	†.6½
Millionaire Hobo 1702	Nov. 24,'39	†.7
Mouse Exterminator, The (3-16-40) 1703	Jan. 26,'40	†.6½
News Oddities 1706	July 19,'40	†.1 rl.

SCREEN SNAPSHOTS
(Series 19)

No. 1 (10-14-39) 1851 (Art of Makeup	Sept. 22,'39	†.9½
No. 2 (11-18-39) 1852 (Training Animal Stars)	Nov. 10,'39	†10
No. 3 1853 (Novelty Parties)	Dec. 1,'39	†10
No. 4 1854 (Trip Thru Studies)	Jan. 5,'40	†10
No. 5 (3-16-40) 1855 (Art in Hollywood)	Feb. 23,'40	†10
No. 6 (4-27-40) 1856 (Hollywood Recreations)	Mar. 29,'40	†10
No. 7 1857 (Wardrobe Designers)	May 3,'40	†10
No. 8 1858	June 7,'40	†.1 rl.
No. 9 1859	July 10,'40	†.1 rl.

SPORT THRILLS

Bows and Arrows 1801	Oct. 6,'39	†.9
Flying Targets (3-16-40) 1804	Feb. 16,'40	†10
Jai Alai (1-6-40) 1802	Nov. 30,'39	†.8½
Rough House Fiesta 1805	Mar. 8,'40	†10
Saving Strokes with Sam Snead 1808	June 21,'40	†.1 rl.
Skiing Technique 1803	Jan. 19,'40	†.9½
Sport of Kings (6-15-40) 1807	May 24,'40	†10
Tomorrow's Stars (4-27-40) 1806	Apr. 19,'40	†10

WASHINGTON PARADE

No. 1 (11-25-39) 1901	Nov. 10,'39	†11
(Smithsonian Institution)		
1939-40		
No. 2 (2-17-40) 1902	Dec. 29,'39	†11
(U. S. Treasury)		
No. 3 1903	Feb. 9,'40	†11
(Inside the F. B. I.)		
No. 4 (6-15-40) 1904	Apr. 26,'40	†10
(Social Security)		
No. 5 1905	June 28,'40	†.1 rl.
(The Archives)		

MGM

CARTOONS
(Color)

Title	Rel. Date	Min.
Blue Danube, The (12-23-39) W-891	Dec. 16,'39	.7
Fishing Bear, The (2-3-40) W-83	Jan. 20,'40	†.8
Home on the Range (3-30-40) W-85	Mar. 23,'40	†.8
Goldilocks and the Three Bears (7-23-39) W-888	July 15,'39.	11
Mad Maestro, The (2-3-40) W-82	Dec. 30,'39	†.8
Milky Way, The W-89	June 22,'40	†.8
One Mother's Family (11-11-39) W-890	Sept. 30,'39	.9
Peace on Earth (12-9-39) W-81	Dec. 9,'39	†.9
Puss Gets the Boot (3-9-40) W-84	Feb. 10,'40	†.9
Rainy Day, A W-86	Apr. 20,'40	†.7
Swing Social (6-1-40) W-87	May 18,'40	†.8
Tom Turkey W-88	June 8,'40	†.1 rl.

CRIME DOESN'T PAY

No. 25—Drunk Driving (10-28-39) P-816	Oct. 28,'39.	21
Dick Purcell-Joe Ann Sayers		
No. 26—Pound Foolish (1-27-40) P-1	Dec. 23.'39	†20
Neil Hamilton-Lynn Carver		
No. 27—Know Your Money (2-3-40) P-2	Jan. 27,'40	†21
Dennis Morgan-Noel Madison		
No. 28—Jack Pot (4-13-40) P-3	Mar. 9,'40	†19
Tom Neal-Ann Morriss		
No. 29—Woman in Hiding P-4	June 22,'40	†22

FITZPATRICK TRAVELTALKS

Calling on Columbia (5-4-40) T-59	Mar. 16,'40	†.8
Day on Treasure Island, A (9-30-39) T-51	Sept. 2,'39	†11
Land of Alaska Nellie (2-3-40) T-55	Dec. 23.'39	†.9
Modern New Orleans (6-15-40) T-61	May 11,'40	†.8
Natural Wonders of Washington State (10-21-39) T-52	Oct. 7,'39	†.9
Night Descends on Treasure Island (3-9-40) T-57	Jan. 20,'40	†.8
Old Natchez (2-10-40) T-56	Dec. 30,'39	†.9
Quaint St, Augustine (12-2-39) T-53	Nov. 4,'39	†.9
Seattle, Gateway to the Northwest (4-6-40) T-58	Feb. 17,'40	†.9
Sitka and Junea (4-27-40) T-60	Apr. 13,'40	†.9
Suva, Pride of Fiji (6-1-40) T-62	June 8,'40	†.9
Valiant Venezuela (12-30-39) T-54	Nov. 25,'39	†.9

MGM MINIATURES

Ash Can Fleet (10-21-39) M-72	Sept. 9,'39	†11
Robert Warwick		
Door Will Open, A (4-13-40) M-78	Mar. 9,'40	†11
Dalies Frantz-Lynne Carver		
Failure at 50, A (11-18-39) M-73	Oct. 7,'39	†10
Truman Bradley-Jack Mulhall		
Mendelssohn's Wedding March (12-2-39) M-74	Nov. 4,'39	†.8
Miracle at Lourdes (1-20-40) M-75	Dec. 30,'39	†11
G. P. Huntley, Jr.-Jo Ann Sayers (Sepia)		
Northward Ho! (3-9-40) 80-X	Feb. 10,'40	†.9
(Sepia)		
Old South, The (2-3-40) M-77	Jan. 20,'40	†11
Rhumba Rhythm (9-9-39) M-71	Sept. 2,'39	†11
Mary Treen-Sally Payne (Sepia)		
Servant of Mankind (6-8-40) M-79	May 11,'40	†.9
Where Turf Meets Surf (2-24-40) M-76	Jan. 6,'40	†11
Mary Treen-Sally Payne (Sepia)		

Title	Rel. Date	Min.

OUR GANG

Alfalfa's Double (2-3-40) C-134	Jan. 20,'40	†11
All About Hash (6-1-40) C-136	Mar. 30,'40	†11
Auto Antics (9-16-39) C-942	July 22,'39.	10
Big Premiere, The (3-30-40) C-135	Mar. 9,'40	†10
Bubbling Troubles C-138	May 25,'40	†11
Captain Spanky's Showboat (10-28-39) C-135	Sept. 9,'39	†11
Dad for a Day (12-2-39) C-132	Oct. 21,'39	†11
Dog Daze (7-29-39)	July 1,'39.	11
New Pupil, The (4-27-40) C-137	Apr. 27,'40	†11
Time Out for Lessons (1-6-40) C-138	Dec. 2,'39	†11

PASSING PARADE
(Sepia)

No. 11—Forgotten Victory (12-23-39) K-121	Dec. 9,'39	†11
(Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar. 30,'40	†10
(Sepia)		
No. 13—The Hidden Master (4-27-40) K-123	Apr. 20,'40	†11
(Sepia)		
No. 14—A Way in the Wilderness K-124	June 22,'40	†10
(Sepia)		

PETE SMITH SPECIALTIES

Cat College S-110	June 29,'40	†.1 rl.
(Sepia)		
Domineering Male, The (4-6-40) S-107	Mar. 30,'40	†10
Football Thrills of 1938 (10-14-39) S-912	Sept. 16,'39.	10
Let's Talk Turkey (12-2-39) S-101	Oct. 28,'39	†11
Maintain the Right (1-27-40) S-104	Jan. 13,'40	†10
Romance of the Potato (1-6-40) C-103	Dec. 9,'39	†.9
(Sepia)		
Set 'Em Up (10-21-39) S-913	Oct. 7,'39.	10
Ski Birds (11-25-39) S-102	Nov. 18,'39	†.8
Spots Before Your Eyes (6-1-40) S-108	May 4,'40	†10
Stuffie (3-9-40) S-106	Mar. 2,'40.	11
(Sepia)		
What's Your I. Q.? (3-9-40) S-105	Feb. 8,'40	†.8
What's Your I. Q.? No. 2 S-109	June 8,'40	†.9
(Sepia)		

SPECIAL

Flag Speaks, The (5-4-40)	June 14,'40	†19

ROBERT BENCHLEY

Day of Rest, The (10-21-39) F-141	Sept. 6,'39	†.9
Home Movies (3-9-40) F-144	Feb. 17,'40	†.7
See Your Doctor (12-23-39) F-142	Dec. 16,'39	†.8
That Inferior Feeling (1-27-40) F-143	Dec. 9,'39	†.9

MONOGRAM

Title	Rel. Date	Min.
Raiders Over England S830	Nov. 15,'39	†.2 rls.

PARAMOUNT

Title	Rel. Date	Min.

COLOR CLASSICS

Ants in the Plants (3-23-40) C9-3	Mar. 15,'40	†.7
Fresh Vegetable Mystery, The (10-14-39) C9-1	Sept. 22,'39	†.1 rl.
Kick in Time, A (5-18-40) C9-4	May 17,'40	†.7
Little Lambkin (2-24-40) C9-2	Feb. 2.'40	†.7
Snubbed by a Snob C9-5	July 19,'40	†.1 rl.
You Can't Shoe a Horse Fly C9-6	July 28,'40	†.1 rl.

COLOR CRUISES

Argentina K9-6	Apr. 5,'40	†.1 rl.
Chile (1-6-40) K9-3	Nov. 10,'39	†10
Cuba K9-4	Jan. 5,'40	†.1 rl.
Isle of Columbus K9-5	Feb. 9,'40	†.1 rl.
Pacific Paradise K9-7	June 21,40	†.1 rl.
Peru (10-14-39) K9-2	Oct. 6,'39	†.1 rl.
Rio de Janeiro K9-7	May 31,'40	†.1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HEADLINERS		
Artie Shaw's Class in Swing (8-26-39) A9-1	Sept. 8,'39	†10
Blue Barron & His Orch. (6-15-40) A9-9	May 31,'40	†10
Frankie Masters & Orch. (1-27-40) A9-5	Dec. 29,'39	†11
Geo. Olsen & His Music (3-23-40) A9-7	Mar. 15,'40	†10
Have You Met Yvette? (5-4-40) A9-8	Apr. 26,'40	†10
Here's Hal (1-6-40) A9-4 Hal Kemp & Orch.	Nov. 24,'39	†10
Jimmy Dorsey & Orch. (2-24-40) A9-6	Feb. 2,'40	†10
Moments of Charm of 1940 (10-4-39) A9-2	Oct. 13,'39	†11
Phil Spitalny & Girl Or.		
Pinky Tomlin and His Orch. A9-19	July 5,'40	†.1 rl
Ted Fio Rito and His Orchestra (11-18-39) A9-2	Oct. 6,'39	†11
PARAGRAPHICS		
Bits of Life (1-6-40) V9-3	Nov. 17,'39	†11
Busy Little Bears (11-18-39) V9-2	Oct. 20,'39	†10
Dangerous Dollars V9-9	July 28,'40	†.1 rl
Not So Dumb (3-23-40) V9-7	Mar. 15,'40	†10
Paramount Pictorial (2-24-40) V9-6	Feb. 16,'40	†10
Sugar Wind (2-3-40) V9-5	Jan. 19,'40	†10
Television Preview (5-18-40) V9-8	May 17,'40	†10
Touchdown Review (1-20-40) V9-4	Dec. 22,'39	†10
POPEYE THE SAILOR		
Females Is Fickle (3-23-40) E9-3	Mar. 48,'40	†.7
Fightin' Pals E9-9	July 12,'40	†.1 rl
Me Feelins Is Hurt (5-11-40) E9-5	Apr. 12,'40	†.7
Never Sock a Baby (11-25-39) E9-1	Nov. 3,'39	†.6
Nurse Mates E9-8	June 21,'40	†.1 rl
Onion Pacific (6-15-40) E9-6	May 24,'40	†.7
Shakespearean Spinach (2-3-40) E9-2	Jan. 19,'40	†.7
Stealin' Ain't Honest (5-25-40) E9-4	Mar. 22,'40	†.7
Wimmin Hadn't Oughta Drive E9-11	Aug. 16,'40	†.1 rl
Wimmin Is a Myskery (6-22-40) E9-7	June 7,'40	†.7
With Popeye's Poppa E9-12	Aug. 30,'40	†.1 rl
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
1939-40		
No. 1—J9-1	Sept. 15,'39	†10
No. 2—(12-2-39) J9-2	Nov. 3,'39	†10
No. 3—(1-20-40) J9-3	Dec. 15,'39	†10
No. 4—(2-24-40) J9-4	Feb. 16,'40	†10
No. 5—(5-4-40) J9-5	May 3,'40	†10
No. 6—J9-6	June 28,'40	†.1 rl
GRANTLAND RICE SPORTLIGHTS		
No. 66—Hydro Maniacs (9-8-39) R9-1	Sept. 1,'39	†10
No. 67—A Desert Adventure (9-16-39) R9-2	Sept. 22,'39	†10
No. 68—Catching Whoppers (9-16-39) R9-3	Oct. 13,'39	†10
No. 69—A Dog Is Born (11-11-39) R9-4	Nov. 3,'39	†10
No. 70—Aqua-Rhythm (11-18-39) R9-5	Nov. 24,'39	†10
No. 71—Judo Experts (1-27-40) R9-6	Dec. 8,'39	†10
No. 72—Bowling Skill (2-3-40) R9-7	Jan. 26,'40	†10
No. 73—Human Fish (3-2-40) R9-8	Feb. 23,'40	†10
No. 74—Two of a Kind (3-23-40) R9-9	Mar. 22,'40	†10
No. 75—The Blue Streak (5-11-40) R9-10	Apr. 19,'40	†10
No. 76—Playmates from the Wild (5-18-40) R9-11	May 17,'40	†10
No. 77—Cradle of Champions (6-22-40) R9-12	June 14,'40	†10
No. 78—Sink or Swim R9-13	July 12,'40	†.1 rl
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May 24,'40	†.7
Granite Hotel (5-18-40) B9-3	Apr. 26,'40	†.7
Springtime in the Rock Age B9-10	Aug. 30,'40	†.1 rl
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar. 8,'40	†.7
Way Back When a Night Club Was a Stick B9-4	May 10,'40	†.1 rl
Way Back When a Razzberry Was a Fruit B9-8	July 26,'40	†.1 rl
Way Back When a Triangle Had Its Points (2-24-40) B9-1	Feb. 9,'40	†.7
SYMPHONIC SERIES		
Blue Danube, The D9-1	Sept. 29,'39	†.1 rl
Merry Wives of Windsor (11-18-39) D9-2		9
William Tell (1-6-40) D9-3	Nov. 24,'39	†18
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 1—(10-14-39) L9-1	Oct. 13,'39	†.1 rl
No. 2—(12-16-39) L9-2	Nov. 17,'39	†11
No. 3—(2-3-40) L9-3	Jan. 19,'40	†10
No. 4—(5-18-40) L9-4	Mar. 29,'40	†10
No. 5—(5-18-40) L9-5	May 31,'40	†10
No. 6—L9-6	Aug. 2,'40	†.1 rl

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Scrappily Married 03,703	Jan. 12,'40	†20
Truth Aches 03,703	Nov. 3,'39	†19
Wrong Room, The (930-39) 03,701	Sept. 22,'39	†19
EDGAR KENNEDY COMEDIES		
Act Your Age (10-14-39) 03,301	Oct. 6,'39	†18
Feathered Pests 03,406	July 14,'39	†16
Kennedy the Great 03,402	Dec. 8,'39	†19
Mutiny in the County 03,404	May 3,'40	†17
Slightly at Sea 03,403	Feb. 9,'40	†16
'Taint Legal, 03,405	May 25,'40	†16
INFORMATION PLEASE		
No. 1—(10-14-39) 04,201	Sept. 8,'39	†10
No. 2—(19-28-39) 04,202	Oct. 6,'39	†11
No. 3—(12-2-39) 04,203	Nov. 3,'39	†10
No. 4—(1-6-40) 04,204	Dec. 1,'39	†11
No. 5—(2-3-40) 04,205	Dec. 29,'39	†10
No. 6—(2-3-40) 04,206	Jan. 26,'40	†11
No. 7—(4-6-40) 04,207	Feb. 23,'40	†10
No. 8—(4-13-40) 04,208	Mar. 22,'40	†10
No. 9—(4-27-40) 04,209	Apr. 19,'40	†11
No. 10—(6-15-40) 04,210	May 17,'40	†11
No. 11—(6-22-40) 04,211	June 14,'40	†10
MARCH OF TIME		
1938-39		
No. 12—The Movies March On (7-8-39) 93,112	July 7,'39	.22
No. 13—Metropolis—1939 (8-5-39) 93,113	Aug. 4,'39	.18
1939-40		
No. 1—Soldiers with Wings (9-9-39) 03,101	Sept. 1,'39	†19
No. 2—Battle Fleets of England (10-7-39) 03,102	Sept. 29,'39	†18
No. 3—Uncle Sam—The Farmer (10-28-39) 03,103	Oct. 27,'39	†18
No. 4—Newsfronts of War—1940 (11-25-39) 03,104	Nov. 24,'39	†19
No. 5—Crisis in the Pacific (12-23-39) 03,105	Dec. 22,'39	†17
No. 6—Republic of Finland, The (1-20-40) 03,106	Jan. 19,'40	†18
No. 7—Vatican of Pius XII (2-17-40) 03,107	Feb. 16,'40	†18
No. 8—Canada at War (3-9-40) 03,108	Mar. 15,'40	†18
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr. 12,'40	†19
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May 10,'40	†19
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June 7,'40	†18
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Blamed for a Blonde (10-14-39) 03,201	Oct. 20,'39	†16
Chicken Feed 03,203	Jan. 19,'40	†18
Coat Tails 03,202	Nov. 17,'39	†18
Goodness, a Ghost 03,205	July 5,'40	†16
Marriage Go-Round 93,204	July 28,'39	.18
Twinpuplets 03,204	Apr. 12,'40	†20
RAY WHITLEY COMEDIES		
Bandits and Ballads 03,502	Dec. 15,'39	†17
Corralling a Schoolmarm 03,504	June 14,'40	†20
Cupid Rides the Range (10-14-39) 03,501	Sept. 48,'39	†18
Molly Cures a Cowboy 03,503	Mar. 22,'40	†19
Sagebrush Serenade 93,504	June 6,'39	.19
REELISMS		
Acres of Plenty (11-18-39) 04,602	Oct. 13,'39	†.9
Air Army (4-27-40) 04,609	Apr. 26,'40	†.9
American Royal (11-18-39) 04,603	Nov. 10,'39	†.9
Kennel Kings (8-26-39) 94,612	July 12,'39	.9
Men of Muscle (2-3-40) 04,605	Jan. 12,'40	.9
Navajo Land (2-30-40) 04,607	Mar. 1,'40	†10
Nevada Unlimited (9-16-39) 04,601	Sept. 15,'39	†.8
Pack Trip (9-16-30) 94,613	Aug. 18,'39	.9
Siege (3-2-40) 04,608	Mar. 29,'40	†10
Stray Lamb (6-22-40) 04,610	May 24,'40	†.8
Vacation Diary (2-10-40) 04,606	Feb. 2,'40	†.9
West Wall (1-6-40) 04,604	Dec. 8,'39	†10
Zoo (8-12-39) 94,612	July 21,'39	.9
RKO PATHE SPORTSCOPE		
Aquapoise (2-3-40) 04,306	Jan. 19,'40	†.9
Court Favorites (5-4-40) 04,309	Apr. 12,'40	†.9
Fly Casting (4-13-40) 04,308	Mar. 15,'40	.9
Gun Play (10-14-39) 04,301	Sept. 1,'39	.9
Hunting Hounds (11-18-39) 04,302	Sept. 29,'39	†.9
Hurdle Hoppers (6-15-40) 04,311	June 7,'40	†.9
Ice Cutters (11-4-39) 04,303	Oct. 27,'39	†.9
Pennant Chasers (4-13-40) 04,307	Feb. 16,'40	†.9
Riding the Crest (7-8-39) 94,312	July 14,'39	.9
Silent Wings (6-22-40) 04,310	May 10,'40	†.9
Sky Game (12-30-39) 04,305	Dec. 22,'39	†.9
Winter Playground (12-23-39) 04,304	Nov. 24,'39	†.9
SPECIAL		
Five Times Five (9-16-39) 93,801	July 23,'39	.20
WALT DISNEY CARTOONS		
Autograph Hound, 94,116	Sept. 1,'39	.8
Beach Picnic (5-27-39) 94,114	June 9,'39	.8
Bone Trouble 04,107	June 28,'40	†.9
Billposters, The (5-25-40) 04,105	May 17,'40	†.8
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,'40	†.8
Donald's Vacation 04,109	June 21,'40	.1 rl
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39	.8
Fire Chief 04,114	Nov. 22,'40	†.1 rl
Gone with the Whirlwind 04,113	Nov. 1,'40	†.1 rl
Mickey's Magic Lamp	Aug. 2,'40	†.1 rl
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40	†.1 rl
Officer Duck (6-1-40) 04,101	Sept. 22,'40	†.8
Put Put Trouble 04,108	July 19,'40	†.7
Riveter, The 04,102	Mar. 15,'40	†.7
Sea Scouts 94,115	June 30,'39	.8
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40	†.7
Window Cleaners 04,111	Sept. 20,'40	†.1 rl

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fleet (9-23-39) 0202	Oct. 27,'39	†11
Sanctuary of Seals (6-1-40)	Oct. 7,'40	.9
Sky Fighters (12-9-39) 0203	Dec. 8,'39	†11
FASHIONS (In Color)		
Fashion Forecast, No. 5 0601	Sept. 15,'39	†10
Fashion Forecast, No. 6 (2-10-40) 0602	Dec. 22,'39	†10
Fashion Forecast, No. 7 0603	Mar. 29,'40	†.1 rl
Fashion Forecast, No. 8 0604	June 21,'40	†.1 rl
FATHER HUBBARD'S ALASKAN ADVENTURES		
Aghileen Pinnacles (10-21-39) 0103	Nov. 10,'39	†11
Birthplace of Icebergs (9-2-39) 0101	Aug. 4,'39	†11
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40	†10
Valley of 10,000 Smokes (12-23-39) 0105	Feb. 16,'40	†10
LEW LEHR		
Cheerio My Dears! 0404	July 5,'40	†.1 rl
Labor Savers (3-30-40) 0403	Apr. 12,'40	†.9
Monkeys Is the Cwaziest People (9-30-39) 0401	Sept. 29,'39	†10
Silly Seasons, The (12-2-39) 0402	Jan. 5,'40	.10
MAGIC CARPET SERIES		
(Lowell Thomas)		
Evergreen Empire, The (10-21-39) 0102	Oct. 13,'39	†11
Flying Stewardess 0106	Mar. 15,'40	†10
Isles of the East (6-15-40) 1018	May 24,'40	†.9
Kangaroo Country (12-9-39) 0104	Feb. 2,'40	†10
TERRY-TOONS		
All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40	†.7
Catnip Capers (6-1-40) 0559 (color)	May 31,'40	†.7
Dog in a Mansion, A 0507	Jan. 12,'40	†.7
Edgar Runs Again (2-24-40) 0508	Jan. 26,'40	†.7
First Robin, The 0555 (color)	Dec. 29,'39	†.1 rl
Golden West, The (8-26-39) 0501	Aug. 29,'39	†.7
Hare and the Hounds 0509	Feb. 23,'40	†.7
Harvest Time (2-17-40) 0556 (color)	Feb. 9,'40	†.7
Hitch-Hiker, The 0505	Dec. 1,'30	†.7
Hook, Line and Sinker 0552	Sept. 8,'39	†.7
Ice Pond, The 0506	Dec. 15,'39	†.7
It Must Be Love 0511	Apr. 5,'40	†.1 rl
Just a Little Bull 0558 (color)	Apr. 19,'40	†.1 rl
Love in a Cottage 0517	July 28,'40	†.1 rl
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,'40	†.7
One Mouse in a Million (12-9-39) 0504	Nov. 3,'39	†.7
Orphan Duck, The (10-14-39) 0553 (color)	Oct. 6,'39	†.7
Professor Offkeyski (6-1-40) 0514	June 14,'40	†.7
Rover's Rescue 0515	June 28,'40	†.1 rl
Rupert the Runt 0516	July 12,'40	†.1 rl
Sheep in the Meadow (10-14-39) 0502	Sept. 22,'39	†.7
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40	†.7
Two Headed Giant (8-12-39) 0551	Aug. 11,'39	†.7
Watchdog, The 0503	Oct. 20,'30	†.7
Wicky-Wacky Romance, A (12-9-39) 0554 (color)	Nov. 17,'39	†.7
Wot's All th' Shootin' Fer 0512	May 3,'40	†.7
ED THORGERSEN (Sports)		
Action on Ice 0306	July 19,40	†.1 rl
Big Game Fishing 0301	Sept. 1,'39	†10
Clocking the Jockeys (10-7-39) 0302	Nov. 24,'39	†11
Following the Hounds (9-10-40) 0304 (color)	Mar. 1,'40	†10
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40	†.9
Topnotch Tennis (2-24-40) 0303	Jan. 19,'40	†10

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept.	1,'39. 10....
Eternal Fire, The (1-28-39)	Sept.	21,'39. 10....
Lebanon Coast	Dec.	1,'39. 10....
River Thames (4-15-39)	Nov.	1,'39. 10....
Ruins of Palmyra	Oct.	1,'39. 10....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS		
Candyland 5264	July	29,'40..8....
Jolly Little Elves 5261	June	3,'40..8¼..
Springtime Serenade 5263.	July	10,'40..7½..
Three Lazy Mice 5262	June	24,'40.1 rl..
GOING PLACES WITH GRAHAM McNAMEE		
No. 67—(10-14-39) 4352	Oct.	16,'39†.9....
No. 68—(10-14-39) 4353	Nov.	13,'39†.9....
No. 69—(12-23-39) 4354	Dec.	11,'39†.8....
No. 70—(12-30-39) 4355	Dec.	25,'39†.8....
No. 71—4356	Jan.	15,'40†.9....
No. 72—(3-30-40) 4357	Feb.	5,'40†.9....
No. 73—(4-6-40) 4358	Feb.	26,'40†.9....
No. 74—(4-27-40) 4359	Mar.	18,'40†.9....
No. 75—(4-27-40) 4360	Apr.	29,'40†10....
No. 76—(5-11-40) 4361	May	13,'40†.9....
No. 77—(6-22-40) 4362	May	27,'40†10....
No. 78—4363	June	17,'40†.1 rl..
No. 79—4364	July	15,'40†.9....
No. 80—4365	Aug.	12,'40†.1 rl..
LANTZ COLORED CARTUNES		
Adventures of Tom Thumb Jr. 4267	Mar.	4,'40†.1 rl..
A-Haunting We Will Go (7-15-39) 4261	Sept.	4,'39†.7....
Andy Panda Goes Fishing 4265	Jan.	22,'40†.8....
Kittens Mittens (2-24-40) 4266	Feb.	12,'40†.9....
Life Begins for Andy Panda (9-23-39) 4262	Oct.	9,'39†.8½..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40†.7....
Scrambled Eggs 4263	Nov.	20,'39†.8¾..
Sleeping Princess, The (12-2-39) 4264	Dec.	4,'39†.9....
STRANGER THAN FICTION SERIES		
No. 67—Novelty (10-14-39) 4372	Oct.	9,'39†.9....
No. 68—Novelty (10-28-39) 4373	Nov.	6,'39†.9....
No. 69—Novelty (1-6-40) 4374	Dec.	4,'39†.9....
No. 70—Novelty (12-23-39) 4375	Dec.	18,'39†.9....
No. 71—Novelty 4376	Jan.	8,'40†.1 rl..
No. 72—Novely (3-30-40) 4377	Jan.	29,'40†.9....
No. 73—Novelty (4-6-40) 4378	Feb.	19,'40†.9....
No. 74—Novelty (4-27-40) 4379	Mar.	11,'40..9....
No. 75—Novelty (4-20-40) 4380	Apr.	15,'40†.9½..
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty (6-22-40) 4382	May	20,'40†.9....
No. 78—Novelty 4383	June	10,'40†.1 rl..
No. 79—Novelty 4384	July	8,'40†.1 rl..
No. 80—Novelty 4385	Aug.	5,'40†.1 rl..
TWO-REEL MUSICALS		
Boy Meets Joy (11-18-39) 4221 — Pinky Tomlin-Joy Hodges	Sept.	6,'39†17....
Bullets and Ballads 4226 — Armida, Harry Stafford	Feb.	14,'40†17½..
Folies Parisienne (4-27-20) 4228 — Leon Belasco	Apr.	17,'40†17....
Honolulu Bound 4231 — Harry Owens and Royal Hawaiians	July	17,'40†.2 rls.
International Revels (3-30-40) 4227 — Wm. G. Sabot	Mar.	13,'40†17....
Naughty Nineties (6-22-40) 4230	June	19,'40†18....
Rhumba Land (1-6-40) 4223 — Wini Shaw	Nov.	15,'39. 18....
Rhythm Jamboree 4225 — Judy Starr	Jan.	17,'40†18....
Snow Follies (1-6-40) 4224 — Lillian Roth	Dec.	13,'39†18....
Swing Hotel (10-14-39) 4222 — Wini Shaw	Oct.	18,'39†18....
Swingin' in the Barn 4229.	May	15,'40†19....
Seeing Red (8-26-39) 4018. — Red Skelton	Aug.	26,'39. 20....

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Slapsie Maxie (9-16-39) 5303 — Maxie Rosenbloom	Sept.	10,'39†17....
Ride, Cowboy, Ride (10-21-39) 4008 — Dennis Morgan	Sept.	9,'39. 20....
Ice Frolic (10-14-39) 5102. — Eleanor Gardner	Oct.	28,'39†20....
World's Fair Junior (10-28-39) 5104 — (Color)	Dec.	9,'39†20....
Royal Rodeo, The (12-9-39) 5002 — John Payne	Nov.	25,'39†15....
Remember When (9-16-39) 5101 — Eaton Boys	Jan.	20,'40†20....
One for the Book (1-6-40) 5105 — Betty Hutton	Feb.	3,'40†20....
Alex in Wonderland 5106 — Eddie Foy, Jr.	Mar.	9,'40†.2 rls.
Singing Dude 5005 — Dennis Morgan (Color)	Apr.	6,'40†18....
Double or Nothing (3-2-40) 5107 — Lee Dixon	Apr.	20,'40†20....
Public Jitterbug No. 1 5108 — Hal LeRoy-Betty Hutton	May	4,'40†.2 rls.
Cinderella's Feller (6-22-40) 5006 — Juanita Quigley (Color)	June	1,'40†19....
Spills for Thrills 5109	June	15,'40†.2 rls.
Pony Express 5007 — (Color)	July	13,'40†.2 rls.
Young America Flies 5110.	Aug.	3,'40†.2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Mechanix Illustrated, No. 1 (9-2-39) 5401	Sept.	30.'39†10....
American Saddle Horses (12-2-39) 5402	Nov.	11,'39†.1 rl..
Mechanix Illustrated, No. 2 5403	Dec.	2,'39†.1 rl..
New Horizons (1-13-40) 5404	Jan.	6,'40†10....
Mechanix Illustrated, No. 3 (2-24-40) 5405	Feb.	17,'40†10....
Men Wanted 5406	Mar.	23,'40†.1 rl.
Gun Dog's Life (5-18-40) 5047	May	11,'40†.1 rl..
Mechanix Illustrated, No. 4 5408	June	29,'40†.1 rl..
The Valley 5409	July	20,'40†.1 rl..
Movie Dog Stars 5410	Aug.	17,'40†.1 rl..

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Verge of Disaster 4313	Aug.	26,'39..1 rl..

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Monroe Doctrine (10-28-39) 5001 — Charles Waldron	Oct.	14,'39†16....
Old Hickory (1-6-40) 5003 — Hugh Sothern	Dec.	23,'39†17....
Teddy the Rough Rider (2-1040) 5004 — Sydney Blackmer	Feb.	24,'40†19....

LOONEY TUNES

Title	Rel. Date	Min.
No. 74—Porky's Hotel 5601	Sept.	2,'39†.1 rl..
No. 75—Jeepers Creepers (9-30-39) 5602	Sept.	23,'39†.7....
No. 76—Naughty Neighbors (11-4-39) 5603	Nov.	4,'39†.1 rl..
No. 77—Pied Piper Porky (11-25-39) 5604	Nov.	4,'39†.7....
No. 78—Porky the Giant Killer 5605	Nov.	18,'39†.1 rl..
No. 79—The Film Fan (1-6-40) 5606	Dec.	16,'39†.7....
No. 80—Porky's Last Stand 5607	Jan.	6,'40†.1 rl..
No. 81—Africa Squeaks (2-10-40) 5608	Jan.	27,'40†.7....
No. 82—Ali Baba Bound 5609	Feb.	10,'40†.1 rl..
No. 83—Pilgrim Porky 5610	Mar.	16,'40†.1 rl..
No. 84—Slap Happy Pappy 5611	Apr.	13,'40†.1 rl..
No. 85—Porky's Poor Fish.	Apr.	27,'40†.1 rl..
No. 86—You Ought to Be in Pictures (5-18-40)	Apr.	27,'40†.7....
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40†.7....
No. 88—Porky's Baseball Broadcast 5615	July	6,'40†.7....
No. 89—Patient Porky 5616.	Aug.	24,'40†.7....

MELODY MASTERS

Title	Rel. Date	Min.
Swing Styles (9-16-39) 5501	Sept.	2,'39†10....
Vincent Lopez and His Orchestra (10-21-39) 5502.	Sept.	30,'39†10....
Rubinoff and His Violin (11-11-39) 5503	Nov.	11,'39†10....
Artie Shaw and His Orchestra (12-9-39) 5504	Dec.	30,'39†10....
Frances Carroll and the Coquettes (12-30-39) 5505	Feb.	17,'40†10....
Dave Apollon and His Orchestra (2-24-40) 5506	Mar.	2,'40†10....
Carl Hoff and His Orch. 5507	Mar.	23,'40†.1 rl..
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40†10....
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40†10....
Woody Herman and His Orchestra 5510	July	27,'40†.1 rl..

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 90—Little Brother Rat 4526	Sept.	2,'39..1 rl..
No. 91—Sioux Me 5301	Sept.	9,'39†.1 rl..
No. 92—Land of the Midnight Fun (10-14-39) 5503	Sept.	23,'39†.1 rl..
No. 93—Little Lion Hunter 5302	Oct.	7,'39†.1 rl..
No. 94—The Good Egg 5304	Oct.	2,'39†.1 rl..
No. 95—Fresh Fish (11-18-39) 5305	Nov.	4,'39†.7....
No. 96—Fagin's Freshmen (12-2-39) 5306	Nov.	18,'39†.1 rl..
No. 97—Sniffles and the Bookworm 5307	Dec.	2,'39†.1 rl..
No. 98—Screwball Football (1-13-40) 5308	Dec.	16,'39†.7....
No. 99—The Curious Puppy 5309	Dec.	39,'39†.1 rl..
No. 100—Early Worm Gets the Bird 5310	Jan.	13,'40†.1 rl..
No. 101—Mighty Hunters (1-20-40) 5311	Jan.	27,'40†.7....
No. 102—Busy Bakers 5312	Feb.	10,'40†.1 rl..
No. 103—Elmer's Candid Camera 5313	Mar.	2,'40†.1 rl..
No. 104—Crosscountry Detours 5314	Mar.	16,'40†.1 rl..
No. 105—Confederate Honey 5315	Mar.	30,'40†.1 rl..
No. 106—The Bear's Tale 5316	Apr.	13,'40†.1 rl..
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40†.1 rl..
No. 108—Sniffles Takes a Trip 5318	May	11,'40†.1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40†.7 ....
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40†.7....
No. 111—Circus Today 5321	June	22,'40..7....
No. 112—Ceiling Hero 5322	July	6,'40†.7....
No. 113—The Egg Collector 5323	July	20,'40†.7....
No. 114—A Wild Hare 5324	July	27,'40†.7....
No. 115—Ghost Wanted 5325	Aug.	10,'40†.7....
No. 116—Merrie Mexico 5326	Aug.	24,'40†.7....

SPECIAL

Cavalcade of Academy Awards (4-27-40)		31....

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Vote Trouble (9-16-39) 5701 — Grouch Club	Sept.	9,'39†.9....
Sword Fishing (10-14-30) 5702	Oct.	21,'39†10....
An Organ Novelty (11-4-39) 5703 — Mr. & Mrs. Jesse Crawford	Jan.	13,'40†.9....
No Parking (4-13-40) 5704 — Grouch Club	Mar.	30,'40†10....
All Girl Revue 5706	June	27,'40†.1 rl..
History Repeats Itself (10-14-39)		10....

OTHER PRODUCT

Title	Rel. Date	Min.
ALLIANCE		
Birth of the Movies	Sept.	1,'39. 22....
ATLAS		
Pyramids of Mexico, The (1-20-40)		11....
Xochimilco (1-15-40)		11....
CENTRAL		
Country Fair (2-24-40)		10....
EALING-METRO		
"All Hands" (4-13-40)		10....
"Dangerous Comment" (4-13-40)		10....
"Now You're Talking" (4-13-40)		10....
FINLAND TRADING CO.		
Life in Finland (3-23-40)		10....
GPO-COLUMBIA		
Squadron 992 (4-27-40)		24....
GUARANTEED		
Aida (5-11-40)		9....
KING OF COMEDY		
Paper Hanger, The (3-2-40)		19....
PATHE COMMERCIAL		
Design for Happiness (4-27-40)		9....
RENOWN		
Smart Footwork (2-24-40)		15....
Thank You, Mr. Silkworm (2-24-40)		15....
YORKE		
Finland Fights! (2-17-40)		5....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick 1180 — Don Douglas-Lorna Gray	July	19,'40†..... (each)
Shadow, The (1-13-40) 1140 — Victor Jory-Veda Ann Borg (15 episodes)	Jan.	5,'40†.2 rls. (1 episode 31 min.) (each)
Terry and the Pirates (4-20-40) — Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40†19.... (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 — Don "Red" Barry	June	15,'40†.2 rls. (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 — Henry Brandon-Luana Walters (15 episodes)	Mar.	15,'40†20.... (each) (1st episode 30 min.)
King of the Royal Mounted — Allan Lane-Lita Conway		
Zorro's Fighting Legion (12-2-39) 873 — Reed Hadley	Dec.	16,'39. 18.... (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 — Larry (Buster) Grabbe (15 episodes)	Apr.	9,'40†21.... (each)
Green Hornet, The (12-2-39) 4781-93 — Gordon Jones-Anne Nagel (13 episodes)	Jan.	9,'40†21.... (each)
Winners of the West (5-11-40) — Dick Foran-Anne Nagel (13 episodes)	July	2,'40. 21.... (each)

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AREN'T THOSE COLOR SCENES *Beautiful* JOHN!



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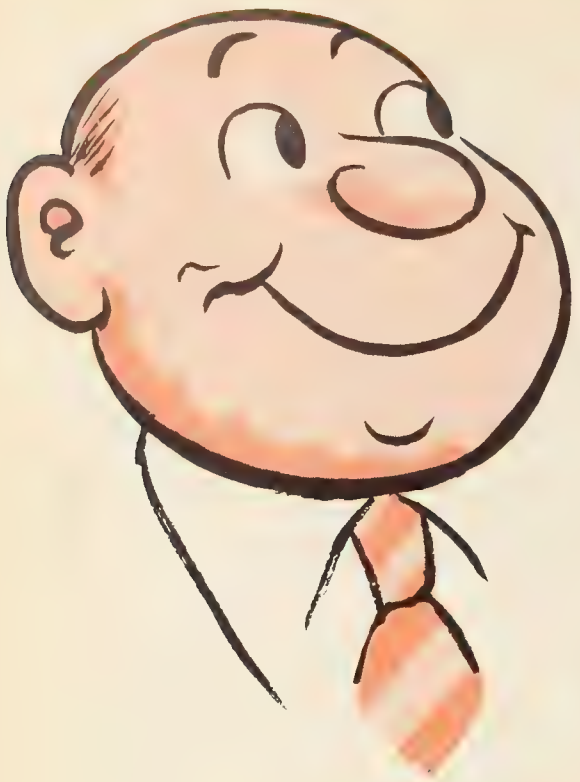
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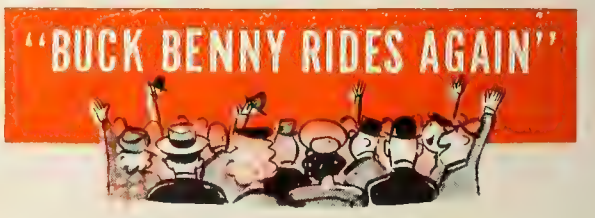
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and 

look  forward to **"THE GREAT McGINTY," "COMIN' ROUND THE MOUNTAIN," "RHYTHM ON THE RIVER,"** and dozens more of Paramount's **LIGHT ENTERTAINMENT!** 

MATINEE OR NIGHT LIGHT IS RIGHT!



BE BRIGHT... GO PARAMOUNT

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

today's theatre chair



projection modernization

GENERAL FEATURES

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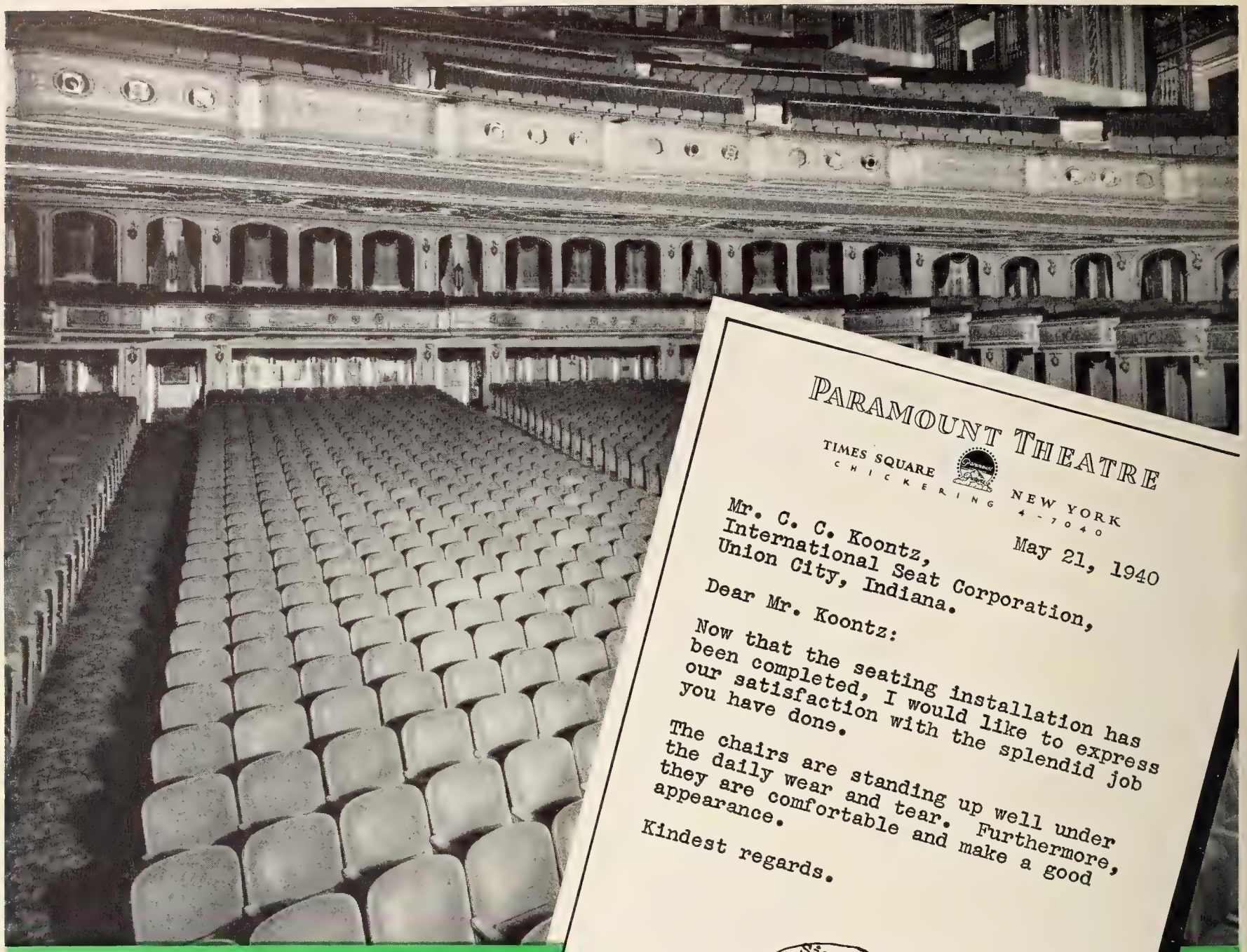
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SECTION TWO

• JUNE 29, 1940 •



PARAMOUNT THEATRE
TIMES SQUARE CHICKERING NEW YORK 4-7040

May 21, 1940

Mr. C. C. Koontz,
International Seat Corporation,
Union City, Indiana.

Dear Mr. Koontz:

Now that the seating installation has been completed, I would like to express our satisfaction with the splendid job you have done.

The chairs are standing up well under the daily wear and tear. Furthermore, they are comfortable and make a good appearance.

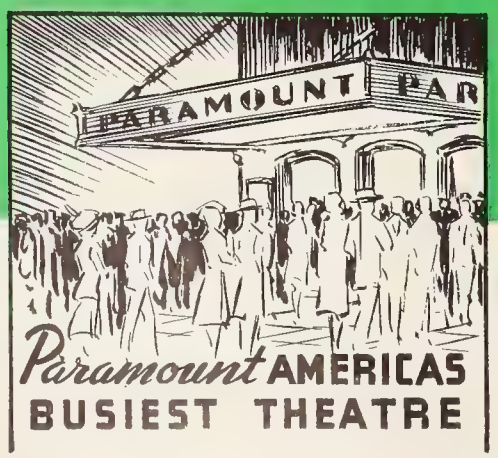
Kindest regards.

Sincerely yours,
ROBERT M. WEITMAN
Managing Director

RMW:AR

PARAMOUNT *Approves* INTERNATIONAL CHAIRS

In the Paramount Theatre, New York City, International Chairs, from 10:00 A. M. to 1:00 A. M. take the abuse of constant use. The theatre world knows this house as the "Jitterbug Heaven". Their all-welded construction, hingeless seat suspension, super-resilient springs, tackless upholstered backs take this punishment with ease. The Paramount organization is proud of their International chairs.



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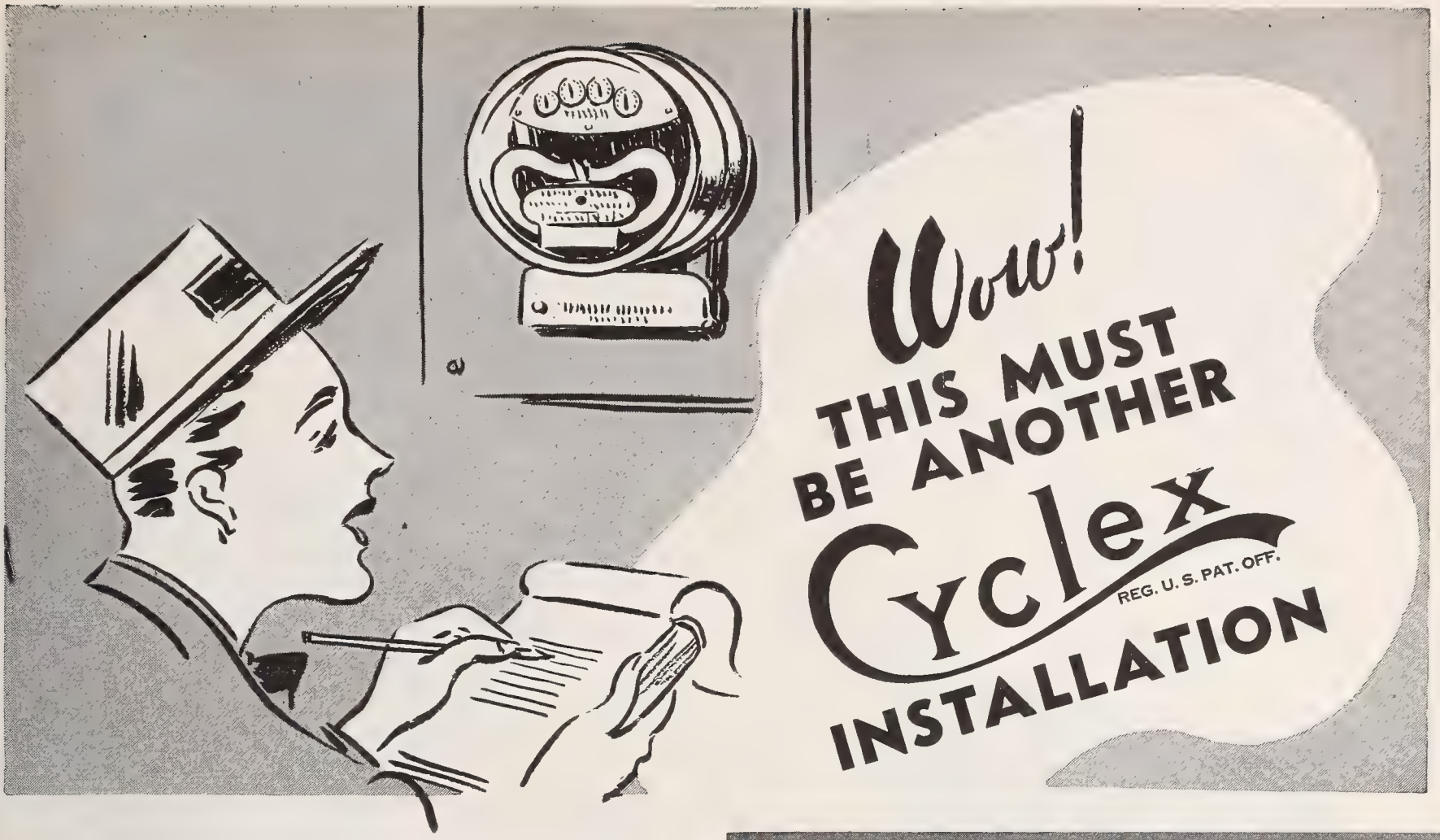
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COMFORT-BEAUTY-DURABILITY

INTERNATIONAL SEAT CORP.

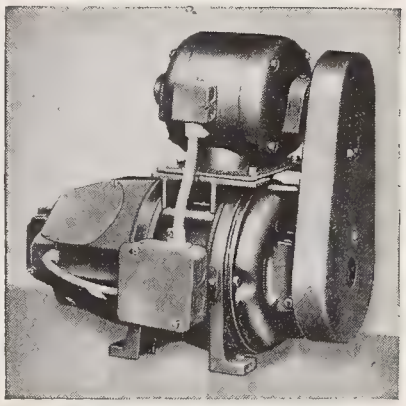
"Spreading Comfort to Millions"

UNION CITY, INDIANA

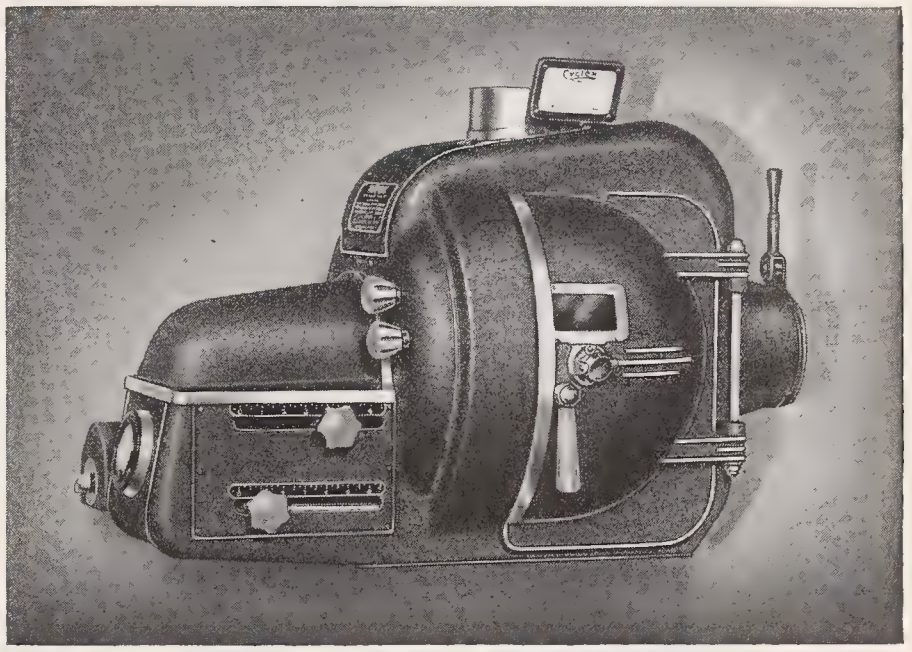


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» Cyclex *can be used with any projector* «

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IF your theatre is of moderate capacity, has a fair-sized screen, and uses low intensity lamps, the answer is "No!"

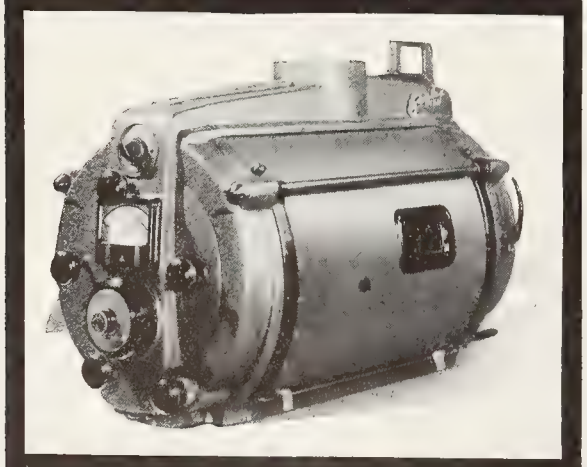
Recent developments in projection equipment, the density of today's films, and the colored pictures, have made it so.

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Install high intensity lamps. Although heretofore you may have been restricted to the use of low intensity lamps, with their dim yellow light, because the operating cost of high intensities has been prohibitive, this barrier has now been removed with

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● This low cost, intermediate capacity, high intensity, direct current arc has been designed especially for theatres of up to 800 seats and using screens as large as 18 feet in width. Although it projects twice as much light as the low intensity, the over-all operating costs are only slightly higher. The Simplex High delivers the snow-white light, characteristic of the high intensity arc, which is so necessary to the projection of colored pictures. *Learn more about this economical projection lighting now.*

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NATIONAL THEATRE SUPPLY COMPANY

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Better Theatres

JUNE 29, 1940

Vol. 139 No. 13

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C. B. O'Neill,** Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Squre, W1. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

New Projects Reported Total 298 at Mid-Year

WITH THE WAR and various minor conflicts here and and there about the planet, and an imminent presidential election, all contributing their effect upon business in general, construction of new theatres in the United States was not expected to maintain in 1940 the pace set during the past few years. Nevertheless, the first half of the year not only held that pace but materially bettered it, according to projects reports received by BETTER THEATRES' *Projects Bulletin Service.* A total of 298 building projects were reported up to June 15, against only 168 for the first half of 1939. New theatres reported as being planned during 1939 totalled 542.

Not only were more theatres planned during the last six months, but they were planned more expensively than in the same period last year. The average cost per theatre, according to the data, is $66,490, as compared with $50,500 for the first half of 1939, and an average of $60,000 for the whole of that year.

Despite this increase in cost per theatre, capacities reported tended to run smaller. The average was 647, against 698 for the first six months of 1939, and a 790-seat average for the whole of last year.

The most active construction, as in 1939, was in the East North Central area comprising the states of Ohio, Indiana, Illinois, Michigan and Wisconsin. However, that section's showing last year was almost as good as in 1940. The drastic upswing was reported from New England, with more projects in the past six months than during the whole of 1939; The Middle Atlantic States, East South Central States (Alabama, Kentucky, Mississippi, Tennessee), the Pacific slope, and the West South Central States, also were up. Poorest showing was made by the Mountain States, which failed to maintain last year's pace, and by the South Atlantic and West North Central States, also somewhat behind their averages for 1939.

California showed the greatest activity among individual states, with 27 new projects. Those concerning which details were reported, showed an average of only 742 seats, but an average cost of $117,500. Ohio came next with 19 new projects, a seating average of 775, and a cost average of $82,000. Texas followed closely with 18 projects reported, with an average of 800 seats and a $58,660 cost. Other states in order of activity were: New York, 16 projects; Georgia, 15; Illinois, 14; Iowa, 13; Michigan and Alabama tied at 10 each.

Seating averages above 1,000 per theatre were reported only from Michigan, New York and New Jersey, and figures tapered down toward the 500 mark in more westerly regions. Cost averages ranged from $200,000 for the Middle Atlantic area, to $10,000 in the Mountain region.

Materials Values

The selection of materials for the interior finishing of auditoriums purely on a basis of the decorative character of the materials themselves, is seen by Ben Schlanger, New York theatre architect, as a practice which overlooks other important factors, such as acoustics, lighting, labor costs, and so on. His comment came in the course of a discussion of his use of one of the modern hardboards in the Academy theatre now under construction at Liberty, N. Y., where the material is bent to specified architectural forms right on the job.

"Not only acoustics and lighting and such functional matters are involved," he

Speaking of Seating, Mr. Ellis Staggers Lovers in the Middle Bank



GEORGE S. ELLIS

MR. ELLIS puts it this way, "My experience has taught me that many young people, and others, too, for that matter, are inclined to hold hands and even 'cuddle up' while watching a picture. They are probably going to do this whether I like it or not. And," he adds, "I like it."

Mr. Ellis is George S. Ellis, who recently opened his new Park theatre in North Canton, Ohio. The theatre seats 750, and cost $50,000, he says, to build. And Mr. Ellis is only 31 years old.

The seats that he calls "love seats," and even prefers to have regarded as such, are of course merely double-width chairs used to effect a staggered seating plan in the middle bank. To preserve an even aisle line, the extra-wide chairs are alternated with normal chairs at the ends of the rows. Use of such chairs, where they are installed in staggered plans, for cuddling, is probably not confined to Mr. Ellis's Park. But perhaps the practice has seldom had such serious sponsorship. Mr. Ellis thinks it pays.

"The young folks like it," he points out, and observes, "it's better than having the cuddling scattered all over the theatre, often to the annoyance of other patrons. Patrons that don't like it can steer clear of my 'love seats'."

Just to show how well these seats serve a double purpose, two of North Canton's younger set pose convincingly at right.



observed, "but durability and ease of maintenance as well.

"These requirements indicate a preference for comparatively dense and hard material. (Recent work has proved that soft plasters, fabrics, etc., are not always necessary *when* auditorium forms are basically designed for sound control.) Under the classification of hard materials there are two basic possibilities, the first being the wet process troweled-in-place plaster, and the other the pre-fabricated material put up in large but comparatively thin sections allowing for a dry, rapid installation.

"This latter classification is further subdivided into the combustible and fire-retarding types of material. Although the wet plaster job could produce excellent results, being a very flexible medium, its disadvantage lies in the fact that proper execution incorporating desirable basic shaping of broad surfaces and detailed textures becomes an expensive process. The lengthy working process and drying period also proves disadvantageous in this instance.

"Pre-fabricated sheets are made of asbestos and cement, compressed vegetable fibre and shavings, and plastics. The plastic type would be most desirable but as yet has proved too costly. With the exception of certain wall boards and tiles having sound-absorption characteristics, there are at this time no pre-fabricated sheets being made *specifically* for use in theatre buildings. The sheets which are available are adaptable only if used with special care in their application to the acoustical problem.

"The ideal pre-fabricated sheet is fire-retarding, not too large to handle, yet large enough to minimize the number of joints to be concealed; it must also lend itself to ease in methods of attachment, and lastly but of great importance, it must be pressed or extruded so that the exposed surface will have the desirable texture, grooving, corrugation, or surface breakup required for sound and light control. It also should be a durable surface, easy to keep clean."

Equipment on Parade

While the plans and policies of the Government, the policies and practices of the Big Interests of the motion picture industry, all drew major time and attention from the exhibitor-delegates to the Allied States convention in Chicago in June, there was plenty of occasion to turn to some of the simpler, but none the less important, affairs of the theatre business. Few exhibitor conventions have had equipment exhibits so comprehensive. More than thirty displays were arranged at the Morrison Hotel, where the convention sessions were held.

Official recognition was also given this phase of the gathering. At the banquet which brought the three-day convention to a close, Joe Goldberg, Chicago equipment dealer, was awarded a loving cup for having arranged the most impressive exhibit. His display included Brenkert projectors and lamps, RCA sound equipment, Brenwood-Linze rectifiers and Ideal auditorium chairs. Among other displays were those of:

Adler Sign Letter Company, Ben Adler and J. J. Arnsfield in charge, showing attraction letters.

Burch Manufacturing Company, M. L. Lyons in charge, displaying popcorn machines for theatre use.

Motiograph, Incorporated, where H. Thorwell Mathews, L. M. Abbott, Ray Boomer, Ray Sherman, Vic Mahlon and Chas. Williams exhibited Motiograph projectors and Motiograph Mirrophonic sound systems.

Wagner Sign Service, Mr. Erwin Wagner in charge, showing attraction letters.

American Seating Company, in charge of Fred D. Dunakin and H. W. Kupfer, showing Bodiform and Avion auditorium chairs and the United States Rubber Company's Royal "Foam" cushions.

C. Cretors and Company, in charge of C. J. Cretors and Frank Lyons, displaying popcorn machines.

DeVry Corporation, in charge of Mr. H. A. DeVry, D. C. Beaulieu and N. Olsen, showing DeVry 16 mm. and 35 mm. professional and portable projectors.

The Holmes Projector Company with O. J. Holms and A. A. Lockwood, having on display their "Imperial" projector.

International Seat Corporation, where D. H. Dewey and Mrs. George Feinberg exhibited auditorium chairs, including a special model built for the Chicago theatre which has Dunlop Rubber Company seat cushions, backs and arm rests.

Kroehler Manufacturing Company, with B. B. Buchanan, Evan Perkins, H. V. Williams and H. W. Peterson in attendance, showing "push-back" chairs variously upholstered.

Heywood-Wakefield Company, A. A. Simms, H. L. Gage, Norman Berry and J. L. McShaffry in charge, exhibiting their "New Cameo" auditorium chair.

National Theatre Supply Company, Walter Green, C. C. Wells, Edward Hartley, R. W. Dassow, and F. W. Keilback in charge, displaying International projectors, Hertner motor-generators, Alexander Smith carpeting, Neumade projection accessories. General Register ticket registers, Vallen curtain tracks and controls, Best spotlights, National Super Service vacuum cleaners, and GoldE products.

RCA Manufacturing Company, Photophone Division, E. A. Prince, H. E. Elwes, G. R. Beck, A. E. Klein, H. B. Snook, Edw. Auger and Alexander Bill being in attendance at a display of sound equipment.

National Carbon Company, with Bill Kunzman, George Mayer, Jr., A. Munson and A. Ackley exhibiting carbon products.

Advance Manufacturing Company, with H. S. Walter, J. R. Burch, J. W. Buchanan, exhibiting popcorn machines.

The Vilter Manufacturing Company, in charge of E. P. Callanan and W. L. Nahin, refrigeration and air-conditioning equipment.

The Sprincin Movie Time Clock and Admission Sign Manufacturing Company, Albert Sprincin in charge, with clocks and admission signs, embossed date strips and premium clocks.

Alexander Smith and Sons Carpet Company, in charge of W. R. Gardner, showing samples of carpet, with fluorescent types featured.

Westinghouse Electric and Manufacturing Company and *Hyland Electric Company,* with L. E. McDonald and Louis Stroker exhibiting bulbs, tubes and spot-light lamps.

Confection Cabinet Company, with Irving Goldman and Florence O'Loughlin showing candy vending machines, candy counters and candy.

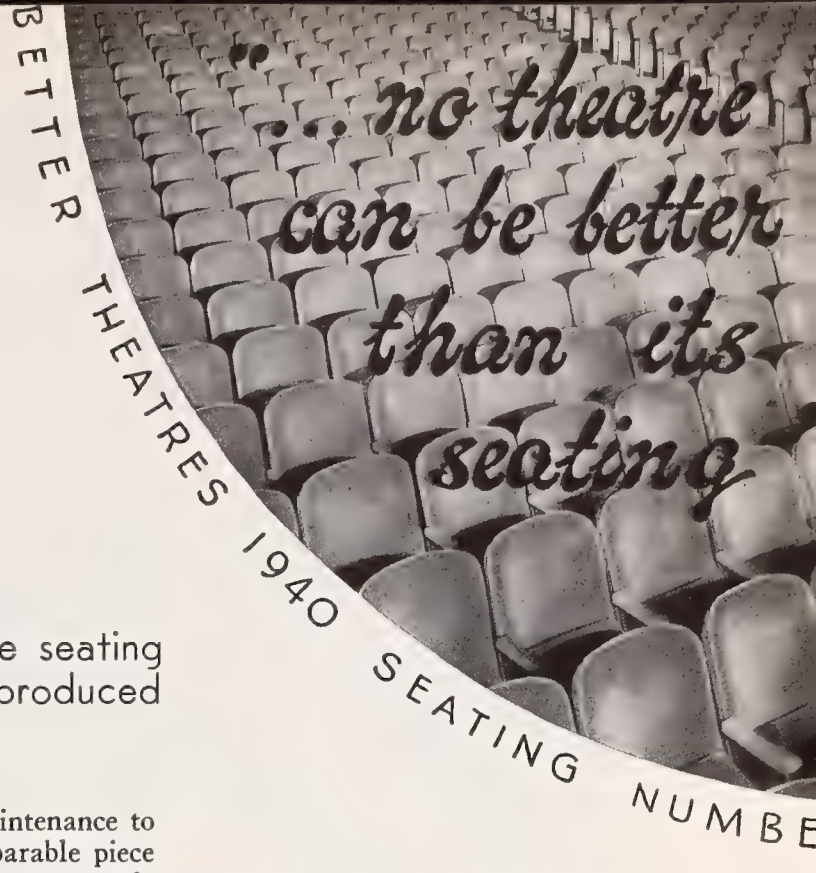
Arcus Ticket Company, displaying theatre tickets in charge of H. J. Hessell.

Bally Manufacturing Company, with Bert Perkins, showing a beverage vender.

National Screen Service Corporation, National Screen Accessories, Incorporated, and *Advertising Accessories, Incorporated,* George F. Dembow, Charles L. Casanave, Duke Hickey, Morton Van Praag and Percy Barr in charge, showing promotional products and services.



Designated the best display at the Allied States convention in Chicago. It is the exhibit of Joe Goldberg, Inc., for which Mr. Goldberg was awarded a loving cup at the convention banquet.



The Development of Auditorium Chairs For Today's Theatres

¶ How two young industries joined to raise theatre seating standards — and what they jointly have ultimately produced

By GEORGE SCHUTZ
and PETER F. MASUCCI

TO APPRECIATE the practical significance of modern auditorium chair design, one must first of all get rid of any notion that today's theatre seating is merely a refinement of an old, familiar implement. It isn't. As an industry, public seating is not much older than the motion picture itself; as a science, it is considerably younger—while the motion picture theatre auditorium chair produced in the United States today may be said to have brought assembly seating to full development only now.

The more recent predecessors of today's chair provided a high degree of comfort, particularly in terms of "softness"; they also reduced hazards to person and were sturdier than chairs of earlier design. Today's chair, however, applies the findings of posture studies to the entire design in order to provide body support as well as uniform resilience, eliminates personal hazard altogether, and reduces maintenance to that minimum which any comparable piece of equipment must have—*at a cost substantially below that at which luxury-seating was previously obtainable.*

In short, the seating industry has placed the results of its anatomical studies and material tests, and the economies of today's industrial methods, into the creation of superior luxury-seating for practically *all* theatres. In seating, as well as in other elements of the motion picture theatre, the distinction between "deluxe" and average theatres is essentially a thing of the past.

Film Theatre Influence Begins

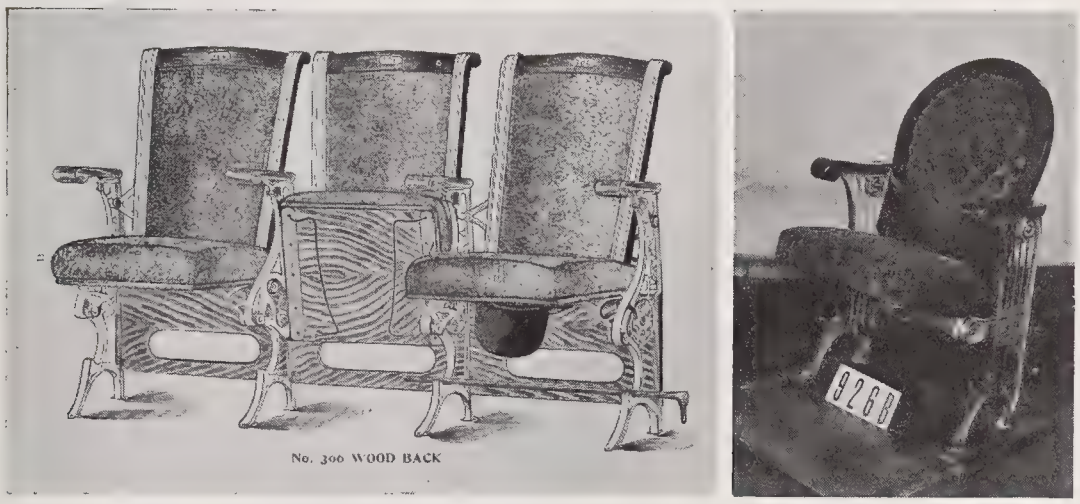
The evolution of this new auditorium chair really began with the establishment of the motion picture as the dominant medium of theatrical entertainment. It represents the culmination of years of investigation and industrial effort to meet the developing needs of the *film* theatre. The design features of today's chair are not matters of caprice; each has a practical, theatre-man's reason for its existence, supplied by the evolution of exhibition itself.

At the outset, of course, the motion picture theatre merely took over for its use the assembly chairs which had been developed during the late 19th century for lodge and school auditoriums, and for stage theatres. The patrons of the nickelodeons asked for little more than that the pictures move; they got slatted folding chairs, fixed into groups by a cross-bar, to sit on, or at best, an all-veneer chair screwed to the wooden floor, which commonly was flat. The other theatres showing motion pictures were really vaudeville houses, the more pretentious of which were equipped with the "opera chair" of the large city "legitimate" theatre.

Both general types of auditorium chairs persisted as seating for motion picture theatres well into the period which saw the cinema accepted as the popular theatre, with "Quo Vadis," "The Birth of a Nation," and a growing number of relatively large, ostentatiously appointed *motion picture* theatres to persuade the public that a new art had definitely been born. But as new capital came into the business, alert to the financial advantages of mechanically produced drama, the motion picture, erstwhile carnival jerk, was given domicile in splendor that equaled, and sometimes excelled, the elegance of the most opulent of "legitimate" theatres. With the latter's "opera chair" as developed at that stage, the evolution of the motion picture theatre chair directly begins.

What Was Inherited

The points of most practical interest in the chair of today, still frequently called an *opera* chair, become clearer upon an examination of its immediate predecessors. The typical upholstered chair of that day had a thick plywood back, ¾-inch or heavier, with a cut-out fabric-covered panel of varying shape set into the face. The back was made up of seven sheets of veneers, glued and pressed into a deep curve, and the edges and top were cut out to the desired shape, while the wood back and frame were stained and varnished a dark walnut or (*Continued on page* 10)



From Amer. Seat. Co. collection

Theatre luxury of another day. The trio in the sketch is from a catalog of the Grand Rapids School Furniture Company of 1893, which says of these models: "We consider No. 306 one of the most luxurious and complete opera chairs ever designed." The other, featured by the Grand Rapids School Furniture Works was really something, with its embossed plush covering, in 1907.

HEYWOOD-WAKEFIELD PRI

The CAMEO



Above, a view of the full depth, all-steel back panel which affords full protection to the seat cushion. Note, the cold-rolled steel edge which protects back upholstery.

To Theatre Owners and Exhibitors, Heywood-Wakefield presents the Cameo, a totally different, distinctive, extremely comfortable theatre chair. The Cameo combines all the good points of former Heywood Chairs and adds a host of swell new features such as full-depth back panel; streamlined bottom board; plastic arms; and a lifetime, Wax-O-Namel finish. We urge every progressive theatre operator to get all the details on Heywood's new Cameo.



At left, a view of the all-steel bottom board on the Heywood Cameo. The streamlined arm caps of plastic assure lifetime wea without scratche breaks, or mar These arms will lo new ALWAYS.





THE HEYWOOD CAMEO is packed with solid comfort . . . the genuine spring-edge comfort for which Heywood Chairs have always been famous. It's a jewel of modern styling, too, with its full-depth, all steel back panel; sleek and swanky aisle ends; plastic arms that always look new. Because of concentrated volume, you'll be able to buy the Cameo at definitely low prices for a chair of such high quality. *Why not write or phone your Heywood Representative for details on this marvelous new chair . . . the Heywood Cameo?*

HEYWOOD-WAKEFIELD

Theatre Seating Division

GARDNER MASS.



An assortment of chairs from early film days to the early 1930's. Reading from top to right: An inserted back panel type; J. J. Shubert's barrel-back model; chair with squab seat and plywood back; and finally two Heywood-Wakefield chairs that express the "deluxe" film theatre influence—the chair at the bottom representing the period of the middle and late 1920's, that in the center of the collection the early 1930's.

(*Continued from page* 7) mahogany, or perhaps some other wood tone.

The cushion was of squab (shallow box-like frame filled with moss or tow covered with muslin or burlap) or box-spring type, with leatherette (some of the earliest chairs were covered with real leather) or plush. The end standards were, at the beginning of this period, open-work iron castings, often highly ornamental, with scrolls and angles forming a fancy pattern, but painted black.

Much was made of the fact that the hinges were "completely ball bearing, strong and absolutely noiseless," but on comparison with today's chairs, their hinges were crude, cumbersome, a bit wheezy under stress, and capable of taking hard usage provided there was a breathing spell now and then, and a repair man handy.

At about this time steel began to be used for center standards, hinge arms and back fastenings, bringing greater strength with less weight to the assembly of chairs.

New Exhibitor Demands

The demand of exhibitors, eager to make the most of the film's new position, was constantly for a chair of greater comfort, richer appearance, longer life; the seating industry responded with padded backs, spring-edge seats and some general refinements of design. Backs were built up from a plywood base over which was laid cotton or moss, with the padding and the upholstery fabric extending over the entire front face of the back and secured indirectly to the standards by means of exposed wings. The rear of the back was then covered with a three- or five-ply veneer.

Cushions also began to be built up on a plywood base with the springs laced to the burlap cover, the padding covered with leatherette, plush or mohair, and the seat bottom finished in plywood.

End standards were changed at this stage principally by the addition of red and blue, silver and gold paint to make them "more elegant."

But the showmen, particularly those who were forming circuits and seeking to make each new property more "grand" than the last, kept demanding more comfort, more gorgeous effects. They got it—thick-padded backs, sometimes spring-filled; thicker, springier seats; heavier-looking, more colorful end standards.

Through these latter changes, however, basic construction had remained essentially the same. But as circuit operation extended, increasing the economic significance of each theatre unit and bringing some method into management, basic design was given more study. Hours of operation were increasing also, and this soon revealed the need for seating that could take extraordinary abuse uncomplainingly. The problem was discussed with leading figures of the seating industry and their engineers; the result was several important changes.

A Finer Chair Emerges

Best design now called for built-up veneer backs that were strengthened and given better form by means of reeds or solid wood-framed edges to add support to the unit; additionally, the backs were covered at the rear with a steel panel instead of plywood. The steel panel not only contributed to strength; the circuits, especially, had been impressed by the personal liability factor, and the metal back plates more or less eliminated the hazard of splinters. Another change concealed the wings which hold the backs to the legs between the plywood base and the steel outer panel, with the bolts housed into steel-threaded bushings sunk into the panel and locked in place to insure a permanent, rigid fastening.

For greater life of the cushions, as well as more uniform response to body pressure, the better spring seats were designed with complete spring assembly units having a larger number of coils, which were secured to the unit with chain ties and spring-steel border wires, instead of being stitched to the burlap "bag" enclosing the springs. Padding over the springs was also by the use of sisal and by adopting methods that had been introduced into home furniture fabrication. And as in the case of the back, the seat bottom became a steel plate.

Improvements Continue

The use of concrete auditorium floors, and greater variation in seating plans to meet the visual restrictions of the screen performance, now became reflected in hinge design, allowing more delicate adaptation to plan radius.

Wasn't this enough? It seemed so at the time. Here was a chair for a king, even a modern one; it was durable, adaptable, colorful. It resembled Grandpapa Opera Chair about as much as the ugly duckling did the hen who adopted it. Nevertheless, this was only the beginning.

Came the Roxy theatre and its kind—thick spring-filled backs, super-hyper-deluxe Marshall springs, fine mohair covering, seats rounded at the front corner to coddle the calves! Such extremes were realized only in loge seating, but they showed what could be attained if comfort in seating was merely a matter of "softness."

But there is more to sitting comfort (*Continued on page* 20)



From Int'l. Seat Corp. collection

The familiar veneer chair, persistent from nickelodeon days to sound; and insert-back upholstered models of the prosperous film-showing vaudeville houses which the nickelodeons couldn't afford.

What the Seating Industry Has Created for

PATRON COMFORT TODAY

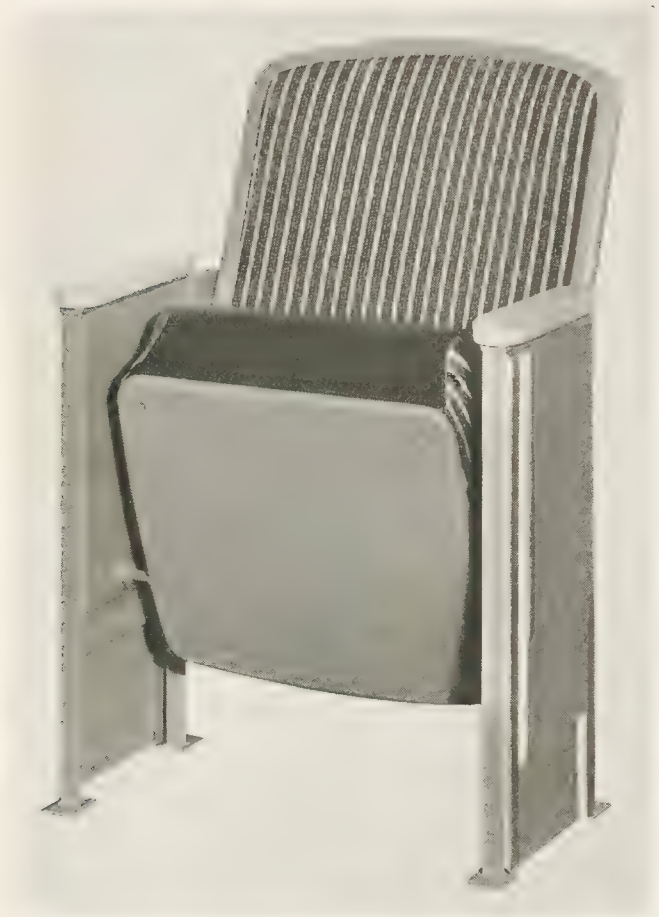
four pages picturing representative models of leading manufacturers







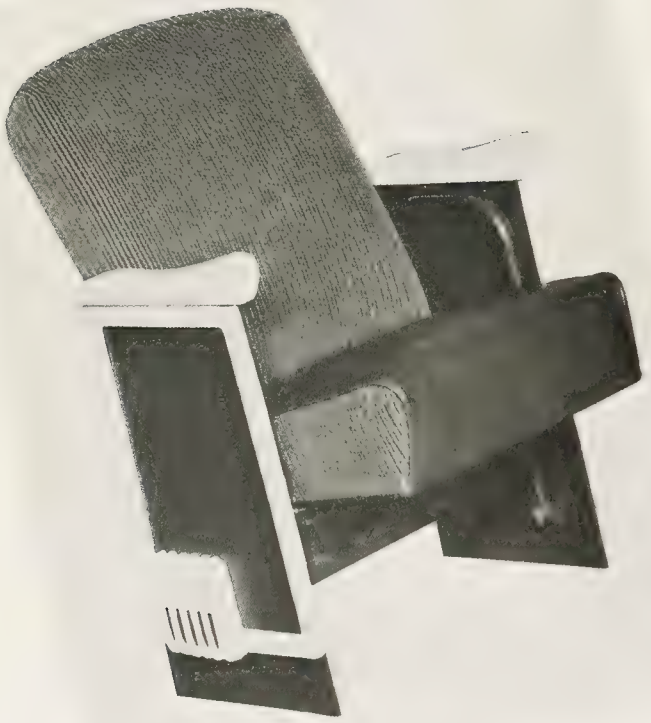
■ The two latest types of the American Seating Company—the "Bodiform" (shown with two end-standard designs in the upper reproductions), and (at right) the "Avion," both of which employ the spring arch method of spring construction (incidentally, the chair used for photographing in the picture at upper right was equipped with a foamed latex seat cushion, with Cavalon leatherette applied directly over it). The Avion belongs to a lower price group but, like the Bodiform, has cast iron end standards and fabric attached by the groove-inset method instead of tacks.







■ The three upper chairs represent three groups in the new line of the International Seat Corporation. That at extreme left is of the Challenger group, which has an inserted panel back. At immediate left is shown a chair from the regular line, in a model having a fully upholstered padded back. Above are shown models of the International posture type, also with fully upholstered back. All three groups are of steel construction throughout, with 20-coil spring seats, concealed bolts and nuts, and this manufacturer's hingeless mounting of the seat.





■ Two representative models from the current line of the Kroehler Manufacturing Company. Of steel construction throughout, the designs incorporate the Kroehler retracting seat.





■ New this month to the line of the Heywood-Wakefield Company are the chairs pictured in the three upper views. Styled by Leo Jiranek, noted New York furniture designer, they are in the modern streamline manner throughout and present certain new features, such as plastic (synthetic material of the kind popularly associated with "bakelite") arm rests and finish in a composition enamel containing wax and having a plastic base, which type of finish has been employed to provide durable luster. Construction is entirely of steel, and the bottom plate is beveled and shaped to increase surrounding space. Center standards are tubular for purposes of strength, and hinge arms are concealed. The back, which is screwless and boltless, may be adjusted for tilt. Padding over the seat coils, which are spring-wire-tied, includes a top layer of sisal which has been impregnated with foamed latex to provide a uniformly smooth surface beneath the fabric. . . . The chairs at right are representative models of the regular Heywood-Wakefield line, in a somewhat higher price group than the Cameo.



FOR PATRON COMFORT TODAY



■ Each of the chairs pictured on this page represents a distinct group of models in the line of the Ideal Seating Company. At top is shown one of the "Mercury" group, with a steel back panel having a top flange for protection of the fabric. Hinges are entirely ball-bearing and compensating, with the bearings packed in grease at the factory and fully enclosed. . . . Above is pictured a model of the "Aristocrat" group, which has backs with rolled edges and shaped and full-finished seat pan completing the streamline pattern. The steel back panel extends below the seat level for protection of seat fabric when seat is raised. The seat is self-faising, and the hinges have outside adjustment of spring tension of the raising device. . . . The chair at left belongs to the "Challenger" group, designed for the medium-price market. Backs have protective flange, and hinges are ball-bearing and compensating.

AUDITORIUM PATTERNS

. . . formed by the massing of today's new chairs





Upper view, the Rosewin theatre in Dallas, Tex., and, immediately above, the Eighth Street Playhouse in New York, offering two perspectives of assembled American Seating Company "Bodiform" chairs. The chairs in the Eighth Street Playhouse, recently reseated, have seats with Firestone foamed latex over arch springs.

Below: The Westwood theatre in suburban Cincinnati, with its double-width end chairs alternated to form a center bank stagger plan. Seating by International.

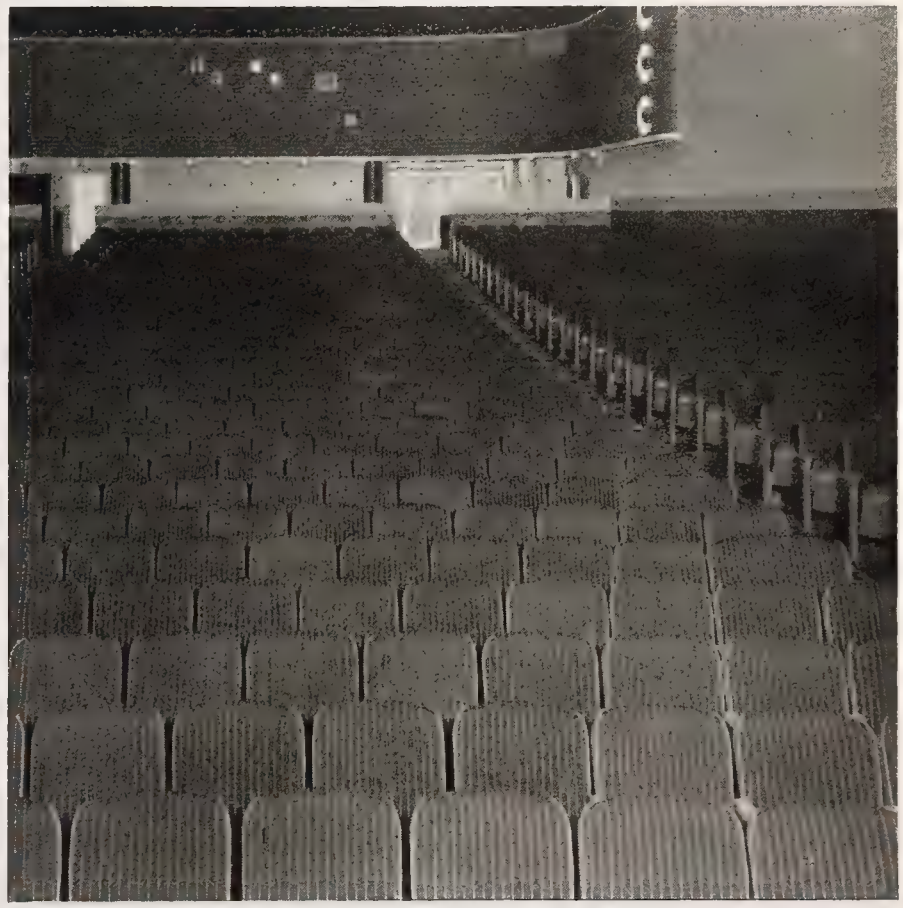
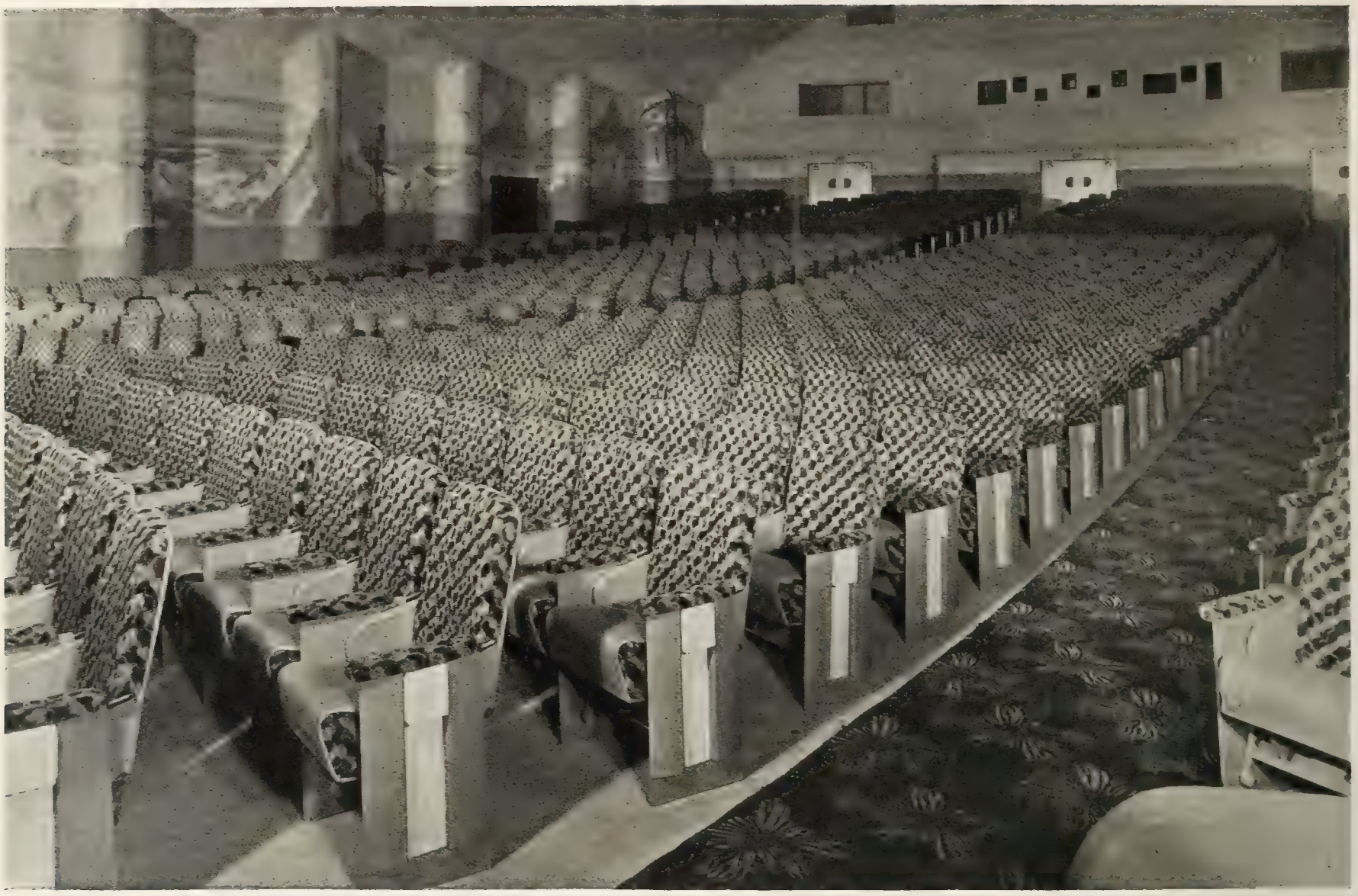
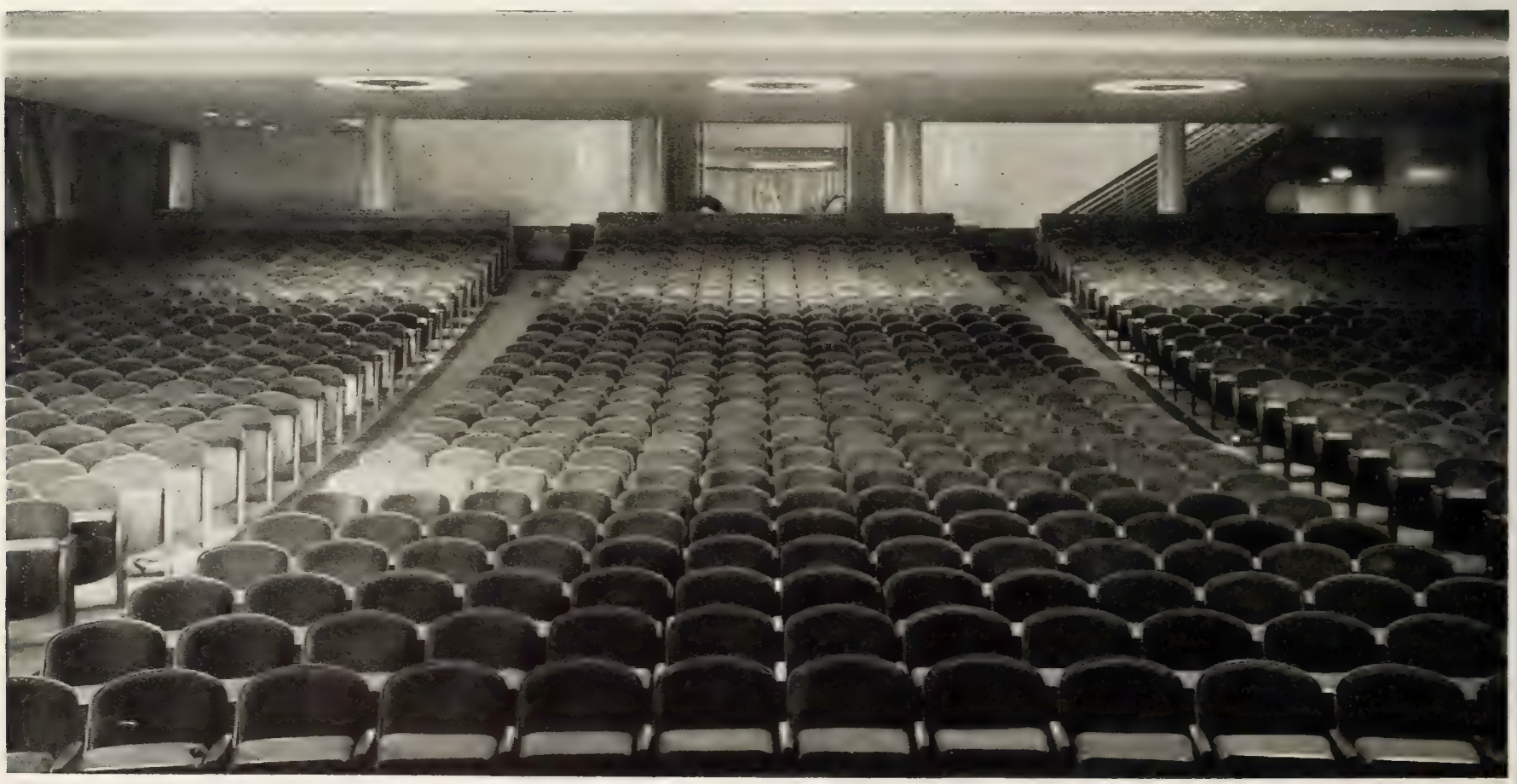


PHOTO COURTESY F&Y THEATRE SERVICE, COLUMBUS, O.



The new Hawaii theatre, recently opened by Galston & Sutton Theatres in Hollywood. Seating is in two sections—a forward and a rear loge section. The forward section is seated with Kroehler chairs having retracting seats; the loge section is seated with Heywood-Wakefield chairs. The aisle form is said to produce a slight stagger effect.



Streamline massing—a photographic shot from the stage of the Miller theatre in Augusta, Ga., seated by Heywood-Wakefield.

CHAIR SIZE AND FORM

¶ Presenting studies in the relationship of the auditorium chair itself to the seating plan

By BEN SCHLANGER

EXHIBITORS are likely to think in terms of chair width and back-to-back spacing only when they are concerned with an actual, specific seating plan. They would be aided in handling those problems by knowledge of the detail dimensions and angles found in the construction of the theatre chair. At the same time that the materials of construction play an important part in providing comfort for the patron, the shape and detail dimensions of the chair must conform to the needs of comfortable sitting posture.

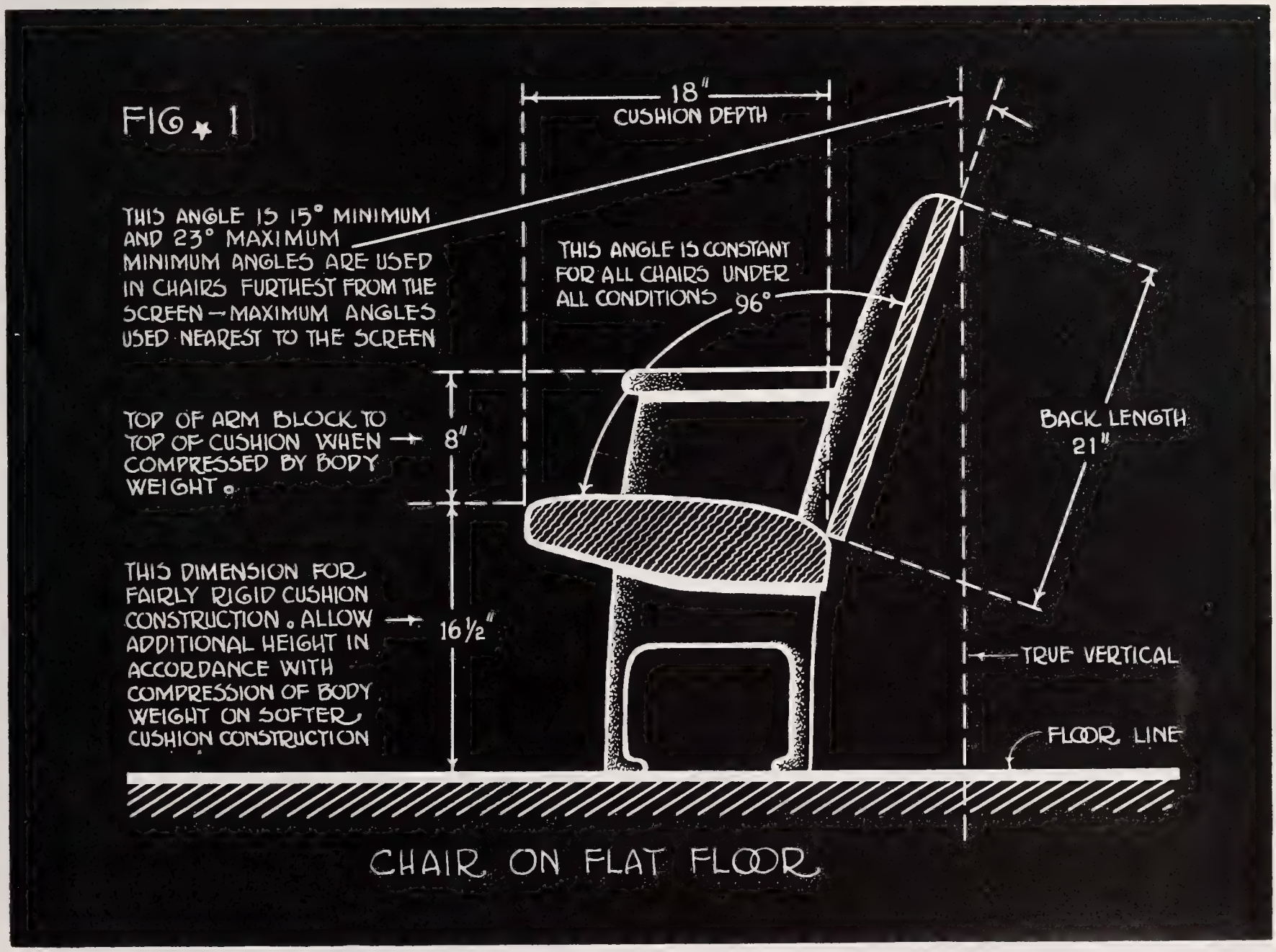
Some day the important theatre chair manufacturers may see fit to form a research association to sponsor plans for standardization of "comfort dimensions"; in the meantime, each chair buyer should be able to specify the desired dimensions and angles of chairs in the purchase contract.

In purchasing chairs, the exhibitor must realize that he is buying more than just the chairs themselves. *With* the chairs must come experienced chair engineering service which will insure the buyer that the chairs will be custom-fit to the floor conditions of the theatre. The drawings on this and the next page show the dimensions and angles which must be constant and maintained for all chairs regardless of the particular position of the chair or the character of the floor slope at the particular chair position.

Variations in dimensions and angles of the chairs are generally not desirable in so far as the need for a simplified installation is concerned, but these variations can be avoided in upper tier seating only where the chair back angle and seat cushion angle can be constant. A 17° angle for the chair back of all upper level seating, is to be recommended.

In the main floor seating, a change in chair back angle is to be recommended at about every fourth row of seats. Starting with the first row of seats nearest the screen and using a chair back angle of 23°, the angle should be reduced by one degree for every change at four row intervals. At distances farthest from the screen, the patron is able to see the upper area of the screen without leaning backward or raising his head, therefore these positions warrant the lesser inclines in the chair back.

Other drawings show the effect of chair design in influencing back-to-back row spacing when seats are placed on stepped platforms, and the posture problem as affected by the concentric arc (radial) or straight line formation of seating rows.



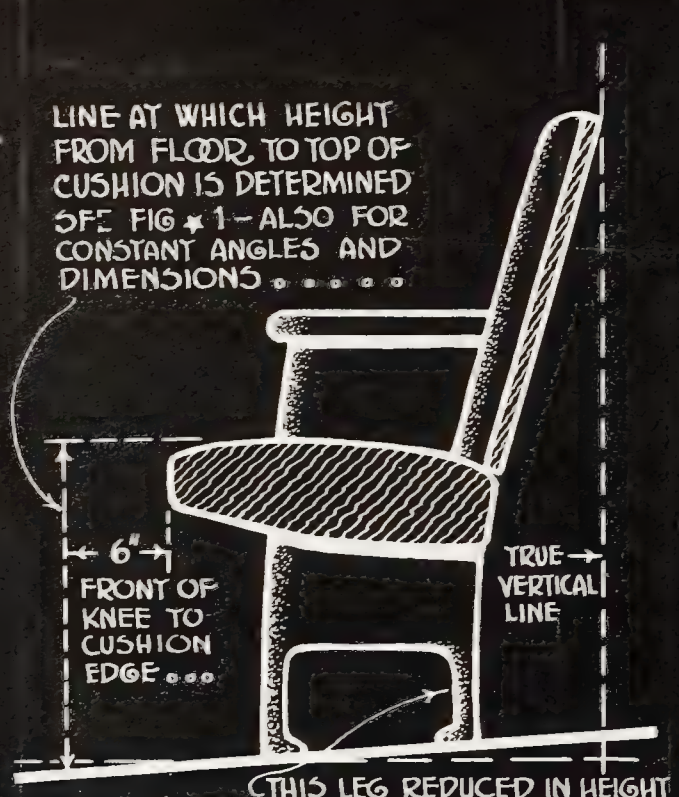


FIG. 2
CHAIR ON DOWNWARD PITCH FLOOR....

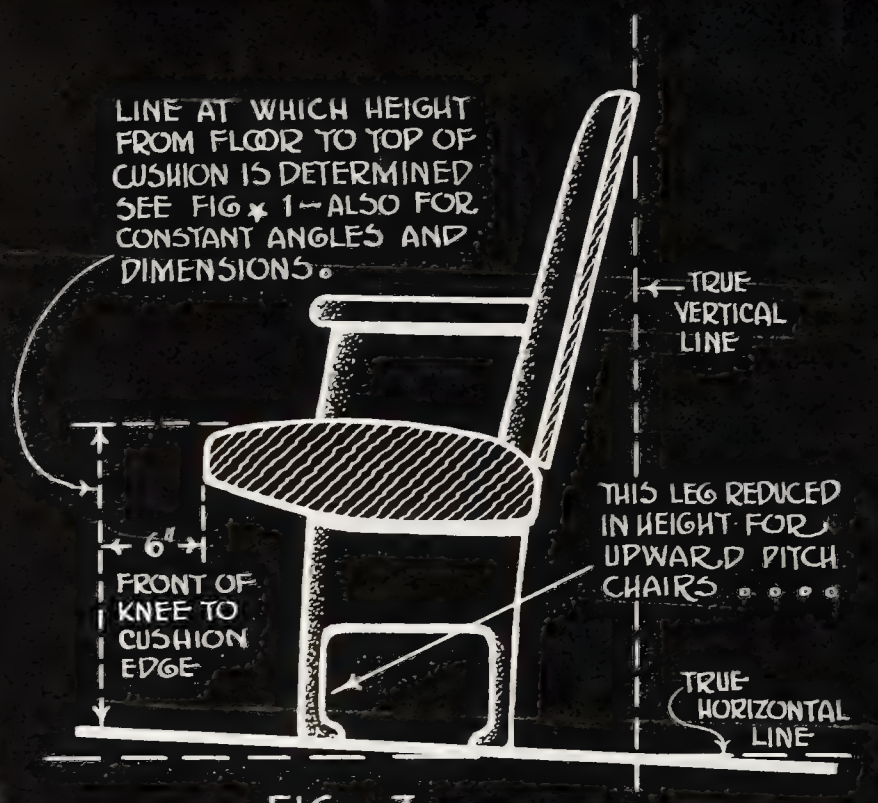


FIG. 3
CHAIR ON UPWARD PITCH FLOOR

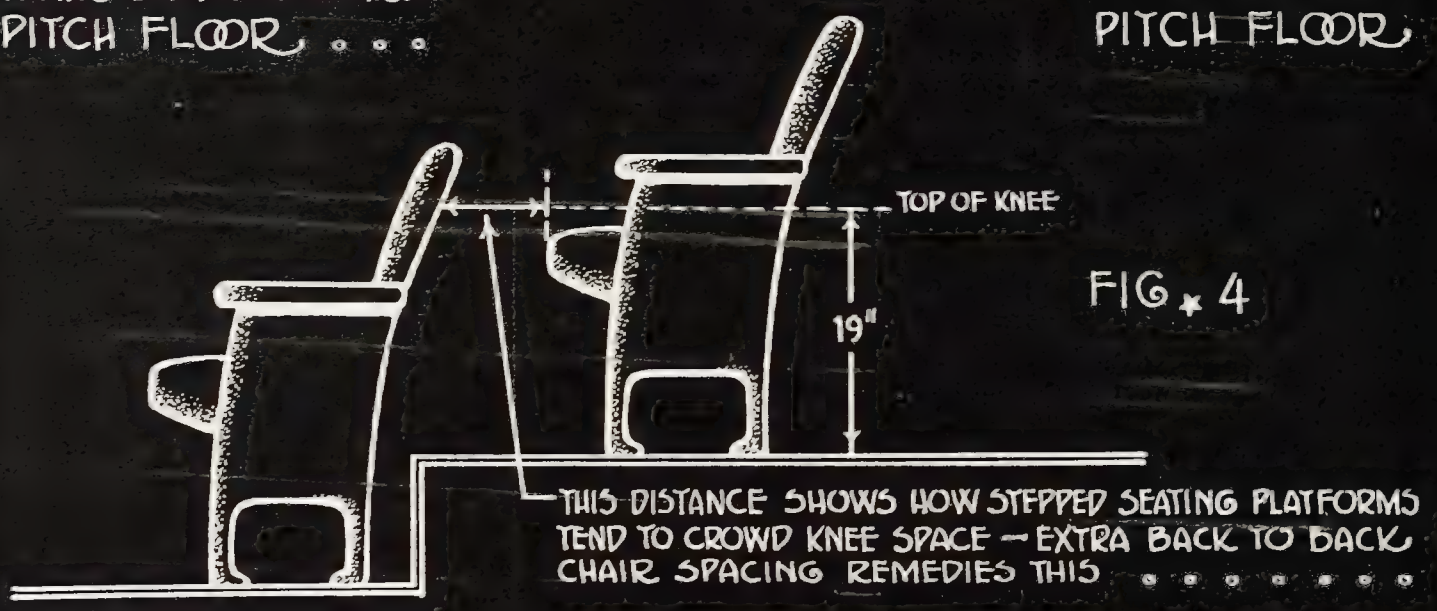
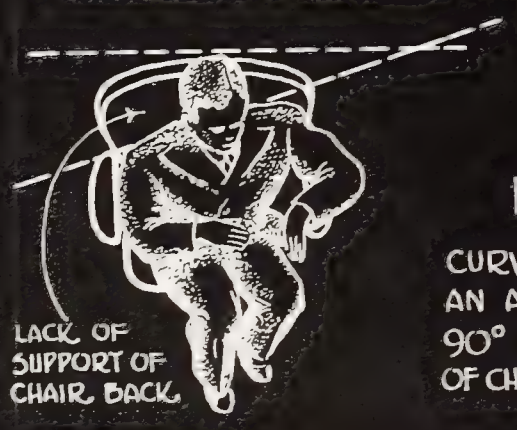


FIG. 4

FIG. 5
UNCOMFORTABLE POSITION OF PERSON SEATED IN LOCATION 'X' ON FIG. 6



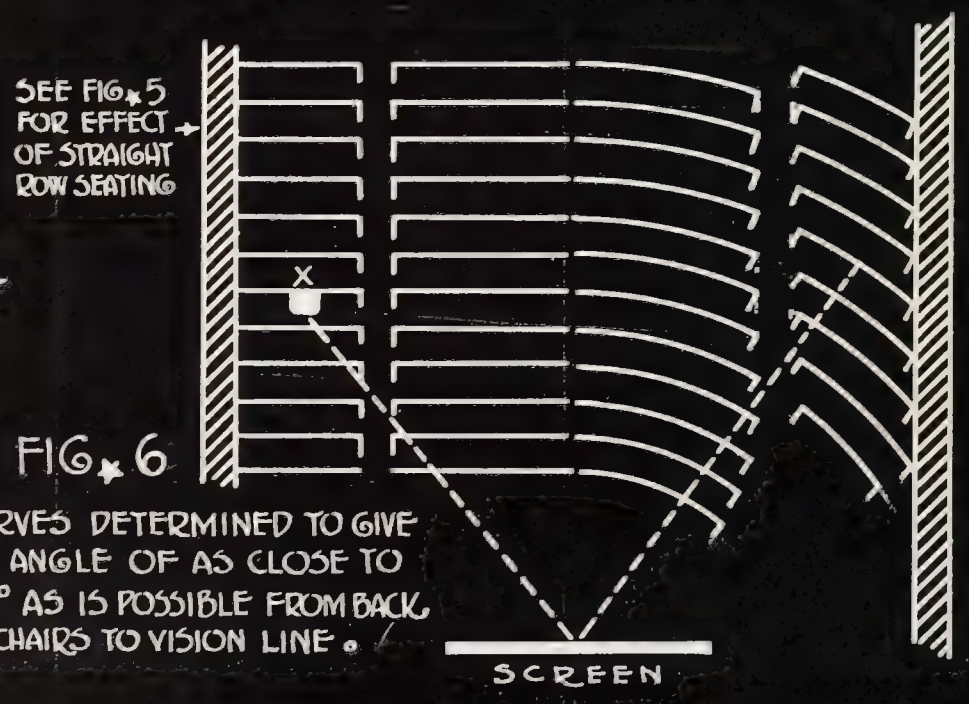


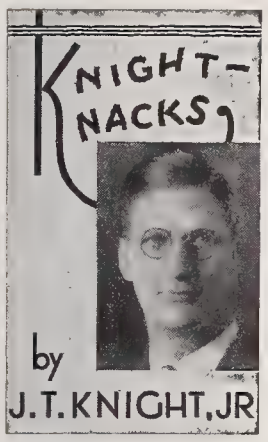
FIG. 6
CURVES DETERMINED TO GIVE AN ANGLE OF AS CLOSE TO 90° AS IS POSSIBLE FROM BACK OF CHAIRS TO VISION LINE.

Checking Up on Seating Values

Some notes on the exhibitor's role in the business of seating the auditorium

THERE ARE at least four points of view concerning theatre chairs and chair arrangements.

From the owner's or theatre manager's point of view:



The number of seats in a theatre is a measure of the potential box office grosses.

The architect: The number of seats generally required by the owner limits the architect until he is forced to base, to an important degree, his designs and arrangements on the economic desirability of getting a certain number of seats into a given area.

The seller of seats: Seats last too long and they sell at too low a price. The competition is too keen and too many theatre managers don't appreciate how much good seats mean to the theatre in terms of audience satisfaction.

The theatre patron: Two or three hours is a long time to stay sitting down, and seats should be comfortable—soft, yet giving support to the body in a natural posture.

All of these points of view are important; none can be discarded. Balance and proportion must have weight in arriving at a proper seating scheme for any given theatre.

In brief, *a seat so set or located that the occupant cannot easily view the screen and be reasonably comfortable while doing so, is valueless.*

This means that the architect must not plan such a seat and that the owner must not insist upon such a seat. A salesman should not sell such a seat because the theatre's customer does not want to sit in such a seat.

•

Determining "Use Factor"

The theatre operator, however, has entertainment to sell, and the number of seats is important because the number of seats represents his greatest possible capacity for doing business.

Recently a man made a survey of neighborhood theatres and concluded that they had a use factor of 60%. From my experience, I cannot accept this. His findings showed that total seating capacity, multiplied by number of shows per day, multiplied by 60%, was the average daily business done by the theatre. If this were a fact, I believe a lot of theatre managers would be mighty happy. I believe, however, that this use factor will be more nearly 30% than 60%. At any rate the formula is a good one, and a "use factor" certainly has something to do with seats.

•

Importance of Chair Angles

Besides chair construction, spacing of rows, seat widths and sightlines, there are



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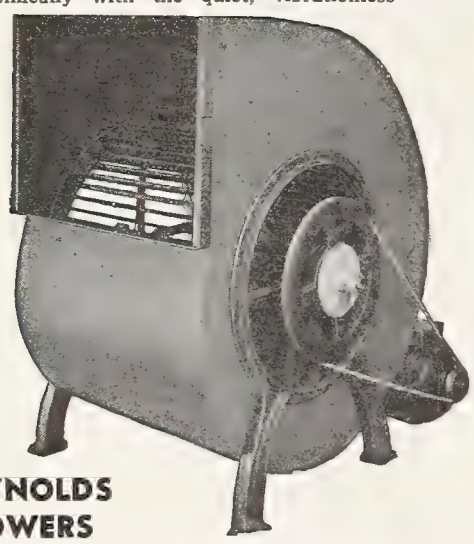
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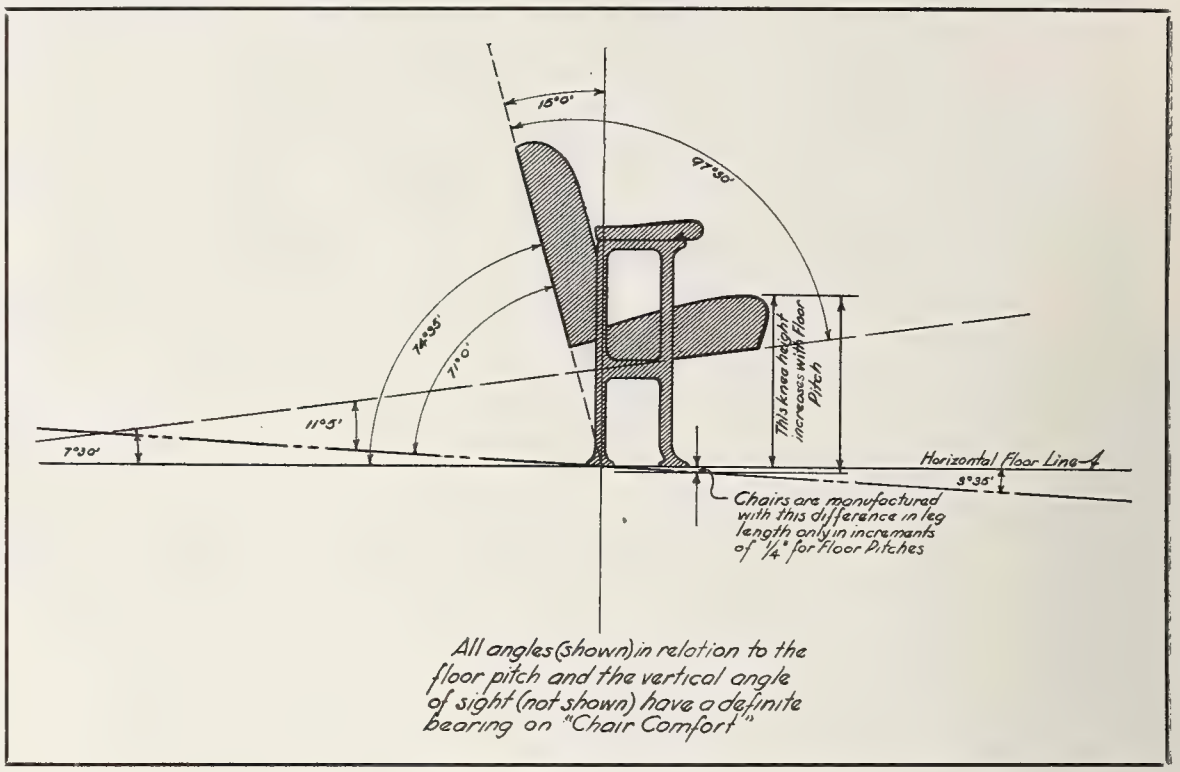
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Rockefeller Center New York

other things that have a direct bearing on theatre chair comfort. For instance, the angle that the seat bottom makes with the incline of the floor and the horizontal, also the angle of the seat bottom in relation to the back, and the angle of the seat back to the vertical. I am sure all these are given thought by the designers of seats, but very little thought seems to be given them by some installers *of seating and by theatre managers themselves. The accompanying sketch illustrates this point.*



All angles (shown) in relation to the floor pitch and the vertical angle of sight (not shown) have a definite bearing on "Chair Comfort"

•

The "Reverse Slope"

It is my opinion that the seat manufacturers and installers of seats have done more to bring the so-called "reverse floor" (combination upward and downward pitch) into disfavor with some operators than any one other thing. Architects and owners who want to use the reverse pitch floor for economic reasons have every right to expect more attention to seating with this type of floor from the seating companies.

•

Expensive fabrics, cushions, etc., will not result in a comfortable seat if *the mechanics of seat design are disregarded.*

•

We all do a little high pressure buying when it comes to making a *deal* for chairs; but let's give some of our attention to demanding proper *installation* of seating as well.

Development of Auditorium Chairs

(*Continued from page* 10)

than feather-bed "softness"—and more to theatre seating than sitting comfort. Part of the comfort problem lies in the sphere of seating plan; yet another part lies in the relationship of the chair itself to the plan. [*For a graphic treatment of this relationship, the reader is referred to pages* 17 *and* 18.—ED.] So far as fundamental factors were concerned, perhaps the principal change in the late '20's was that affecting row spacing rather than the chair.

The aim of pleasing the public more and more finally suggested to many exhibitors that there should be greater space between rows. This ultimately had its effect, however, upon the chair itself; traffic between rows was damaging the upper edges of the upholstered backs, so the steel panel was raised to a point flush with, or slightly higher than, the top edge of the chair back, while later on the back upholstery was thinned out to gain a little more passage space, and metal edges, of enameled steel, chrome or aluminum, were introduced as shields for the back fabric.

A significant detail of cushion design was also introduced at about this time: The top was extended out, and the front edge tilted back to enable the patron's lower legs and feet to be drawn back conveniently to allow another patron to pass down the row.

Approaching the Limit

Model by model, improvement of details went on, most of them dictated by the practical conditions of motion picture theatre operation. For example, the need for greater protection of fabric occasioned by the continuous performance, with patrons passing in and out of rows, suggested turning up the steel bottom panel of the seat at the front edge, while hazards to the clothing and the person of patrons presented by sharp edges and obtrusions, gradually resulted in their substantial elimination.

At the same time, a growing refinement of taste in theatre styling, rejecting the

gaudy carnival spirit of earlier vogue, was expressed in simpler end standards with more conservative patterns and colors relatively subdued (there were models with all but the legs of the end standards in richly-grained wood).

Already posture studies were asserting themselves in chair design. The seat was lowered and the back shaped and more exactly related to the seat to effect conditions more suitable to the average person's natural sitting position. And in manu-



Structural strength test. The cylinder, part of the American Seating Company's elaborate testing equipment, automatically rises and drops on seat.

facturing, special devices were improved and added to for determining exactly the specific adaptability of metals and fabrics to the seating demands of the film theatre.

The Limit Reached

Yet the chair of even that later day, relatively but a few years ago, was not the chair of today. The situation has not been more authoritatively described than it was in a brochure by Dr. Bennett of the American Seating Company a year or so ago.

"As with the designing of the theatres themselves," he wrote, "and as with the composing of plays and operas and the staging of them, elaboration and refinement seemed to have progressed to the farthest bounds of practical limitations within traditional ideals. End standards could carry no more ornamentation or more striking color effects. Covering materials could be no more vivid or bizarre. No further deepening of spring construction could achieve a greater softness. Like an over-fatted porker, the most luxurious theatre chairs were getting very much in their own way as well as in the way of those who used them.

"Detail after detail had been improved and refined under the impetus of complaint, criticism, suggestion and competitive activity, until the ultimate limitations were apparently reached. Researchers and engineers were conscious of ideals unattained, but there seemed nothing to be done about it. With the most luxurious seats already

JEEPERS CREEPERS
—no tellin' what he'll do next!



*It's a good thing that seat's upholstered with CAVALON**

A FELLA isn't accountable for his actions during tense moments in the movies... even to the tearing apart of the upholstery with his fingernails! That's one reason why it pays to make sure your seats are covered with CAVALON.

CAVALON is the result of years of Du Pont research. It resists general abrasive wear, edge wear, cracking and peeling. It has sufficient strength to prevent tearing and puncturing. The surface coating of CAVALON is treated with a patented "case-hardening" process that makes this rugged material unusually resistant to flexing and wear, yet does not harm its leather-like characteristics and pliability.

CAVALON is available in many good-looking colors that are highly resistant to crocking, bleeding and fading. The American Seating Company uses CAVALON on their American Bodiform Chairs. Whether you are buying new equipment or reupholstering old seats, make sure you specify CAVALON. For samples and complete information, write E. I. du Pont de Nemours & Co. (Inc.), "Fabrikoid" Division, Fairfield, Conn. Or get in touch with your nearest authorized CAVALON dealer, listed below.

**"Cavalon" is Du Pont's registered trademark for its rubber-coated upholstery fabric.*

• • •

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LOS ANGELES, CAL....Lindsey & Hall, 1036 South Hope St.
LOS ANGELES, CAL..D. N. & E. Walter & Co., 508 E. 8th St.
LOUISVILLE, KY..Herman A. Schildt Co., 323 E. Market St.
MEMPHIS, TENN..Bluff City Broom Corn Co., 426 N. Front St.
MIAMI, FLA.....W. Valentine Co., 618 Southwest 8th St.
MILWAUKEE, WIS.....Gebhardt, Inc., 213 N. Broadway
MINNEAPOLIS, MINN...National Upholstery Supply Co., Inc., 400 First Avenue, N.
NEW ORLEANS, LA..Neo Fabrics, Inc., 901-907 Barracks St.
NEW YORK, N. Y.....Fabric Leather Corp., 6 West 32nd St.
OAKLAND, CALIF.....D. N. & E. Walter & Co.
OKLAHOMA CITY, OKLA.....M. G. Davis Supply Co. 609-611 W. Grand Ave.
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PORTLAND, ORE...Perfect Fit Mfg. Co., 606 S. E. Madison St.
PORTLAND, ORE..D. N. & E. Walter & Co., 104 S. W. 5th Ave.
SAN FRANCISCO, CAL....Scovel & Sons Co., 1133 Post St.
SAN FRANCISCO, CAL.....D. N. & E. Walter & Co., Inc., 562 Mission St.
SEATTLE, WASH.....Automobile Trimmers Supply Co., 1424 10th St.
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SPOKANE, WASH. .D. N. & E. Walter & Co., 322 N. Division St.
SPRINGFIELD, MASS.....Jefferson Auto Specialties, Inc., 104 Carew St.
SYRACUSE, N. Y. James Longley Corp., 221 So. State St.
TULSA, OKLA. . Tulsa Trimming Supply Co., 1325 E. Sixth St.
WINSTON-SALEM, N. C.....Alfred Z. Smith & Company, 188 Brookstown Ave.
WORCESTER, MASS.....Jefferson Auto Specialties, Inc., 399 Park Ave.

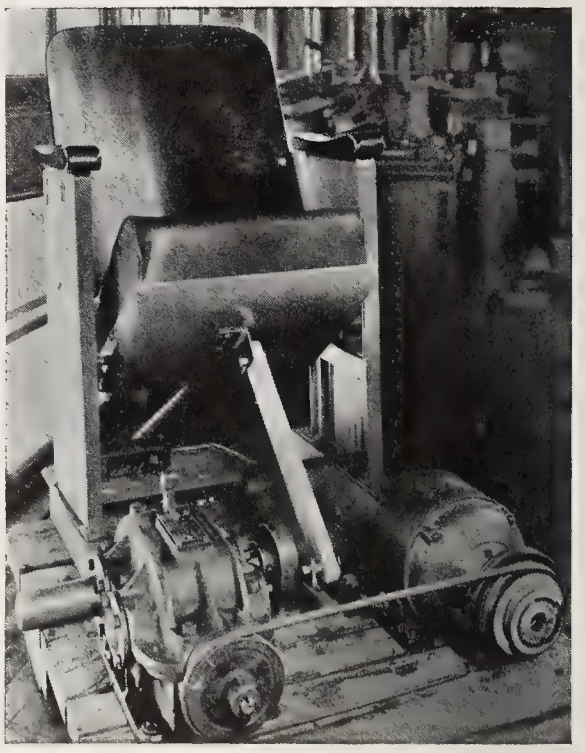
a foot thick and backs getting ever thicker, how could still greater comfort be reconciled with the demand for more seats in the same space, more room for passing, and the inelastic limits of price? How could still greater customer comfort and contentment be reconciled with yet greater box office returns and operating economy? The ideal was not yet attained, but apparently the practical limitations were. It was not perfection, but saturation of refinements that had been attained."

Industry Goes Modern

So it seemed, because the original "opera chair" pattern, remote though it now had become, still persisted as a guide to theatre chair evaluation. About this time, however, industrial design in general was undergoing radical change. With faster trains established to compete with air transport, locomotives were made handsome as well—functionally beautiful, expressing speed. Automobiles, flatirons, typewriters—hundreds of machines, implements and articles of business, home and pleasure, were being brought to the industrial designer usually after technologists had completed basic improvements in functional characteristics as a result of manifold developments in chemistry, metallurgy, mechanics, etc. And the industrial designer followed the modern principle of design—to attain, *not* superficial, extraneous prettiness, but a beautiful interpretation of function. This has happened to the theatre chair.

Today's Theatre Chair

That the "opera chair" pattern has been at last discarded is demonstrated in the representative models of today's chairs pictured elsewhere in this issue (*Pages* 11, 12, 13 *and* 14). Backs are streamlined, form fitting, gracefully curved, providing new comfort on a scientific posture basis, and dynamically *expressing comfort.* Center standards have the same flowing lines



Hinge wear test at the International Seat Corporation plant. The arm, on an eccentric shaft, and attached to the seat, raises it and lowers it again and again.

of the end standards, making a row of chairs an optical unit. New beauty, this, but founded on practical engineering: *The backs, through their shaping, provide more comfort in less space, and their streamlined unity with the rest of the chair is associated with their being fastened directly to the center standards to eliminate insecure joinings; because of their shape, the center standards contribute to a design which pulls the lower rear of the chair inward, providing more passage space.*

Hinges are wholly or partly concealed, and they exhibit for the first time substantial grounds for calling them noiseless.

Springs are better constructed and tied, employing spring wire tempered by new methods.

Foamed latex (popularly referred to as "rubber") is available, following several years of usage in the transportation field, for theatre chair cushions.

Rubberized hair may be specified for padded backs, while a combination of rubber materials, hair and sisal may be specified for cushions to enhance comfort and to assure it for a longer period of time.

All these advances and others, many of general application, some peculiar to certain models and makes, realize at last a





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2159 South Kinnickinnic Ave., Milwaukee, Wisconsin
Please send your catalog. We are specially interested in items we have checked (X).

☐ Marquees	☐ Attraction Boards	☐ Changeable Letters
☐ Porcelain Fronts	☐ Fluorescent Fixtures	☐ Neons
☐ Poster Cases	☐ Lighting Fixtures	☐ Light Troughs
☐ Box Offices	☐ Ticket Boxes	☐ Exit Signs
☐ Price Signs	☐ New Building	☐ Complete Remodelling

NAME OF EXHIBITOR_____
NAME OF THEATRE_____
CITY_____ STATE_____

motion picture theatre chair. As Dr. Bennett pointed out in his brochure, more changes were brought to theatre seating by a few years of scientific originality than by many years of following tradition. Today's chair is new, designed to meet *directly*, the needs of Today's Theatre.

[*Mr. Masucci, who has collaborated with the editor of* BETTER THEATRES *in the preparation of this article, is associated with the New York office of the International Seat Corporation of Union City, Ind.*]

New Fine-Grained Antique Finish in Standard Colors

A NEW GROUP of antique finishes, called "Plastic Moorish," has been developed by the du Pont company for their Cavalon simulated leather for theatre seat covering. The new finishes, which are available in all standard colors, are characterized by a fine grain effect with darker veining, in which, at random intervals,



tiny, clustered curves appear, almost white and very enlivening. "Case-hardening" produces a soft dry surface that is tough.

Cavalon belongs to the rubber-ground leather class of leatherettes. The coating is a composition which resembles the structure of genuine leather in consisting of a fibrous material held in a suitable binder. The finishing process applied to this composition gives it the grain and appearance of leather and greatly increases its strength. The colors are not surface coatings, but extend throughout the composition.

In Cavalon designed for seating use, a special flexing test is employed to duplicate actual conditions of use. A completed seat cushion, upholstered in Cavalon, is placed in a machine which causes a large, heavy block to "sit" on the seat and rise again 100 times per minute. The springs are compressed, and the upholstery material flexed, exactly as in actual use.

S-T-R-E-T-C-H

your seating dollars



with Genuine U. S. NAUGAHYDE*

Here's one leatherette upholstery that's made for the "long pull." Not just modest first cost, but years of upkeep savings.

Naugahyde is a wear-defying combination—ground GENUINE LEATHER for toughness, rubber for non-cracking pliancy. *Permanently* pliant because there's nothing to dry out and cause cracking and peeling. And lastingly resistant to abrasion because the exclusive "U. S." tempering process replaces perishable "finishing" coats.

Naugahyde's "springy" rubber content keeps it *smooth* — even over deep cushioning. It doesn't bag or grow permanently out of shape.

The most delicate pastel shades are stain-resistant, easily cleanable. Write today for swatches.

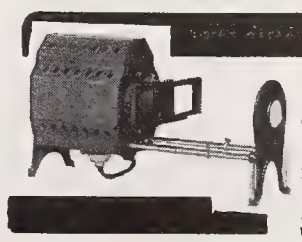
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SOLD EVERYWHERE BY DEALERS SQUARE

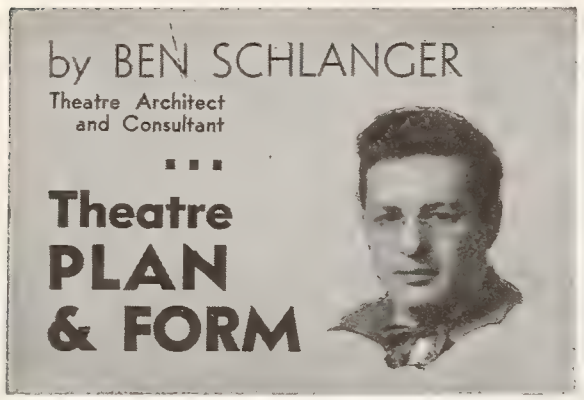


BEST
SLIDE PROJECTORS
● 1000 watt. Range 75-150 feet. With any focus lens 10 to 36 inches.
500 watt "BESTEROPTICON." Range up to 75 ft. With any focus lens 10 to 30 in.
At Your Dealers!
BEST DEVICES CO.
10516 Western Ave. Cleveland, Ohio.



IT'S GOOD BOX-OFFICE
to seat patronage on securely anchored seats!
SUPREME EXPANSION BOLTS
should be specified for new seating and repairs.
Offered by all better supply dealers.
The Chicago Expansion Bolt Co.
126 S. CLINTON STREET, CHICAGO, ILL.

ADLER "THIRD DIMENSION" SILHOUETTE LETTERS and "Remova-Panel" FRAMES
8" to 24" Interchangeable — Also 6" Letters
ADLER SIGN LETTER CO.
2909 S. Indiana Ave. Chicago



These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres* Service Department.



STAGE EFFECTS . . . FLOORS

FOOTLIGHTS BUILT into the front of the platform at the screen in a motion picture theatre are used only for the purpose of lighting the curtain, or of light color-tinting the picture at the beginning of a feature presentation. This method dates back to the stage theatre when they were used for many other stage lighting purposes. More economical curtain lighting schemes can be used for the motion picture theatre, such as a few spots or floods hidden in the ceiling or the side walls near the screen. Use of reflector type lamps with color caps and flexible sockets are recommended.

•

Floor Simplification

Boweled or saucer-shaped floors can be avoided in certain instances, and by so doing the cost of the floor construction and finishing can be reduced. When the saucer shape floor is not used, the rows of seats form straight lines across the width of the auditorium, instead of curved concentric lines. This straight line formation should be used only when the number of seats across the width of the auditorium amount to 18 or less. If straight line rows are used for greater widths, those sitting to the extreme sides will not face the screen unless they sit in a very uncomfortable position, due to the twist in position that has to be made to face the screen.

It must be noted, however, that straight line row seating becomes less desirable when seats are placed close to the screen, therefore the first row of seat should be away from the screen a distance equal to, or more than, the picture width.

The straight line row formation greatly simplifies the construction when the seating floor has to be built up on structural framing due to the necessary existence of a space below the seating level.

•

Checking of Plans

In this column in the last issue, comment was made on handling construction. It was said (Item 4) that it is satisfactory for a single individual or company to agree to furnish plans and specifications and construct the entire work in accordance with these plans. This should be modified, however, to say that in my opinion this method is satisfactory *provided* that the exhibitor submits these plans and specifications to a reliable architect for checking, and provided that the exhibitor is able to obtain competitive estimates based on these plans and specifications.

Rear Wall Curve Following Seating

IN these columns and in associated articles, emphasis is continually being placed upon the importance of eliminating curvatures which follow the curve of the seating banks, when planning the fundamental shape of the rear wall. In several cases where this recommendation has been made in connection with a new design, the question has risen, "Why is it necessary to eliminate the curvature if we cover the rear wall completely with acoustical material? The answer depends on the material; many acoustical materials do not have a sufficiently high absorption value *throughout the frequency range* to overcome the effects of the curvature.

What Can Happen

The writer was recently "called in" to determine the nature and source of acoustical difficulty in two theatres, both having curved rear walls which were fully covered with absorbing material. Listening tests indicated no concentration of sound at the high frequencies because, fortunately, the material used on the rear wall was absorptive enough to reduce the intensity of the first reflection at these frequencies. However, in the entire center bank of seats toward the front, there was a "hang-over" of sound at the low frequencies, similar to a "boomy" effect. This effect was not encountered at the rear of the seating area.

The material used on the rear wall in both of these theatres was a type of acoustical tile which had a high sound absorption value at the middle and upper range of frequencies, but very little absorption at the low frequencies. As a result, the low-frequency wave was being returned to the front seats at a high intensity, concentrated and reinforced by the curvature. The number of seats affected was even greater than would have been affected by a high-frequency concentration of sound.

Avoid Focal Reflection

For these reasons, it is not wise, nor practical, to design the rear wall in the form of a concave curve and hope to rely upon the acoustical material to overcome its effect on sound.—C. C. P.

AVOIDING "DEAD" SOUND

A COMMON PRACTICE in planning acoustical treatment for modern theatres is to cover the walls or ceiling *either completely or almost completely* with sound absorbing materials. No doubt decorative techniques are responsible, in a large measure, for this practice. A surface of uniform texture may be desired for the side walls or ceiling, and it may seem that covering an entire surface with the acoustical material offers the easiest solution to the problem. In following this practice, one should be sure, however, that the result is not to make the sound seem "dead" or lifeless.

An Example—

Taking, as an example, a typical theatre auditorium where treatment is required, the acoustical analysis may show that in addition to the normal absorption of seats, carpet, probable average audiences, and plain plaster surfaces, about 850 sabines of acoustical material are needed to provide the best hearing conditions for reproduced speech and music. If an efficient tile having a sound absorption value of 70% is selected, about 1,200 square feet of this material will be required. The rear wall in our example may take about 400 square feet (it is the one surface in the motion picture theatre which properly may be *completely* covered for sound absorption). This leaves 800 square feet to work with on the side walls or the ceiling.

As previously stated in these columns, ceiling treatment is not usually necessary except in very large houses, because with upholstered seats and with an audience, a high degree of absorption of sound is already present in the up and down direction. Therefore the remaining amount of material required will prove most efficient if used on the side walls.

Side Wall Treatment

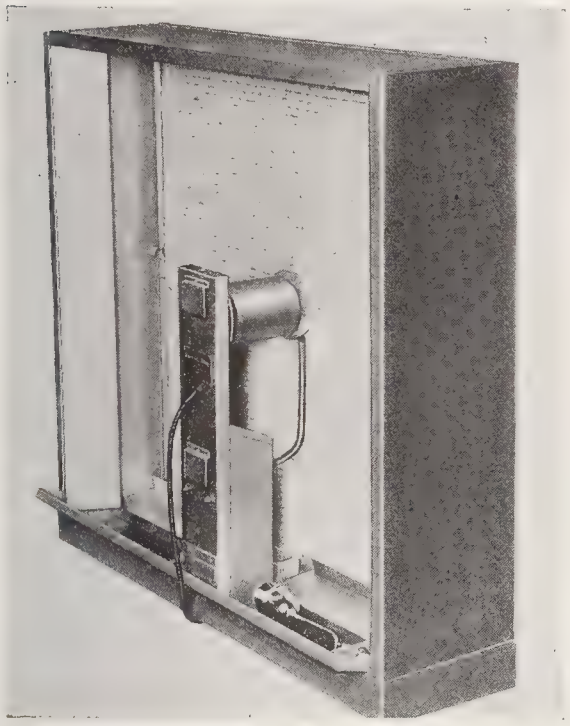
The total side wall area above a 4-foot wainscot, in our example, is slightly greater than 2,000 square feet, yet to fulfill the acoustical requirements we should cover only 800 square feet. Some ingenuity is of course required in planning this amount of side wall treatment for maximum efficiency and pleasing decorative effect.

The mistake so frequently made is to proceed with the idea that coverage of the entire surface will do no harm acoustically and that the finished wall will look much better if the treatment is so installed.

MARKET NOTES:

Air Washer Uses Evaporative Pad

THE AIR washer which the U. S. Air-Conditioning Corporation of Minneapolis, is now marketing, em-



ploys the evaporative pad principle. Instead of the air being passed through a spray chamber, it is drawn through a fibre pad which is kept saturated with cool water from a well or other source.

The water in the tank is constantly recirculated by means of centrifugal pump and motor assembly. The pump equipment and the spray outlet, which is of rotary type, are designed as a single unit to require a minimum amount of supply water for reduction of the air temperature.

Because of the unit construction and the number of parts eliminated by use of the evaporative pad, installation has been simplified. The cooling chamber is adapted to installation with existing blower equipment (if the blower is of sufficient capacity). Available in capacities from 5,000 to 20,000 cubic feet per minute, these units may be installed in series to provide a multiple plant for evaporative cooling.

New Catalogs and Bulletins on Equipment

SEVERAL BULLETINS on various classes of equipment have recently been issued by the S. O. S. Cinema Supply Corporation of New York. These deal with automatic ticket registers, 16-mm.

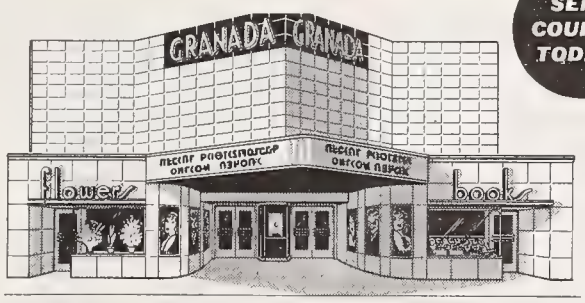
NO SALES TO-DAY-



IF YOU'RE courting the fickle public—and what merchant in not?—do it in 1940 style, with 1940 selling equipment. Such as Kawneer Store Fronts! New and modern, up-to-date as a streamlined roadster, Kawneer Store Fronts appeal to and get action from people with money to buy.

Thousands of merchants in every line know that they beat competition, stimulate sales, and boost profits. Features include sash which hold show-window glass in an almost human grip and thus prevent breakage—rustless metal entrance doors—concealed awnings—lustrous Aluminum and colorful Porcelain Enamel Facing. Investigate Kawneer selling power and Kawneer economy, today!

WRITE Kawneer—THE ORIGINAL STORE FRONT PEOPLE



SEND COUPON TODAY!

The Kawneer Company, Niles, Michigan.
Please send ILLUSTRATED BOOKLET on effective new Kawneer Store Fronts.
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ADDRESS

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FRIENDS TELL FRIENDS

Nothing's quite so effective as word-of-mouth advertising. Today we deal fairly and squarely with a theatre man—tomorrow he tells a friend-in-the-trade about us.

Giving F & Y complete centralized authority is a friendly gesture for which a friendly service is rendered. You soon find that we put our heart in our work—in your work—cutting costs, using the best showmanship and creating original designs to give you a building that both serves your need and fits your ability to pay.

The friendship lives on as you continue to find us present in low maintenance costs, trimmed utility bills and better box-office reaction.

Friends tell friends about the buildings we build for them and that builds our business.

F & Y
BUILDING SERVICE
328 E. Town St., Columbus, Ohio
We provide the services of Registered Architects, Building Engineers and Mechanical Engineers

sound projectors, 35-mm. projectors, blowers and air washers, and photographic film and slide projectors. Any may be had on request from the company.

Stage Lighting Apparatus

A complete new catalog on its line of stage lighting equipment has been published by the Capitol Stage Lighting Company of New York. Containing 81 numbered pages, it illustrates all types of equipment in the line, while installation data is provided in both text and diagrams.

Constant Speed Motors

An illustrated leaflet for adding to Westinghouse motor equipment literature, has been issued by this manufacturer on polyphase squirrel cage induction motors (type FS) designed for constant-speed applications requiring normal or high torque characteristics. The motors are available from 1/6- to ¾-horsepower, for lines of 110, 220, 440 or 550 volts, either 2- or 3-phase, and for operation on 60-, 50- or 25-cycle current. A table of outline dimensions is given for all frame sizes.

Adjustable Holder For Display Lamps

A NEW adjustable holder, modern in design, has been developed by the Best Devices Company of Cleveland, specifically for applications of the General Electric Par-38 or R-40 spotlight and flood-light reflector lamps adapted to the illumination of special attraction signs and similar display matter.

Built to possess perfect balance when



equipped with one of the lamps, and designed for mounting at floor, ceiling or wall, the new Best holder (marketed under the name "Lowboy") is finished in crackle black in one model, and chrome in another.

THIS MARQUEE—
AFFLICTED WITH
"EYE MONOTONY"—



Single-size-letter displays create a monotone of form and color—hence "eye monotony".

—HAS HERE BEEN CURED—BY
WAGNER MULTI-SIZE LETTERS



By the variation in form and "weight of color" Multi-Size-Letter displays cure "eye monotony" and create "eye interest".

A Modest Additional Investment For Multi-Size Letters For This Marquee Will Pay Back Its Own ENTIRE COST In One Year—
And a 300% Profit Besides

Fully Protected by Patents. Send for literature.

WAGNER SIGN SERVICE, Inc.

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706 E. Hancock Ave. DETROIT
6 Britain St. TORONTO

RECENT INSTALLATIONS

AUDITORIUM CHAIRS

CINE COLOMBIA, Colombia, S. A.; Teatro Degallado, Guadalajara, Mexico; Majestic, Fort Worth, Tex.; Colonial, Sacramento, Calif.; Doradele, Copper Hill, Tenn.; Belle Meade, Nashville, Tenn.; Lyric, Boise, Idaho; Calo, Chicago; St. Clair, St. Clairsville, Ohio; Tower, Waterbury, Conn.; Hicks' Westport, Baltimore; Highland, Baltimore; Lund, Carmichaels, Pa.; Liberty, Plainfield, N. J.; Fox, Sidney, Nebr.; Dawn, Detroit; Chester, Chestertown, N. Y. (*Reported by International Seat Corporation, Union City, Ind.*)

ARCHITECTURAL MATERIALS

Rivoli, Ebensberg, Pa.; Gray, Spangler, Pa. Park, Library, Pa.—porcelain enamel front facing in all cases. [*Reported by the Artkraft Sign Company, Lima, Ohio.*]

AUDITORIUM CHAIRS

Park, Huntington Park, Calif.; Hawaii, Hollywood, Calif.; Tele-View, Hollywood, Calif.; News-View, Hollywood, Calif. [*Reported by Kroehler Manufacturing Company, Chicago, Ill.*]

TICKET REGISTERS

Rialto, Bremerton, Wash.; Florida, Gainesville, Fla. [*Reported by General Register Corporation, New York City.*]

UPHOLSTERING MATERIAL

Kelgo, Kelgo Harbor, Mich.; Belle Meade, Nashville, Tenn.; Miller, Augusta, Ga. [*Reported by L. C. Chase & Company, New York City.*]

AIR-CONDITIONING

Colony theatre, Wilmington, N. C.—two Freon compressors and two evaporative condensers. (*Reported by Carrier Corporation, Syracuse, N. Y.*)

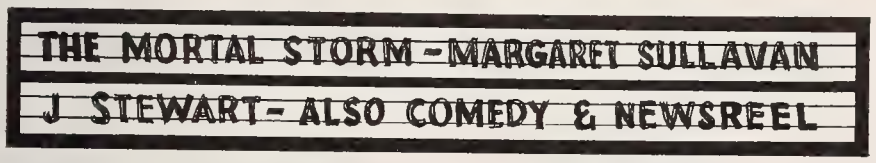
MARQUEE COPY SELLS AT THE POINT OF SALE



THE MARQUEE
• • & exploitation equipment

The Modern Way of Marquee Display

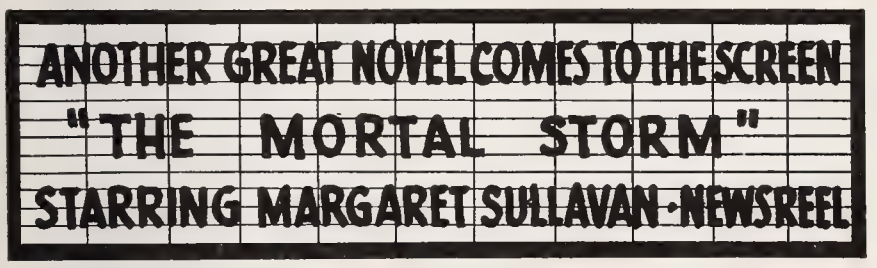
A graphic representation of the advantages of the new attraction equipment



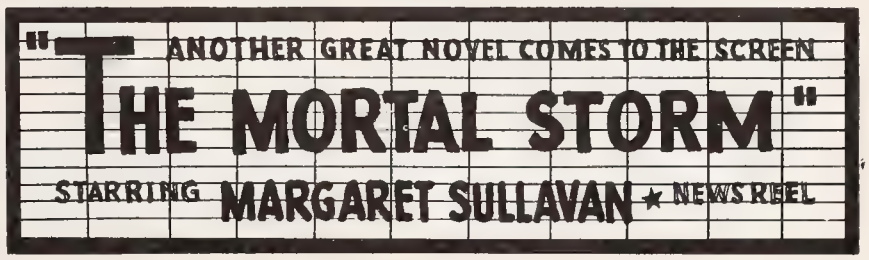
The sketch immediately above is a fair representation of the conventional marquee attraction panel, characteristic of such equipment, even after the introduction of silhouette letters, until quite recently. Copy consists in mere "labels," crowded into uniform lines, therefore illegible, and altogether monotonous. Then—



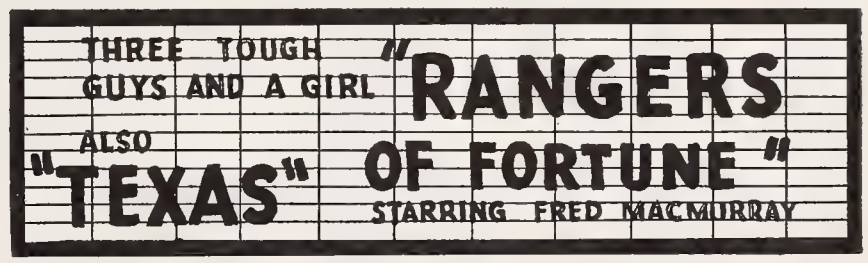
—the following program (immediately above)—a new feature, new players, a new show to sell, but with the marquee copy looking exactly the same, as that for the preceding program.



The sketch above indicates the use of today's multiple-line frame for interchangeable letters, but (continue to the next column)—



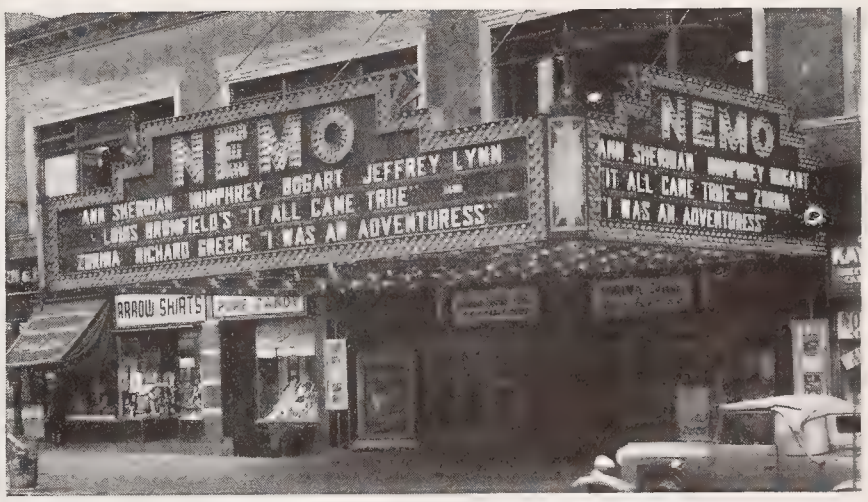
compare the latter display of "The Mortal Storm" copy with that above. The former is an example of failure to take full advantage of the multiple-line frame by using a combination of letter sizes in typographical arrangement. Legibility may be gained because of the availability of white space, but monotony is not overcome. The value of using letters of several sizes in "typographical" arrangement, applying the principles of printed advertising, is clearly demonstrated in the above sketch. In this display we find emphasis where it is wanted—a selling line, or slogan—attractive form—life! The same qualities are preserved in advertising the next program, but (as is indicated in the sketch below) instead of physical sameness, the succeeding display may be readily varied so as to announce, at a glance, that the program has changed. To attractiveness and full legibility and selling punch is added variation, through the showmanlike use of the new marquee display equipment with several sizes.



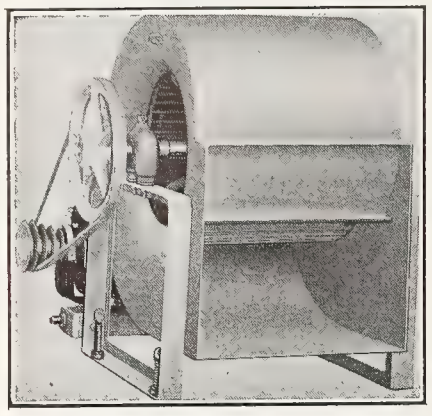
A STRIKING EXAMPLE OF MARQUEE DISPLAY MODERNIZATION



The Nemo theatre. Skouras house on upper Broadway, New York, shown (above, left) before the recent modernization of its marquee display equipment, and after Wagner multiple-line, silhouette-letter equipment was installed. Five sizes of letters are used: 8-, 10-, 16- and 24-inch, plus 4-inch letters.



Lowest Prices on All Steel
BLOWERS
Available on F.H.A. Finance Plan
NO DOWN PAYMENT
36 Months to Pay!



These are powerful, solid all steel blowers, using NO PLYWOOD to warp or spit, absolutely humidity proof. All A.S.H.V.E. standard (certified ratings). Ideal for any size theatre. Capacities to 44,000 C.F.M.

Special 20% discount off these prices to Exhibitors in U.S.A. only!

Model	C.F.M. Output	H.P. Required	With Motor	Less Motor
131-0A	2,100	1/6	$ 43.25	$ 30.75
161-1A	3,100	1/6	61.75	49.50
180-2A	4,000	1/4	77.00	61.75
200-3A	5,500	1/2	106.50	75.00
250-4B	8,500	3/4	143.50	99.75
250-5B	11,000	1-1/2	190.75	119.00
T200-11A	13,500	2	230.00	149.50
T250-12A	22,500	3	290.00	199.50

Larger capacities available at low prices!

S. O. S. CINEMA SUPPLY CORP.
636 ELEVENTH AVE., N. Y. C.
Cable "SOSOUND" New York
Send for our NEW AIR CONDITIONING CATALOG



News in Advertising

- Advertisements are invaluable sources of information. For the reader's convenience an index of advertisers appears on page 42.

AIR-CONDITIONING & Ventilation

" . . today the theatre must assure its public breathing comfort."



■ ■ ■

Keeping Daily Check on Cooling System Operation

• Concluding a discussion begun in the June 1st issue on air-conditioning plant maintenance procedure, offering a simplified operating log sheet

By J. T. KNIGHT, Jr.

WITH THE PROCEDURE that has been described, and the instruments indicated, the theatre operator or his manager can be pretty sure of trouble-free operation of his air-conditioning plant, if he keeps proper records. Before discussing these, however, just a word about expansion valve leaks.

Sight glasses on the liquid line to each expansion valve are well worth the cost of installing and worth risking the possible hazard of adding another connection or a joint where a leak can occur. With the aid of a flash light one can actually see the liquid in the sight glass and tell with a great degree of accuracy whether the expansion valve is functioning properly. This also aids in determining whether the system has an adequate charge of Freon. These sight glasses have covers to be screwed over them. Most types of glasses are fitted with a small gasket in the cover. *Be sure, when replacing these covers that the gasket is there, because the cover properly screwed on gives needed protection against leaks.*

¶ Signposts of Trouble

Sight glasses, in combination with gauges and thermometers will aid you, your engineer or your service man in diagnosing any troubles that might occur. Even a layman can ask questions about a system and possibly in that way detect or anticipate trouble if he checks readings of the same instruments each day. Therefore, I am including with this article a form of abbreviated log sheet (much simpler than a real operating log) that tells quite a complete story to the engineer, while it can forewarn the manager of possible trouble.

Please note that the log calls for both pressure and temperature readings. This is a definite check on your instruments, because following the law of perfect gases, Freon, at a given temperature, is always at the same pressure; and vice versa, Freon at a given pressure always has the same temperature. Following are excerpts from a table of properties of Freon.

FOR AVERAGE LOW PRESSURE SIDE

TEMPERATURE DEGREES FAHRENHEIT	GAUGE PRESSURE POUNDS PER SQUARE INCH
26	25.37
28	26.89
30	28.46
32	30.07
34	31.72
36	33.43
38	35.18
40	36.98
42	38.81
44	40.70

FOR AVERAGE HIGH PRESSURE SIDE

TEMPERATURE DEGREES FAHRENHEIT	GAUGE PRESSURE POUNDS PER SQUARE INCH
94	106.3
96	109.8
98	113.3
100	116.9
102	120.6
104	124.3
106	128.1
108	132.1
110	136.0
112	140.1

EXAMPLE: Suppose your log showed that the suction temperature of your com-

pressor was 40°, and on the same log, at the same time, it gave the gauge pressure as 40 pounds. By reference to the table, a temperature of 40° corresponds to 36.98 pounds, or a pressure of 40 pounds corresponds to a temperature of 44°.

Something must be wrong. Perhaps it was a human error in reading the instruments. Go down to the compressors yourself and take a reading. If your readings

Also please note on this suggested log sheet the identification of instruments. "T" means thermometer and "P" means pressure gauge. The instruments are actually logged with aluminum tags stamped with that code identification. For example: T-96 is the thermometer in the gas line going into the No. 1 condenser; P-4W is the pressure gauge reading on the discharge side of the water pump.

Date, _____

THEATRE _____ LOCATION _____

	Location and Identification of Reading	Time of Reading Before Noon		Afternoon					
	System Started								
	System Shut Down								
	Outside D.B. Temp.								
	Outside W.B. Temp								
T-1	Orchestra Temp								
T-2	Balcony Temp.								
T-3	Temp under Balcony								
T-4	Return Air Temp.								
T-5	Supply Temp.								
P-1S	Compressor #1 Suction								
P-1D	" " Discharge								
P-2S	" #2 Suction								
P-2D	" " Discharge								
P-3S	" #3 Suction								
P-3D	" " Discharge								
P-4W	Water Pump Pressure								
P-5W	" " "								
T-6S	Compressor #1 Suction								
T-6D	" " Discharge								
T-7S	" #2 Suction								
T-7D	" " Discharge								
T-8S	" #3 Suction								
T-8D	" " Discharge								
T-9G	Condenser #1 Gas Temp.								
T-9D	" " Liquid Temp.								
T-10G	Condenser #2 Gas Temp.								
T-10D	" " Liquid Temp.								
T-11G	Condenser #3 Gas Temp.								
T-11D	" " Liquid Temp.								
	House Occupancy Load								
	Water Meter Reading								
	Electric Meter Reading								

REMARKS

PIPE LINE COLOR IDENTIFICATION

SUCTION (INSULATED)	ALUMINUM
DISCHARGE	NATURAL COPPER
LIQUID LINE TO RECIEVER	BLUE
LIQUID LINE TO COIL	RED
COOLING WATER LINES	GREEN

Signed by _____

Simplified log sheet, which may be copied on a typewriter for mimeographing.

check, then it is likely that the engineer made a careless mistake in the entry in the log. If your readings do not check, then examine the thermometer. If it is not broken and it is properly in contact, then you are justified in concluding that the gauge is in error and needs calibrating. It should be removed from the system and sent to the manufacturers for checking and calibration or repair.

The various columns on the right and at the top down to and including T-5, are for temperature readings *in the theatre*. The actual number of each reading should be designated by the manager. For the purpose of appraising the operation of the plant, readings near the peak of temperature outside, or of occupancy inside, or both, are of greatest value. This form can easily be made up on a typewriter.

DISTINGUISHED SERVICE STRIPES WON BY 16 YEARS OF THEATRE COOLING

USAIRCO Theatre AIR CONDITIONING

Leadership isn't luck. It's won by delivering a big value for the money. USAIRCO has enjoyed the confidence and the business of American exhibitors because it delivers comfort cooling that pays at the box office.

You can get more for your money from USAIRCO. Superbly engineered, trouble-free, cooling equipment plus an engineering service that designs a cooling system that fits the need of your house. If you're looking for cooling value, we'd like to tell you the USAIRCO Story. Please mail the coupon.

EASY MONTHLY PAYMENTS



USAIRCO cooling equipment and systems are made by experts to deliver big cooling results *economically*, sold on easy monthly payments, because they pay for themselves out of the extra profits they make.

United States Air Conditioning Corp. BT6290
Northwestern Terminal
Minneapolis, Minnesota

We're interested in Better Cooling Results. Send us complete information on Gyra Spray Washed Air ☐
Cold Water Cooling ☐ Refrigeration ☐

Name.....

Theatre.....

Town.....*State*.....

BEN SCHLANGER
Theatre Architect • Consultant

¶ Serving the exhibitor and the builder everywhere. Address inquiries to—

Ben Schlanger
117 W. 46th St., New York City

GET the MOST LIGHT for your MONEY



Rely on the manufacturer that year after year builds the finest projection arc lamps. Get the facts on the latest Strong development.

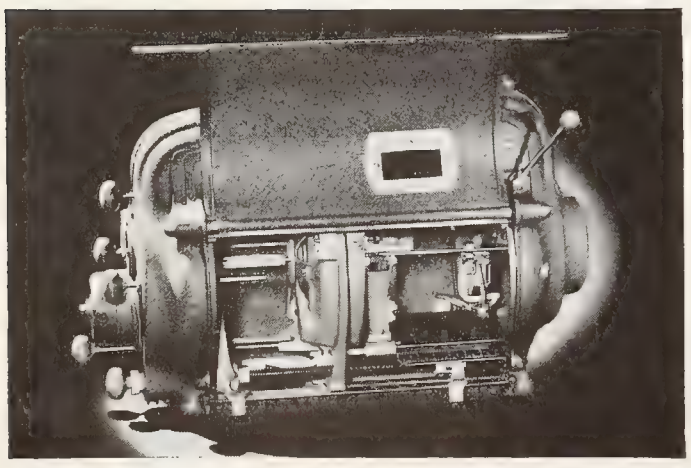
THE UTILITY INTERMEDIATE CAPACITY HIGH INTENSITY LAMP

for the moderate sized theatre using a screen up to 18 feet in width; where high intensity projection has been heretofore denied by prohibitive operating cost.

To secure the desired screen brilliancy with the present dense black and white and the colored films, twice as much light is required as is possible to project by any low intensity lamp.

This necessary doubling in light over the low intensity has been made possible at an increased combined current and carbon cost of less than 2c per hour.

The snow-white light secured by the Utility makes the low intensity appear a muddy yellow by comparison.



An Independent Theatre Supply Dealer will arrange a demonstration in your theatre without obligation.

THE STRONG ELECTRIC CORPORATION
2501 LAGRANGE STREET · TOLEDO, OHIO
Export Office: Room 2002, 220 W 42nd Street, New York City

Taking Advantage of the Advancement in Accessories

• Improvements in projection equipment of the last year or two have not been confined to the major items; the service implements have been modernized as well, for greater efficiency and also to reduce overhead

By J. J. SEFING

LIKE ANY part of your theatre, the projection room should be checked occasionally and an inventory made of the equipment and miscellaneous accessories. This will give you a definite idea as to the operating condition of the various materials and their efficiency. The motion picture industry is constantly turning out better, and often less expensive equipment, which will save you time and money in the operation of your theatre.

It's a bad habit with all of us to let things "ride" along as they are without stopping to think if improvements can be made. Showmanship is a highly competitive business, which means we all have to be on our toes constantly or be left by the wayside. It seems, in many cases, that the projection room is a woefully neglected part of the theatre. As long as the projectors are throwing a picture on the screen, the main interest is concentrated on other parts of the theatre with little thought of the projection room. There is no doubt that the projection room is the "heart" of your theatre, and if a breakdown occurs there, the entire show breaks down.

The most delicate and precision-made equipment is housed there, and where even the smallest accessory has a direct bearing on the show, if this equipment is installed and maintained properly and the various accessories purchased to suit the needs of modern projection, you will have a trouble-free and patronage-building performance. The projectionist is a very busy person once the show starts and all of his moves are timed. Anything that throws him off this timing will surely affect the precision, therefore the quality.

CHANGEOVERS

However, every miscue in the projection room cannot be blamed on the projectionist. For instance, if he has to operate a home-made changeover device, it is almost impossible for him to make a perfect changeover. When about three such changeovers are made every hour, the abrupt break in the smoothness of the picture will be noticed by the patrons, at least in time. To put up with this condition day in and day out is not necessary when an efficient, positive and up-to-date changeover devise can be purchased at a relatively small price. An automatic changeover device permits the simplest installation both in mounting and wiring. One can be obtained to fit any type of mechanism—Super-Simplex, Simplex E-7, with or without rear shutter mount, and Motiograph rear shutter mount; for example, a device consisting of an opening and closing coil mounted on the tip of each mechanism at rear with a metal shutter to cut off the projected light beam. These coils can be operated by a foot switch mounted in front of each projector base, or by hand, with the switch in the unit housing the coils. Such an electric, automatic changeover device will assure every performance complete smoothness.

Another thing that handicaps the projectionist and ruins film is the use of old reels having sides bent and burned, and the slots in the hub few and small, making threading hard. For a few dollars, modern reels can be had that have sides which cannot come apart and will always run true. They have six slots for easy threading with finger holes and all edges smooth that cannot cut the fingers or the film. They are of cast aluminum and not the old black-enameled reel of thin sheet metal. They will please the projectionist because of their easy handling, and the owner because of their economy and long wear under rough usage.

Another complaint that is very often made is that the mechanisms are improperly oiled, and in many cases they bind up as a result. If the projectionist has to oil the machine with an old-fashioned oil can, it is almost impossible for him to oil all parts properly. A few pennies invested in a new mechanical forced feed oil can with proper spout, will easily and cheaply solve the problem of inadequate lubrication, which is usually very expensive.

LENSES

An occasional checkup should be made of the lenses to see if there are any pit marks or "stars" on the surface. When the light on the screen is not uniform, it may be caused by badly fitted lenses instead of the projector. A lot of time is lost checking the projector, lamphouse assembly and d.c. source of supply to find the fault, with not a thought given to the condition of the lens.

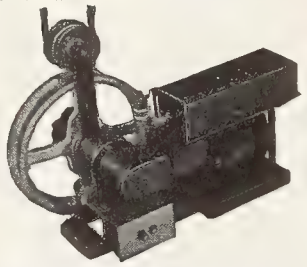
SPLICERS

A very important feature that is quite often overlooked is how efficiently and safely the projectionist can handle film. Film improperly handled or stored can be very dangerous to life and property. However, with modern film accessories this danger can be practically eliminated. First, the inspection and splicing of film should be done with modern, up-to-date accessories which are clean, time-saving and a real departure from the old two-handed methods. A good splicer will, with one stroke, accurately turn the film or both frame line and stub end, with no white or black line showing between frames; only three sprocket holes are cut, which prevents a misframe. The film is held in perfect alignment on the cutting block so that no improperly matched sprocket holes or rough edges are made. A modern emulsion makes a firmer splice with ease and perfection not possible with the old-fashioned razor-blade or square-edged scraper. A good grade of

autodrape

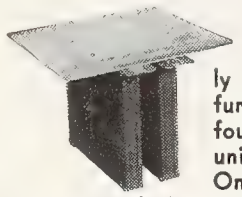
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CUT OPERATING COSTS

Modern improvements and better performance of AUTODRAPE Curtain Machines mean lower operating cost. Consider the dependable No. 145 AUTODRAPE with 32% more power capacity—automatic overload protective breaker—many other advantages . . . all at no increase in cost. Greatest value ever offered.



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LOWEST PRICED TICKET DISPENSER EVER OFFERED IN THE HISTORY OF SHOW BUSINESS!



Revolutionizes the box-office—no more unsightly rolls of tickets. Regularly furnished in two, three and four unit sizes. Five and six units made up upon request. On demonstration and for sale by all better theatre supply dealers.
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SOUND
TROUBLE-SHOOTING
CHARTS

$1.00 POSTPAID

QUIGLEY BOOKSHOP
Rockefeller Center, New York

SUPER-LITE LENSES
PRO-JEX SOUND UNITS
It pays to install the best—
Your patrons will
appreciate
it!



A TRY-OUT WILL CONVINCE YOU
PROJECTION OPTICS CO. INC.
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

film cement should be used, and a few pennies be invested in a patented film applicator set, which will save in cement the money spent.

REWINDERS

Every up-to-date projection room should have a set of first-class hand rewinders, but for safety and speed in rewinding, an automatic totally-enclosed rewind machine is a good investment if your budget allows. It is smooth and quiet in operation, will not start until the door is closed and will stop automatically if the film breaks inside. A better type has a viewing-glass on top for watching the film as it rewinds.

WASTE CANS

At least two self-closing metal waste cans should be installed, one for the rewind room, the other for the projection room, to hold scrap film, waste rags or any other inflammable material. Such a waste can has no springs, as it opens with a press of the foot and closes automatically, leaving both hands free. It reduces fire hazard to the minimum.

A modern metal rewind table with at least one drawer and rack for film cabinet should be part of the projection layout. This table is safer and more efficient than any home made table as it permits the projectionist to work freely and with speed. It has permanent clamping blocks for the accommodations of all types of rewinders.

FILM CABINETS

An approved fireproof sectional film cabinet for 2,000-foot reels should be in every rewind room. It is constructed with 1½-inch double wall throughout, of heavy gauge steel, filled between with approved plastic fire-proofing compound that hardens like concrete. It can be had in 5-, 6- 8-, 10- or 12-reel units. Where the local code regulations call for a vented cabinet, with sprinkler head inside, this type of film cabinet should be installed, since it will bring a decided reduction in your insurance charges.

CARBON CABINET

Another important item which may seem unnecessary at first glance, is a carbon cabinet. A carbon cabinet will hold about six hundred 6-mm. x 9-inch carbons, and three hundred 7-mm. x 14-inch carbons, with additional utility compartment for holding pliers, screw drivers, etc. In many projection rooms, for the lack of this cabinet, the carbons are either suspended by wire at the rear of the projector over the arc switch, or laid loosely on top of the switch. This is done for convenience in trimming the arcs and drying out the carbons; however, many carbons are broken when in a hurry to trim—they slip out or are accidentally pushed out. This cabinet will pay for itself in a short time by preventing the accidental breakage of carbons.

Another saving can be made by buying lamp guards for trouble lights, wall and ceiling lights. A lamp guard costs a few pennies, but the replacement of lamps accidentally broken will cost much more in the long run, and there is always a possibility of fire when a trouble lamp is broken near inflammable material.

CURRENT SUPPLY

Attention is due here also to the new low-voltage arc lamps for use in the smaller theatres. The d.c. power can be supplied by a tube-type rectifier, or a new type low-voltage motor-generator set.

The rectifier has four 15-ampere tubes making available 60 amperes, but as the arc burns at only 40 amperes and 27 volts, the tubes are never overloaded and last longer. However, extreme care must be taken in operation of this rectifier and arc lamp because of its sensitive low-voltage characteristic; any slight power "un-balance" will show itself on the screen, in dim and tinted light.

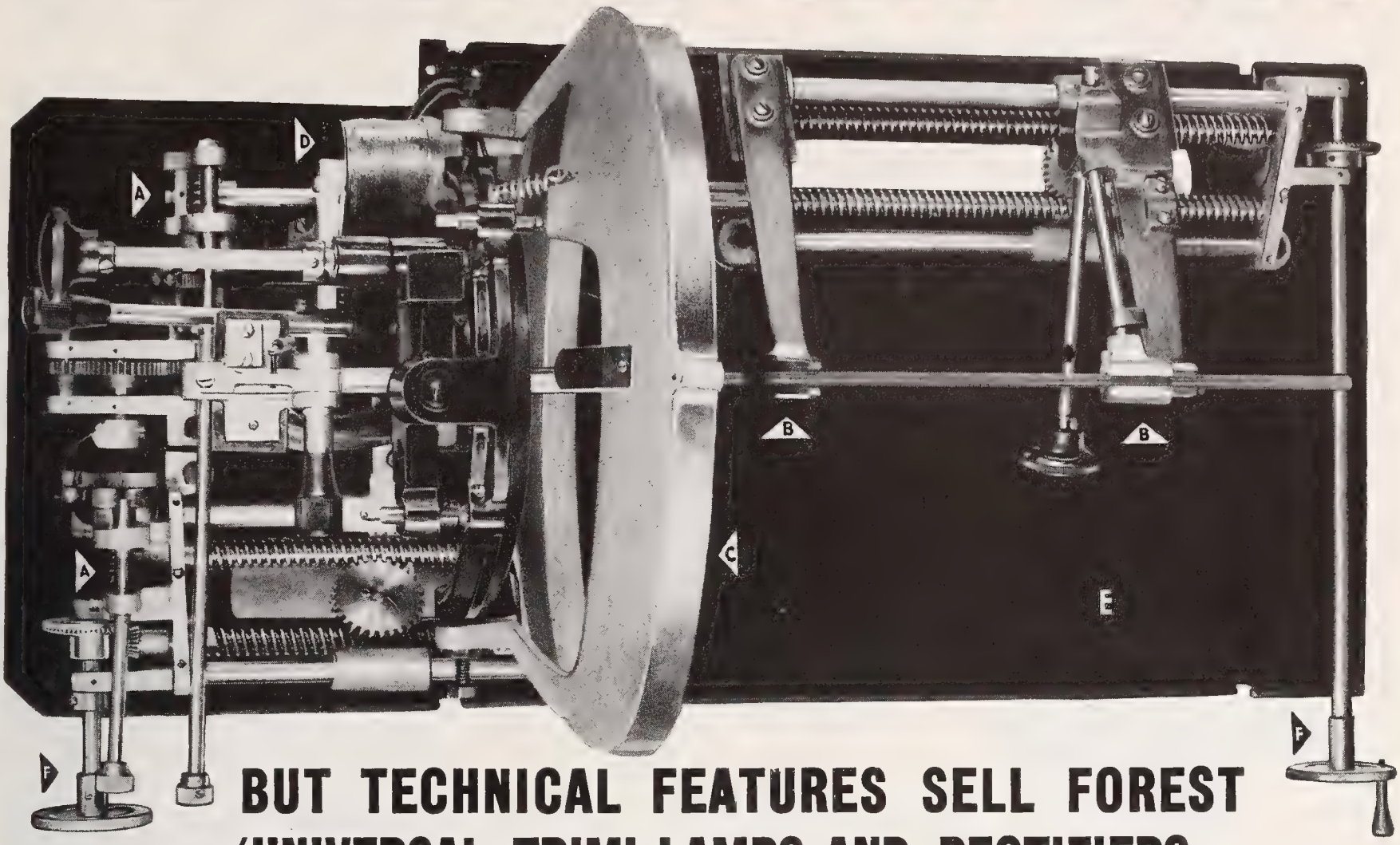
First, the arc gap must be constantly kept at the required amount as shown on the arc image screen on top of the lamphouse, and the tubes in the rectifier must be of the proper type and make. When the tubes are of different make they will not fit the socket properly in the rectifier and, as a result, will make a poor connection. On two occasions it was found that lead solder was placed by someone in the theatre on the base of the tubes to make them fit tight in the socket. When the rectifier was in use the heat fused the base of the tubes with the base of the sockets and it was impossible to remove any of the tubes whole for replacement. All of this trouble could have been avoided by making sure that the tubes were of the proper type and make to fit the rectifiers.

The motor-generator for use with this low-voltage arc is smaller in appearance than other sets and has a capacity of 40 to 80 amperes and 33 volts d.c. It has great operating stability, causes minimum damage to carbon tips when the arc is struck, and it can compensate for difference in line drop to the lamps. A new type of ballast rheostat is used with this set, having the resistors for the two lamps in one unit. The voltage drop through this ballast rheostat is only 5 volts.

The care of this type of motor-generator should be even more thorough than of other types. The commutator must be kept clean at all times by using only coarse canvas or cheesecloth held against it while running—*never use emery or sandpaper on the commutator.* Install this generator at least 12 inches from the floor so as not to pick up fine particles of dust and dirt which otherwise would be sucked into the commutator and brushes. Always replace old brushes with the grade recommended by the manufacturer of the generator in order to save yourself an expensive job of turning down or re-slotting the commutator.

If the generator is set on an insulated base of concrete, sand, cork and wood, make sure that the sand is completely covered by either the cork or wood. The rapid turning of the commutator on the

NOT JUST SALES TALK



BUT TECHNICAL FEATURES SELL FOREST 'UNIVERSAL TRIM' LAMPS AND RECTIFIERS— THE BALANCED 'ARC-LIGHT' COMBINATION

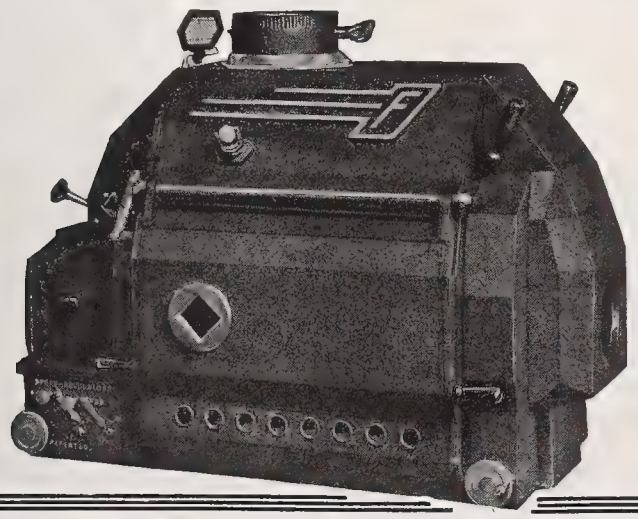
A New patented arc feed . . . separate positive and separate negative feed mechanisms.

B 'Universal Trim' . . . from Low Intensity to Suprex-Simplified High Intensity projection.

C Bausch & Lomb Reflector Mirror . . . can be adjusted laterally and vertically—forward or backward . . . insures maximum illumination.

D Electro-magnet with adjustable arm . . . magnetic influence can be adjusted to suit draft and other operating conditions.

E Floor of lamp house clear of all mechanisms . . . eases cleaning.



F Manual feed handles . . . do not interfere with electrical controls.

Forest Sound Screens 'round out' the Forest Balanced 'arc-light' Combination. The special Forest surface-processing method eliminates the necessity of increasing amperage at the arc to obtain more light because Forest Screens retain their original white surface . . . longer. There is a complete Forest Screen line . . . all flameproofed.

FOREST MANUFACTURING CORPORATION
200 MT. PLEASANT AVENUE NEWARK, N. J.

SUPER MCS LD-60 BULB TYPE RECTIFIERS

Super MCS Rectifiers—improved equipment for Suprex-Simplified High Intensity projection. Three phase fan, magnetic switches, automatic voltage regulator, visual three phase line indicator.

LD-60 Bulb Type Rectifiers—important new circuits conform with every requirement of modern projection—output from 30 to 65 amperes, all Forest Rectifiers are sturdily built and approved by Underwriters Laboratories.

Have you a "Fifth Column" in your house?

Is worn-out, out-of-date projection and sound secretly nibbling away at your business?

"Re-arm" now with modern Simplex sound and projection. Your nearest National Store will show you how easily you can do it.

NATIONAL
THEATRE SUPPLY COMPANY
NATIONAL
EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE

BETTER PROJECTION WITH RECT-O-LITE RECTIFIERS



RECT-O-LITE RECTIFIERS

produce bright, clear pictures —no flicker or sound interference. No heat. No servicing.

AT RIGHT: New 30S RECT-O-LITE with Ammeter. Price, less bulbs..... $79.00

Write for Bulletin 71

BALDOR ELECTRIC CO.
4367 Duncan Ave., St. Louis, Mo.

RECT-O-LITE
A BETTER RECTIFIER

GOLDBERG

Safety AUTOMATIC FILM REWINDER



Sold thru THEATRE SUPPLY DEALERS
- Exclusively -

Ask your Dealer
GOLDBERG BROS., Denver, Colo.

Catalog Bureau—Page 42

giving trouble and the cause was found only after a painstaking survey. The commutator had to be turned down and reslotted.

RECEIVING EQUIPMENT

Another thing that is frequently overlooked is proper preparation to receive the equipment at the theatre. Generally, the equipment lays around, especially in theatres under construction, for days, exposed to all kinds of abrasive dirt. After a while it is installed with only a half-hearted effort to remove the dirt. The life of a generator or projector mechanism is reduced by months under those circumstances. It is hard to realize that a projector mechanism is built "like a watch" and that it has to magnify about four hundred times an image only about four-fifths of an inch wide, and that some of the working parts are finished to an accuracy of 1/10,000 part of an inch. These little things, that seem unimportant, often cost the theatre owner a lot of money when neglected or overlooked.

[*Mr. Sefing is probably becoming well known to readers of* BETTER THEATRES *for his recent contributions. He has long specialized in theatre equipment specifications and maintenance, and has been associated with both equipment companies and theatre designers as an expert in this field.*—THE EDITOR.]

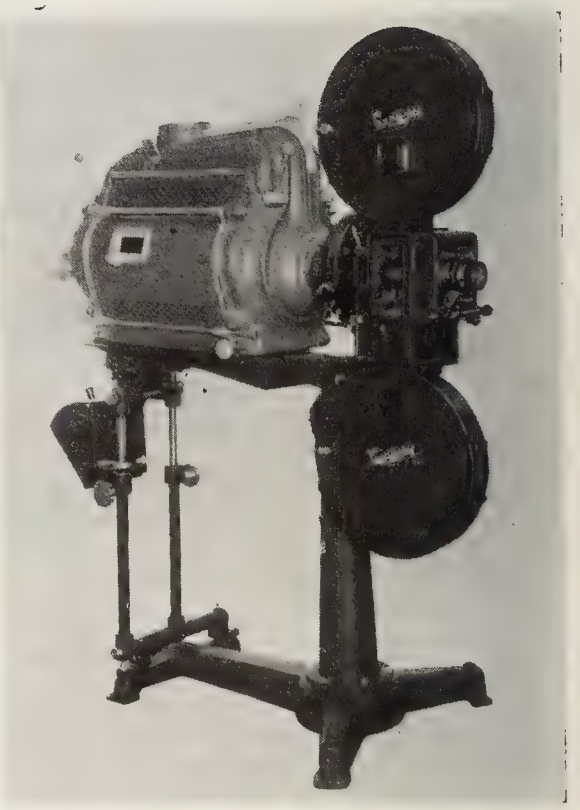
Simplification and Convenience Mark Design of New Projector

A NEW THEATRE projector, designed for heavy duty and incorporating modern structural and operating features, has been brought out by Century Projector Corporation of New York City. It is known as Model C and is adaptable to all existing types of soundheads.

Throughout the design, ball bearings and "oil-less" bearings are employed to provide quiet operation and long life. Ball races are hermetically sealed in high temperature lubricating grease, consequently they never need oiling and are permanently protected against dirt. Low speed shafts rotate in oil-less bearings of porous composition, each equipped with an oil reservoir. Lubricating oil reaches the shaft through the pores of the bearing material, which serves as a filter, preventing dirt from reaching the shaft.

The projector main frame is a one-piece casting, providing rigid support to the operating parts. Doors are one-piece aluminum castings made full width to give the greatest possible accessibility. The interior of the mechanism housing is enamelled in white for maximum visibility, and to encourage cleanliness.

The main drive shaft, vertical shaft and shutter shaft are removable as integral units. Hunting tooth gears, steel against fibre, are used throughout. There are no gears inside the intermittent movement, which is of direct drive design and readily removable. Four bearings are provided inside the intermittent casing to assure permanently accurate alignment of star wheel and cam. These bearings are not of the porous type, but are lubricated automatically from the intermittent reservoir.



New Century projector on Century base.

The intermittent is oiled, and removed when necessary, from the operating side of the projector. Its oil-well is one of the only threee points on the mechanism requiring lubrication.

The film gate is readily removable for

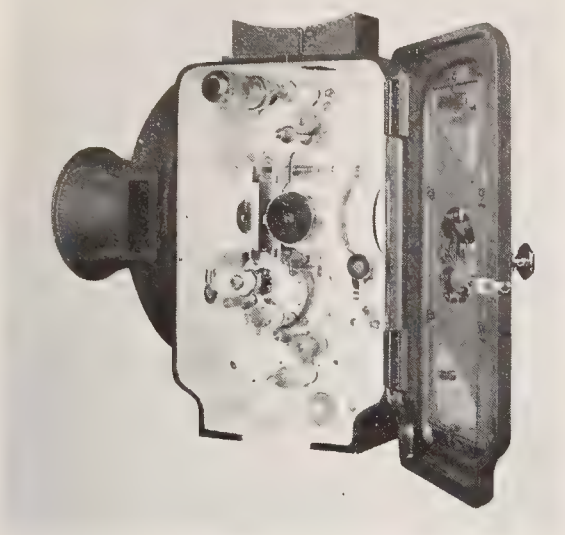
THE NEW D. C. ARC FOR SMALL THEATRES

. . . *its operating characteristics*

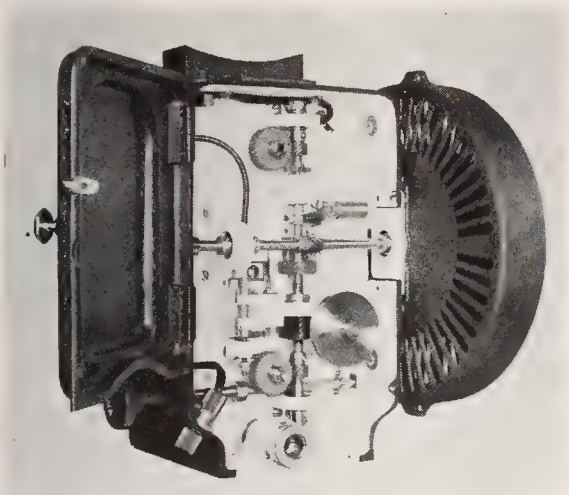
. . . *its lamp mechanism*

IN THE JULY ISSUE

inspection and cleaning; film trap shoes are interchangeable and reversible. The gate opening is generous, providing ample finger room for threading. A guide provides automatic indication of correct loop length. A framing lamp is provided, and there is a



Century projector mechanism—above, operating side; below, drive side



spot sight aperture in the shutter guard. Focusing, framing and shutter timing knobs are located at the front of the mechanism.

A 90° single shutter is supplied as standard equipment, a double shutter attachment being available at slight additional cost.

Straight H. I. Arc Lamp with Photocell Crater-Lens Control

COMPLETE specifications of the straight high-intensity lamps recently placed on the market by the General Arc Lighting Company of Long Island City, N. Y., have been released following extensive tests in actual installations. Many of the features of the new lamp have been designed by Theodore Hall, formerly of Hall & Connolly, who is president of General Arc.

The new lamp, coded as Model GL-4, utilizes a condenser optical system permanently lined up with the burner at the factory to assure maximum optical ef-

YOU GET MORE THAN YOUR MONEY'S WORTH WITH THE NEW BRENKERT SENARC

AUTOMATIC HIGH INTENSITY PROJECTION LAMP



The endeavor to show the modern colored films in the smaller theatres with low intensity arc lamps results in operating costs equal and even above that of the new BRENKERT SENARC automatic *high intensity* projection lamp without securing half the screen brilliancy, photographic values, and color tones.

The new BRENKERT SENARC . . . a new source of snow white light for the smaller theatre . . . at an unusually low first cost and low operating cost, brings high intensity light projection within easy financial reach of theatres ranging in capacity up to 800 seats with screen sizes up to 18 feet. Smaller theatres are installing the new BRENKERT SENARC high intensity projection lamps . . . their assurance of faultless high intensity projection at low intensity cost. Brenkert engineered and Brenkert built throughout means that the Senarc is highly efficient, high in quality, low in first and operating costs.



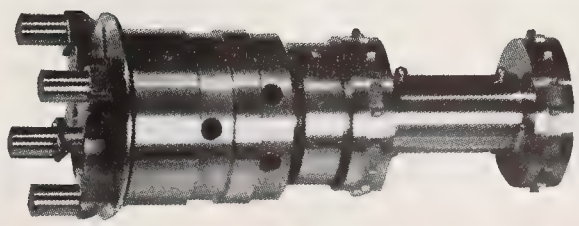
The BRENKERT SENARC is available on easy terms . . . see your Brenkert distributor . . . he will explain all the amazing new features of the economical, efficient Senarc.

BRENKERT LIGHT PROJECTION CO.

ENGINEERS • MANUFACTURERS

DETROIT, MICHIGAN • U. S. A.

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FOR SERVICE

When projector parts wear out, demand replacements that are perfectly built to specifications and are designed for longer and more satisfactory service. Depend on GENUINE LA VEZZI PARTS to serve you long and faithfully.

GROUP "F"

One item of the line of replacement parts for POWERS PROJECTORS.

DEMAND Genuine SUPER La Vezzi SERVICE Parts PRODUCT OF

THE TRADE-MARK IDENTIFYING THE WORLD'S FINEST PROJECTOR PARTS REG. U.S. PAT. OFF.

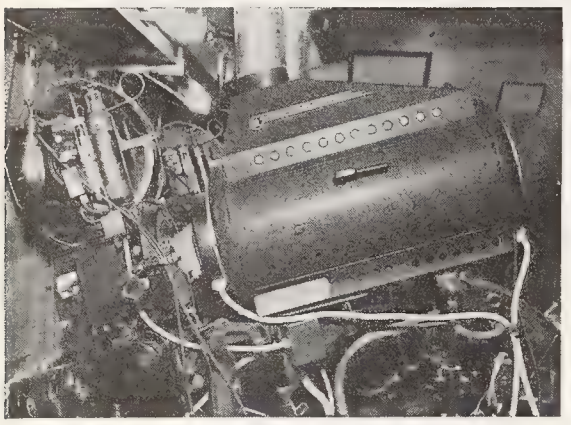
LA VEZZI MACHINE WORKS

180 N. WACKER DRIVE • CHICAGO, ILLINOIS

SOLD ONLY THROUGH THEATRE SUPPLY DEALERS

ficiency in alignment under all conditions of operation. Available with the lamp as optional equipment, at additional cost, is a specially developed photocell control for holding the crater in correct focal relation to the condenser.

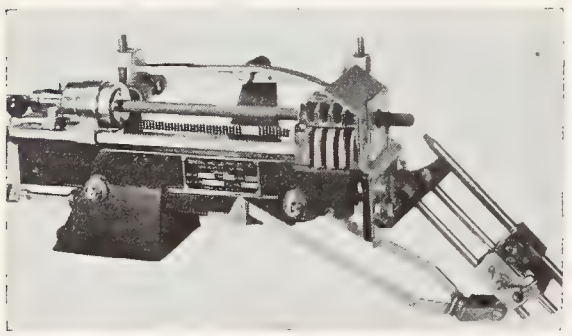
Forced draft ventilation is provided by means of a funnel-shaped ventilating duct. The bell-shaped intake end, located at the rear of the lamphouse, has an area of 16



General Arc H. I. lamp as installed.

square inches. The small upper end is located near the positive contact and from it a strong current of air flows through the vanes provided on the positive contact, resulting in markedly cooler operation.

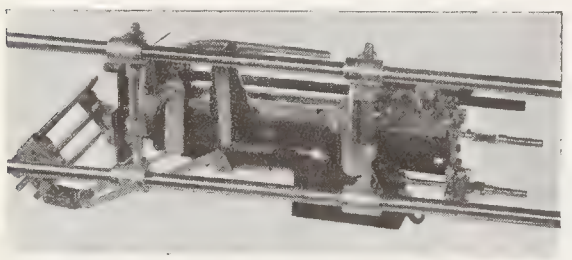
The carbons, copper-coated negative and cerium-cored positive, are mounted at the usual high intensity angle of 45° with reference to each other, and produce a rated light intensity of 740 candlepower



Operating side view of burner.

per square millimeter of crater surface when operated at a current of 120 amperes. Currents as low as 85, and as high as 200 amperes, may be used, at from 55 to 90 volts.

The positive carbon is rotated by a wholly-enclosed mechanism which is readi-



Offside view of burner.

ly removable. This mechanism is rack-fed, eliminating worm gears. The negative feed is independently adjustable. A single control knob, however, regulates the feeding of both carbons, functioning somewhat like a gear-shift to govern either positive or negative carbon according to the position to which it is shifted. Other controls commonly found on lamphouses for purposes of alignment are eliminated in the General company's GL-4 by reason of the permanent, locked alignment provided in the construction.

The flame shield is of two-piece construction, one of its elements being replaceable. It is made of nichrome metal, the same that is used for the coils of electric heaters, and is therefore capable of enduring high temperatures. Other alloys, specially developed for particular purposes, are used throughout the lamp, and roller bearings and ball bearings are provided for important moving parts. The positive carbon holder is self-gripping, no screwdriver being required for tightening the carbon.

Trimmed with a 120-ampere carbon 13.6-mm in diameter, rated light output per square mm of crater surface, is as follows:

90 amperes	425 cp.
100 amperes	520 "
110 amperes	630 "
120 amperes	740 "
130 amperes	900 "

It is also claimed that increasing current through the carbons increases the intensity of crater illumination without enlarging crater area, thus assuring that all of the additional light resulting from the increase in current consumption will remain focussed on the projector aperture.

The A. C. Arc as A Source of White Projection Light

[*The significance of the newer developments in projection light sources has suggested reviewing them, particularly from the point of view of practical experience since their introduction. In the following discussion, C. S. Ashcraft, head of the C. S. Ashcraft Manufacturing Company, deals with the alternating current arc lamp which he has developed.*—THE EDITOR.]

THERE ARE undoubtedly many questions which confront the exhibitor, when selecting new projection equipment, which are quite baffling; however, an explanation, in non-technical language, of these questions should be of aid in allowing him to understand his individual requirements. The main points, which interest all exhibitors, in the sequence of importance, perhaps are:

1. Excellence of projection produced by various types of equipment.
2. The cost of operation, plus the cost of replacement parts.
3. Dependability or freedom from breakdown which might cause a shut-down.
4. Length of life of the equipment, or rate of depreciation.

Since the introduction of the Cyclex alternating current arc light source in 1939, actual field experience has enabled the manufacturers to be in position to advise the exhibitor accurately regarding these matters. The Cyclex method is, of course, distinctly different from all other systems of light projection. Briefly it consists of supplying the arc with current of stepped-up frequency in order to produce a (1) light of high intrinsic brilliancy (2) light of great steadiness (3) white light of high intensity quality, and (4) the desired amount of light economically. This method is primarily adapted to theatres of under 1,000 seats which usually have screens less than 18 feet in width.

Projection Today Demands White Light

White light *only* is today suitable for projection—perfect projection cannot be obtained with yellow light. The exhibitor may ask, "How am I to know when I have a sufficient intensity of light of the proper color?" This is simple—the supply dealer who is upon his toes will have instruments to show, not only the intensity, but the color value of your present light and that which you should have in your theatre.

The minimum quantity of light *permissible* for projection is between 8 and 10 foot-candles, as measured by a color-corrected foot-candle meter. This value will be the quantity of light in the center of the screen and will taper off to 6 or 7 foot-candles at the sides. Not only is the quantity important, but also the color as measured by a color temperature meter. Light for good projection will have a value of from 5,200 to 6,000 degrees Kelvin, which indicates a light of great whiteness and excellent balance between the reds, greens, and blues.

Actual theatre installations show that Cyclex will produce from 12 to 14 foot-candles of light on a motion picture screen over 17 feet in width, with a color temperature of about 5,700 Kelvin. This most certainly is excellent projection. Previous to a certain installation of Cyclex, the theatre operated low-intensity lamps with a light of only 7 foot-candles at a color temperature of about 3,700 K. The increase in light and change in color from yellow to white, needless to say, was most gratifying to the exhibitor. Had this exhibitor found it necessary to pay for this light in proportion to the improvement he might not have been as pleased, but the fact was that in getting better light than he had had, he saved a considerable amount. Whereas the power bill previous to the installation of Cyclex was about $26.86 a month, he reported that the following month's power bill had dropped to $10.94. It is a rare case where something may be obtained for nothing, but it is more rare when it pays dividends as well.

The Cyclex arc of course results in an absence of rectifying tubes or elements, and the elimination of commutators as used in ordinary current converting equipment.

The Cyclex power unit and control units are in reality transformers—the first rotary, the latter static. Such power and control units will outlast, in the writer's opinion, the theatre in which they are installed.—*C. S. Ashcraft.*

F. H. RICHARDSON'S COMMENT

The Need for Timely Repair and Replacement

LET US CONSIDER a subject that we have discussed many times in the past years, but which is in need of further consideration. I refer to the loss incurred by a large percentage of theatres through using equipment parts long, and often very long, after their efficiency is past.

Theatres are operated to provide entertainment. The more perfectly effective this entertainment, the greater will be the box office harvest. The less the waste, particularly in electric power, the greater will be the percentage of profit.

Considering the screen image first, surely it will be conceded by all that effectiveness demands complete absence of travel ghost and visible flicker. This cannot be attained, even by the most expert projectionist, using carbon contacts that have roughened or pitted contact surfaces, or that have been in use too long a time under severe heat conditions. Rough or pitted contact surfaces cause arcing, and arcing means waste of electric power.

High temperatures over an extended period of time raise the resistance of metals, which means waste of electric power. Waste under that condition is inevitable, hence if either condition exists, one of two things must happen: Either there is waste of power registered upon the meter, or there is less light produced, per watt of power consumed, than would be the case were the parts in perfect condition. *A great many such parts are retained in use until the waste in electric power caused by excessive resistance amounts to a dozen times the cost of replacing the parts.*

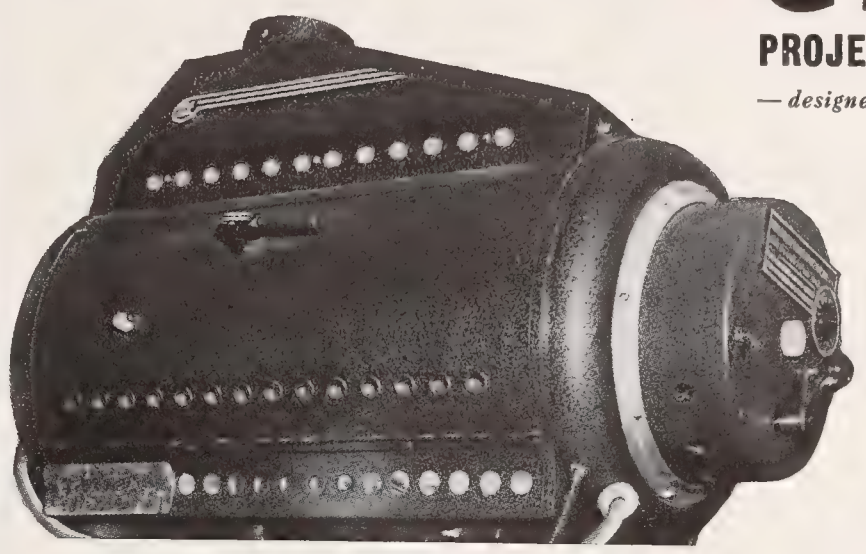
The trouble is, the loss is insidious. One can't put his finger on it, but when it is reasoned out, one knows it must be and *is* there. Moreover, exactly the same thing applies to wires inside the lamphouse. Never retain a wire in use after it has lost its resilience—after it bends too readily. It then has reached the point where it offers high resistance. If you doubt this, ask any competent electrician. All of which applies to all theatres, of course, but the loss is progressively greater for those using high-priced electric power.

Then there is the mistaken policy of obliging projectionists to keep mirrors and collector condensing lenses in use until thorough pitting causes the surface to look like a nutmeg grater. A pit mark or other abrasion of a mirror or condensing lens surface obviously wastes light. Plainly it presents a diffusive surface, hence scatters light widely.

Proof? All right, paint the entire surface of a pitted mirror or lens with opaque

THE NEW HIGH INTENSITY **GL-4** PROJECTION LAMP

—designed and engineered by Theodore Hall



- Self-gripping positive carbon holder.
- Pressure air cooling of positive contacts.
- Independently adjustable negative feed.
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Send now for illustrated information on this new, modern and outstanding projection lamp . . . the GL4 will solve all your high intensity problems.

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Theatre Planning Service

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems, equipment, furnishings, etc. This is strictly a service to readers, without charge.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

BETTER THEATRES
SERVICE DEPARTMENT
ROCKEFELLER CENTER, NEW YORK, N. Y.

(black) water color, except one or two pit marks. Project white light through those marks, blow smoke in front of the mirror or lens and watch what happens to the light passing through the pit mark. You must, however, use heavy black water color, since the resultant light will be widely diffused, hence its visibility is rather low, even in a dark room. However, once you have seen it I think you will promptly discard pitted mirrors or lenses.

They waste light, hence electric power, and power costs money. In fact if you retain such mirrors or lenses in use you pay for new ones in increased electric bills or in lowered screen illumination, yet still have the pitted surfaces and waste.

Intermittent Movement

Then there is the projector mechanism. You want a rock-steady screen image, don't you? Do you imagine one can be had with intermittent sprocket teeth badly worn? Also, you cannot have a steady image if you permit an intermittent movement to remain in service until its star or cam becomes too badly worn. Modern intermittent movements function in tolerances between 1/10,000 and 1/20,000 of an inch, and parts, working under heavy strain (considering the rapidity of their movement and their size) cannot reasonably be expected to last too long. If you try to make them do so, the performance suffers, and few exhibitors can afford that.

But these parts are rather costly, so not asking you to accept my unsupported word, I consulted the highest authority I know—a man who has observed the performance of many thousands of intermittent movements. I asked him this question:

"About how long should the intermittent movements now being turned out by leading projector manufacturers be expected to function perfectly without replacement of parts." I requested him to dictate his reply, which follows.

"An intermittent movement that has been properly lubricated with a suitable lubricant and kept in proper adjustment, with no appreciable excess gate tension applied, should function entirely satisfactorily for at least two years in a theatre having two projectors and operating, say twelve hours a day.

"This of course does not include the intermittent sprocket which, since in such a theatre it must handle close to 200 million frames of film per year, accomplishes a tremendous amount of work. It cannot be expected that the very limited amount of tooth surface contacting the edge of the fim sprocket hole and working against aperture tension, can or will last for any such length of time. For excellence in service it may be necessary to replace intermittent sprockets once, or possibly two times in the above named period."

Then, too, there is the gear train. When it is sufficiently worn that the rim of the intermittent movement flywheel of 3½-inch diameter can be rotated in excess of 5/16th of an inch, with the rotating shutter held stationary, one of two damaging faults will appear on the screen. The rotating shutter will have back-lash sufficient to set up travel ghost, which will blur every horizontal line in the picture to some extent. This, while possibly not consciously visible to observers, nevertheless is very trying to the eyes. It may be eliminated by adding width to the shutter master-blade, but that in turn causes the shutter to be out of optical balance, adds to light loss and tends to induce visible flicker.

Such a condition calls for a general overhauling of the whole mechanism, since a portion of the wear will be in the gear teeth, a portion in the shaft bearings, and probably some portion in the intermittent movement itself.

This covers the more essential points of the projector mechanism, neglect of any one of which, viewed over an extended period of time, will be costly—an example of wasting a dollar to save a penny.

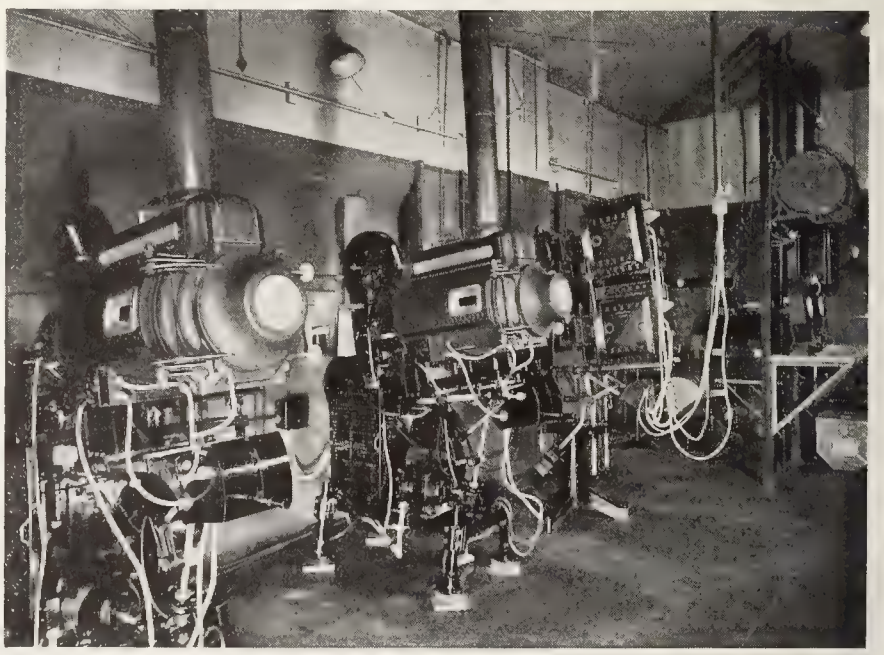
Rectification Equipment

Too many exhibitors lose heavily by failure to maintain the current rectifying equipment (especially if it be a motor-generator) in a high state of perfect repair. Weakened brush springs, a dirty or roughened or too badly worn commutator, bearings so badly worn so that the armature is thrown out of center, all tend to lower the efficiency of motor-generator sets, which not infrequently reaches a point where almost half the power is wasted. In the case of tube rectifiers, using bulbs too long lowers the efficiency of the type of rectifier using them.

To sound equipments much the same argument applies. Take the exciter lamp, for example! Many projectionists are refused replacement lamps until they either burn out or their filament is very badly sagged. It is essential that the filament of an exciter lamp be perfectly straight. It must be so if the slit is to be evenly illuminated throughout its length. Any sag whatever means damage to sound reproduction, though a very slight one may be



PROJECTION: 1920



PROJECTION: 1940

WHEN, recently, Waukesha Theatres opened the new Pix theatre in Waukesha, Wis., L. F. Thurwachter, alert to an opportunity, dug out of the archives a photograph that had been made of the projection room of the company's Park theatre shortly after that house opened on the last day of 1920. With this he contrasted a photograph of the Park projection room today, on a page of the Pix theatre souvenir program. We here repeat their story. When the Park was built, says Mr. Thurwachter, the projection room had the liberal dimensions of 15x15 x12 feet; nevertheless, it later was widened to 30 feet! The period represented in the photographs of course included the revolution of sound; however, the Park sound system has been brought up to date three times since 1928. The original projectors were Powers 6B; the present ones are Simplex E-7's, which are equipped with Peerless Magnarc lamps supplied by a Hertner 80-80 motor-generator (plus a Roth 50-50 auxiliary). The present equipment also includes a Brenkert effect projector, while all accessory equipment is of the latest type. Sound is W. E.

tolerated, since the harm is not serious. But it must be *very* slight only. If the sag be of any appreciable amount (or the lamp not properly adjusted) the slit, and therefore the sound track, will not be evenly illuminated, under which condition not only will volume be lowered, but there will be distortion of the sound.

In short, motion picture projection has advanced to a point where it is a work of high perfection and precision, hence adequate results demand that equipment be in an essentially perfect state of repair.

Can Poor Projection Alter Film Artistry?

D. L. GLENNY of Huntsville, Mo., writes, "In an argument recently it was asserted that the projectionist could do little or nothing to alter the 'artistry' inherent in any motion picture print. Will you please give us your opinion on this point? Also, under proper treatment, how long should an intermittent movement run without need for overhauling?"

To say that the projectionist cannot, by carelessness, by lack of proper knowledge, or because of improper co-operation of the theatre management in supplying needed repair parts, injure the artistry a properly projected print would display, is not to see the matter clearly. If a print carry those finer touches in acting and in photography, and a projectionist permits travel ghost to exist, or his sharpness of focus is at fault, or his screen illumination not sufficient, or his picture more or less unsteady, the effect cannot help impair the acting and photography, considered objectively.

As to the second question, it has been answered in the preceding discussion of repair and replacement.

Sound System Output And Seating Capacity

AN ALABAMA exhibitor who requests that neither his name nor location be published, writes, "Some while since I installed a new sound system. I was advised I should put in a 48-watt system, which I did. However, I have since thought this system is more powerful than necessary. I therefore ask you whether it is or is not."

Since the seating capacity of the theatre is not given, I am unable to say; however, the Research Council of the Academy of Motion Pictures Arts & Sciences, has just issued a bulletin which gives the proper power for sound systems serving theatres of various seating capacities from 400 to 600. It says the theatre of 400 seats or less requires a 10-watt system, whereas a house seating 6,000 needs an output of 132 watts. According to these specifications, a 48-watt system is suitable for a theatre seating from 2,001 to 2,250, whereas a seating capacity of 1,750 to 2,000 requires 43 watts of power. A 2,000-seat theatre is a whopper these days—I imagine you have greater output than you need.

"THE BIG NOISE" in the Movie Equipment Field



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TransVerteR

and the new Simplex arc team up together for long satisfactory projection performance.

Consult: National Theatre Supply Co.; in Canada, General Theatre Supply Co., Ltd.; or write us.

The Hertner Electric Co. 12690 ELMWOOD AVENUE CLEVELAND, OHIO, U. S. A.

Exclusive Manufacturers of the Transverter

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B&L Super Cinephor f:2 WITH 25% MORE LIGHT TRANSMISSION

Bausch & Lomb now offers the f:2 Super Cinephor which actually delivers 25% more light on the screen. Light lost in previous lenses by surface reflection (4-6% at each air to glass surface) is made to do useful work. A new process of treating lens surfaces minimizes reflections and makes this f:2 lens have a light efficiency that hitherto would have been possible only at f:1.79.

Not only is there 25% more light on the screen, but also a gain in contrast and crispness. Shadow detail is not diluted by distributed light. Color films, too, have greater purity and brilliance.

Send for descriptive literature on the Super Cinephor f:2 to Bausch & Lomb Optical Co., 679 St. Paul St., Rochester, N. Y.

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FOR YOUR EYES, INSIST ON BAUSCH & LOMB EYEWEAR, MADE FROM BAUSCH & LOMB GLASS TO BAUSCH & LOMB HIGH STANDARDS OF PRECISION



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Carefully designed and built to give greater efficiency, smoother performance and longer bulb life. An improved winding, higher grade steel and unique natural draft cooling make this new 15 to 30 ampere rectifier most ideal for Low Intensity operation.

GARVER 45-60 AMPERE ROYAL RECTIFIER

for better, more economical operation with Suprex-type high intensity projection lamps

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about People of the Theatre

news of their activities reported from all sections — and briefly told.

H. L. WAYCOTT has purchased the Rand at Randsburg, Calif, an old-time mining center, from JAMES RIZZARDINI.

HENRY LE CLAIR of the State theatre, Denver, Colo., has resigned to take charge of exploitation and advertising for the Gibraltar Enterprise theatres located in New Mexico.

NATE SANDLER of Des Moines, owner of the New Northwood theatre at Northwood, Ia., has remodeled the front of the house, installing a V-shaped marquee. Service Theatre Supply Company of Des Moines, with JEFF CARTER in charge, handled the renovation. Mr. Sandler has also redecorated his Rialto at Missouri Valley, Ia., and has also installed an air washer, which was furnished by the National Theatre Supply Company.

At the recent commencement exercises at Berkeley, Calif., the university medal for high scholarship at the University of California was bestowed upon John Hexem of the engineering school. Mr. Hexem earned all his expenses while in college by working during the summers as a carpenter and projectionist at a theatre in Ely, Nev. Mr. Hexem is now associated with RCA at Camden, N. J.

The Black Hills Amusement Company of Deadwood, S. D., is rebuilding the Pace theatre at Gordon, Neb. The new house, taking the place of one destroyed by fire, will also be named the Pace and will have a seating capacity of 550.

The Lyric theatre at Marcus, Ia., has been repainted and completely redecorated.

HEROD JIMERSON, long associated with the amusement business in Little Rock, Ark., has been appointed assistant manager of the Rex theatre in that city.

LEON GLASSER has succeeded LORRAINE VALUSKIE as owner of the Bell theatre, Bell, Calif.

Construction will be started soon of a $25,000 addition to the Parkway theatre in Miami, Fla. According to SOL TAPLIN, manager, 300 seats, lobby and foyer space 50x50 feet, and lounges will be added.

J. B. MELTON, owner of the two Victory theatres in Denver, Colo., upon his return from a stay of several months at his Florida plantation, has taken personal charge of operation and plans to spend most of his time, he has announced, henceforth in Denver.

The Pioneer Theatre Corporation has closed its Royal theatre at Spirit Lake, Ia., for remodeling. Ray Hillary is manager.

N. L. Nathanson, president, and J. J. Fitzgibbons, vice-president and general manager of the Famous Players Canadian Corporation, have completed tours of inspection of the company's houses in the maritime provinces. Part of the tour, from St. John, N. B., to Halifax, N. B., was made in the company of J. M. FRANKLIN, president of the Franklin & Herschorn theatre circuit, St. John.

JIM C. KEOGH has purchased the La Paloma theatre, Encinitas, Calif., from RUBE MATHEWS.

Library Hall, Westport, N. Y., has been reopened under the management of ALLAN SIRRINE, who also has the Rialto in Mineville, N. Y., and the Empire at Port Henry, N. Y.

B. C. GIBSON and BEN C. MCKINNEY, operators of the 800-seat Navaway theatre in Houston, Tex., have purchased the building for approximately $50,000, from W. V. RATCLIFF. The purchasers leased the theatre from Mr. Ratcliff upon its completion about a year ago.

Warner Theatres have reopened three neighborhood theatres in Philadelphia, Pa., upon completion of extensive rebuilding and remodeling programs. The houses include the Broadway, with Jack Lexey as manager; the Astor, in charge of Jack Minsky; and the Earl, under the managership of Bob Loving.

PHILIP LINDE of San Francisco, Calif., has purchased the Arbuckle theatre, Arbuckle, Calif., from G. E. HARVEY.

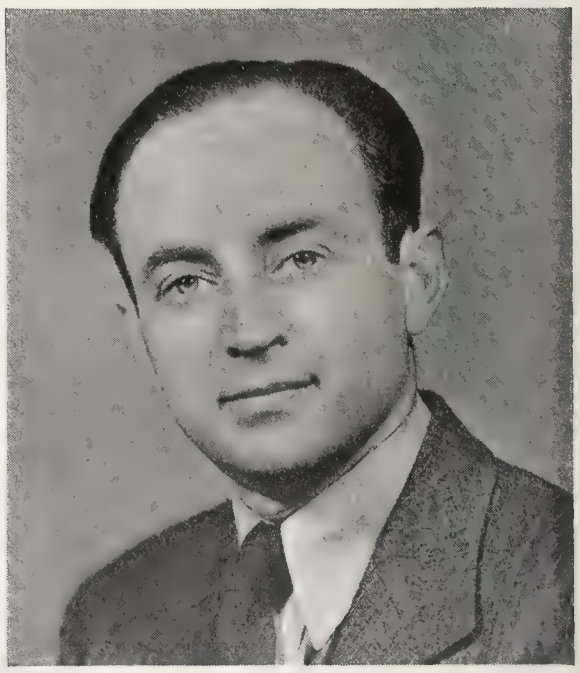
The Quimby in Zanesville, Ohio, will be redecorated and re-equipped. The Grand in Zanesville will be closed during the summer for redecoration and installation of new sound equipment. Both houses, previously operated by the Zanesville Theatres, Inc., were recently acquired by the Schine interests.

Bennettsville Theatres, Inc., of Bennettsville, S. C., has been chartered with capital of $7,500, to operate theatres. Officers are MORRIS LEGENDRE, president and treasurer; and H. H. ANDERSON, vice-president and secretary.

RAY E. ZAHN, whose Falls theatre at Menomonee Falls, Wis., was destroyed by fire on June 5, with a loss estimated at $15,000, plans to rebuild on the site.

C. N. JENKINS has sold the New Theatre, Amity, Ark., to E. C. MENARD, who owns and operates the Menlo at Glenwood, Ark.

RICHARD SCHACHT, formerly assistant manager of the Badger theatre at Merrill, Wis., which is owned by the Admil



Henry G. Schick, Oakland, Calif., exhibitor, who has joined the sales staff of the National Theatre Supply Company's Los Angeles branch. Mr. Schick was co-owner with George Shey of the Star theatre in Oakland. Coming to America from Austria after "anschluss," Mr. Schick, an electrical engineer who had his own theatre equipment business in Vienna, joined the National Theatre Supply Company in New York, leaving to become an Oakland exhibitor in 1939. It is explained that in his new post he will be especially concerned with servicing independent exhibitors in the Los Angeles area formerly covered by Howard Marx, now manager of the Charlotte, N. C., branch.

Theatre Corporation of Marshfield, Wis., has been named manager.

S. G. Tos, proprietor of the Tos theatre at Claxton, Ga., has purchased a brick building there and will remodel it into a second theatre.

Following an alteration program, the Gaiety in Halifax, N. B., is now known as the New Gaiety. M. E. WALKER is owner, C. E. MURRAY assistant manager.

The interests of DAN TOCCHINI in the State theatre, Livermore, Calif., have been taken over by YATES F. HAMM.

G. W. PAGE has taken over the Playhouse at Calistoga, Calif.

JACK O'CONNELL, assistant manager at the Roger Sherman in New Haven, Conn., has announced his engagement to Miss Mary Dunlevy of that city.

FRANK DUDLEY, formerly manager of the Strand theatres in Birmingham and Montgomery, Ala., has been appointed manager of the Strand in Miami, Fla.

The San Joaquin Theatre Company, Inc., has been incorporated at San Francisco, with a capital stock of $12,000, by B. E. KRAGEN and F. E. CANNON.

CHARLES GAUDINO, Loew-Poli student assistant, has been promoted to be assistant manager of the Bijou in New Haven. Mr. Gaudino succeeds SAL DEMANO, who has been transferred to New York. FRANK MANENTE, chief usher at the Loew-Poli, has been moved up to the post of student assistant, while JERRY DELISE becomes chief usher.

EDGAR B. PEARCE, manager of the Plaza theatre in Miami Beach, Fla., has been elected president of the Lions Club of that city.

The interest of MRS. S. E. HAGANS in the Fallon theatre, Fallon, Nev., has been acquired by WALTER HULL.

Loew's Palace, formerly operated as the Malco, in Memphis, Tenn., has been modernized at a cost of $40,000.

From 506 names submitted in a contest by Index Week for naming the new theatre built at Davison, Mich., by HARRY HOBOLTH of Imlay City, Mich., the name "Midway" was chosen. LAURENCE B. JAMISON of Detroit, Mich., was the architect.

HERBERT R. ("DUTCH") RIEMER, 48, well-known San Francisco, Calif., theatre man, recently died.

The Augusta Amusement Company, operator of five theatres in Augusta, Ga., has signed a contract with RCA for sound service and replacement of parts and tubes. F. J. MILLER negotiated for the circuit, while H. R. DAVIDSON represented RCA. The houses covered by the contract include the new Miller, Imperial, Dreamland, Rialto and Modjeska.

MR. and MRS. SAM KAPLAN of the Century Projector Corporation, New York, celebrated their 25th wedding anniversary in June. A surprise party was given in their honor by Mrs. Kaplan's parents at the Hotel New Yorker.

WILLIAM L. PEREIRA, well known Chicago architect who has designed a number of theatres, including the Esquire in Chicago, was recently awarded the gold medal of the Scarab National Architectural Society given for significant achievement by an architect under 35.

ROBERT V. LAVEZZI, junior member of the firm, Lavezzi Machine Works of Milwaukee, manufacturers of projector parts, was married June 29th to Miss Marie Henne of Chicago.

The Turlock theatre, Turlock, Calif., is to be remodeled at a cost of $15,000.

The twelve Wometco Circuit theatres in Miami and Miami Beach, Fla., will be serviced by Altec Service Corporation under a renewal agreement negotiated for Altec by A. FIORE, district manager.

GROVER L. SMITH and J. S. THOMPSON, operators of the Atwater in Los Angeles, are installing new RCA sound equipment. Messrs. Smith and Thompson also operate the Roxy and Cosmo in Glendale, Calif.

SOL LACKMAN has sold his rights in the Reno theatre, Reno, Nev., to the T & D Jr. Enterprises of San Francisco.

C. W. HICKS, president of the Hampden Amusement Company, has announced the purchase of the Auditorium, formerly a legitimate theatre, in Baltimore. The house seats 1,000.

C. E. MCLAUGHLIN, whose theatre, the Kiva, at Las Animas, Colo., was recently destroyed by fire, has arranged for use of the high school auditorium for the purpose of exhibiting motion pictures. It has not been decided whether the Kiva will be rebuilt.

Balaban & Katz has purchased the Howard in Chicago from LESTER RETCHIN for a reported price of $200,000. MR. RETCHIN will continue as manager.



■ New offices for a new partnership, with the partnership joining father and son. Here are John Eberson, long and prominently identified with theatre design, and his son Drew, who recently became associated with his father under the firm name of John and Drew Eberson. They are shown in their new offices atop No. 2 West 47th Street in New York, where they now have about twelve theatres on the boards. "This is perhaps a bit better than one may expect in times like these," the elder Mr. Eberson commented in giving this information. "One hopeful sign for our business, however, is the apparent willingness of the government to try to find an amicable settlement of its differences with the film industry. The government will find no group more helpful in its defense program than the picture business. Additionally, it is in times like these that the people need the kind of entertainment that motion pictures provide. Instead of harassment, there should be governmental encouragement of an industry that means much to morale.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Cleaning equipment, mechanical
Clocks, show-time
Color hoods
Cutout machines

D

Dimmers
Disinfectants
Drain pipe, cleaners

E

Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps
Exploitation, mechanisms

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display
Furniture, lobby and lounge

G

Grilles, ventilating

H

Hearing aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket destroyers
Ticket issuing machines
Transformers

U

Uniforms
Upholstery fabrics

V

Vacuum cleaners
Vending machines
Ventilating systems

BETTER THEATRES
Rockefeller Center, New York
Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1..... 6.....
2..... 7.....
3..... 8.....
4..... 9.....
5..... 10.....

Remarks (or any items not listed above):.....
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Name..... Theatre..... City.....

State..... Seating Capacity.....

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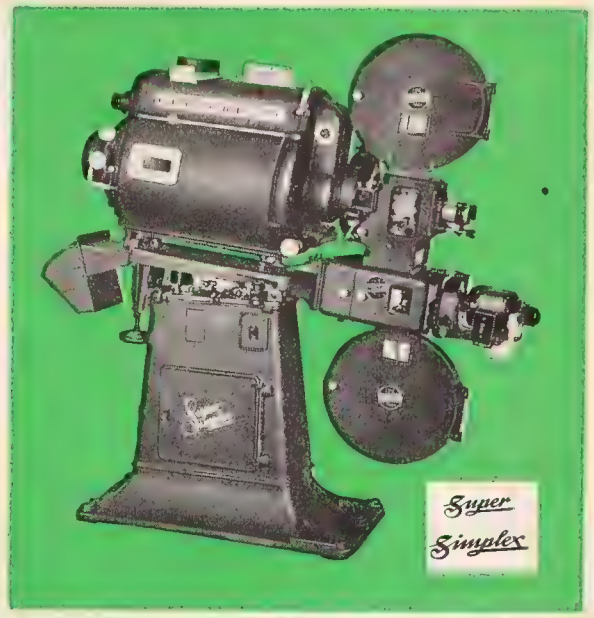
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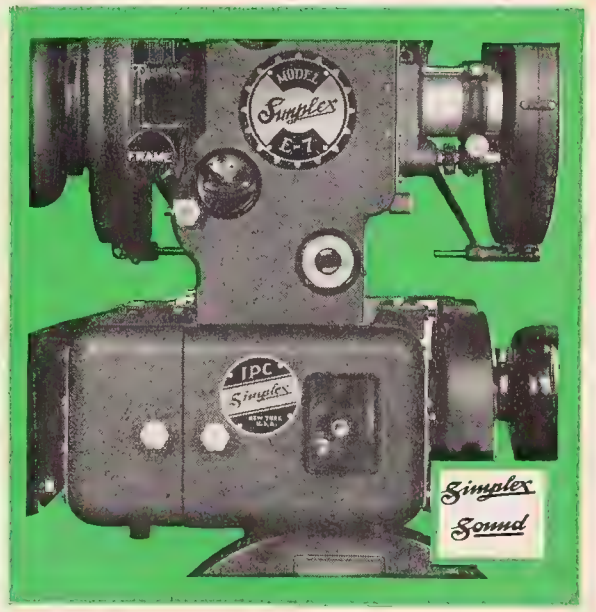
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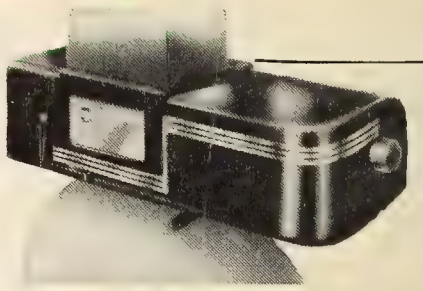
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